

POSSIBLE ANSWERS FOR :

1

ENGLISH PRIMARY SG

PAPER III: Original Writing and Literature

**ENGLISH PRIMARY LANGUAGE, STANDARD GRADE
PAPER THREE: WRITING & LITERATURE**

SECTION A

**COMPOSITION
(30 marks)**

CRITERIA	EXCELLENT	ABOVE EXPECTATIONS	MEETING EXPECTATIONS	BELOW EXPECTATIONS	EXPECTATIONS BARELY MET
CONTENT quality of ideas, originality, handling of topic, freshness of approach	6	5	4	2 - 3	1 - 0
WRITING vocabulary, imagery, idiom	6	5	4	2 - 3	1 - 0
STRUCTURE planning, coherence, paragraphing	6	5	4	2 - 3	1 - 0
LANGUAGE spelling, punctuation, syntax, fluency	6	5	4	2 - 3	1 - 0
REGISTER style, tone, atmosphere, audience awareness/ purpose	6	5	4	2 - 3	1 - 0

SECTION B

TRANSACTIONAL WRITING (30 marks)

Assessment should be based upon TWO pieces (a letter/one other piece/a shorter piece).
Use the marking scheme below.

LETTERS AND LONGER TRANSACTIONAL WRITING - 15 MARKS

CRITERIA					
CONTENT Adherence to topic, handling of topic	3	2	1	0	EXCELLENT
WRITING appropriateness of vocabulary, clarity	3	2	1	0	EXPECTATIONS MET
STRUCTURE format, length, paragraphing	3	2	1	0	BELOW EXPECTATIONS
LANGUAGE spelling, punctuation, syntax, fluency	3	2	1	0	EXPECTATIONS NOT MET
REGISTER style, tone, audience awareness/ purpose	3	2	1	0	

SECTION C

LITERATURE

For literature essay responses please use the grid below as well as the guides given in each question.

CRITERIA	CONTENT Addressing of question, critical judgement, personal input	KNOWLEDGE OF TEXT plot, characterisation, theme, etc.	STRUCTURE format, length, paragraphing	LANGUAGE spelling, punctuation, syntax, fluency	REGISTER style, tone, audience awareness/ purpose
	4	4	4	4	4
	3	3	3	3	3
	2	2	2	2	2
	1 - 0	1 - 0	1 - 0	1 - 0	1 - 0
EXCELLENT					
ABOVE EXPECTATIONS					
MEETING EXPECTATIONS					
EXPECTATIONS BARELY MET					

QUESTION 1

FOCUS: ESSAY

CONFLICT - MALE AND FEMALE

Conflict based on lack of understanding,
differences in backgrounds and values - economic, class, education.

In each case there is the element of the outsider pushing his or her way into the other's territory and assuming a commanding / controlling position

Each conflict is based upon initial misunderstanding, then a further confrontation (or series of confrontations).

Resolution - uneasy, no neat tying up, no really apparent winners or losers...

Gender actually superfluous to conflict.

[20]

QUESTION 2

FOCUS - CONTEXTUAL (Virgin Peak)

- 2.1 Bryant use 'both' feet and hands, words such as 'dragged' and 'exhausted' emphasise effort. The final climb is describes as 'dizzy' and 'strenuous[ly]'. Appropriate quotations and comment. (4)
- 2.2 He is both tired and exhilarated. He is filled with a sense of accomplishment. 'Life had nothing more to offer him' - he was completely focused on his goal and is contented and proud. (3)
- 2.3 The 'custom' is to leave a permanent record of the successful ascents made by climbers. It to celebrate and memorise the occasion. (2)
- 2.4 Bryant is unwilling to accept this new knowledge. He is deliberating about what to do. Emphasises uncertainty. (2)
- 2.5 Bryant feels belittled by the fact that his achievement has been equalled or even bettered. He had no way of anticipating this and his climb is still a feat in itself. He realises his own pettiness. (2)
- 2.6 Bryant is honest in adhering to the mountaineering custom. He wants to do the right thing. (2)
- 2.6.1 Bryant is 'big enough' to celebrate the success of others. He is not arrogant or demeaning of others. He is admirable. (2)
- 2.7 *Virgin* suggests it was the first climb up the mountain. This is what Bryant and his companion believed but it was unfortunately untrue. The mountain's name is actually more accurate as it refers to the first people to climb the mountain. (2)

[20]

QUESTION 3

TO KILL A MAN'S PRIDE -ESSAY

The Music of the Violin - fury and freedom

FURY

Vukani is angry because of the victimisation he has had to endure because of his parents' expectations and lack of understanding. He is angry about being forced into doing something in which he has no real passion or interest. He is angry at being made to feel like just a vehicle for his parents' pride and aspirational values.

FREEDOM

Vukani is breaking loose of his parental shackles. He is on the road to exploring his own choices, values and goals. Finally he has reached breaking point and has found the courage to express himself and oppose his parents.

[20]

QUESTION 4

TO KILL A MAN'S PRIDE - CONTEXTUAL (Beggar My Neighbour)

- 4.1 'They' are the two African children, Frans and Annie, who have been begging food for some time from Michael. (2)
- 4.2 They are orphans, essentially homeless and at the mercy of the community in which they eke out an existence. (2)
- 4.3.1 Michael showed them an expensive pen and pencil set which he was adamant that may not even touch. He intimidated them to the point that they did not even wait to be fed. (3)
- 4.3.2 He is spoilt, selfish and lacking in compassion. He is immature. (2)
- 4.4.1 Baas - harks back to apartheid era and the basic sense of subservience expected from blacks towards whites. (2)
- 4.4.2 Michael is a child, as they are. No formal relationship exists between them. (2)
- 4.5 Michael is in a position of command and authority. His ability to express himself in English is also greater. (2)
- 4.6 Afrikaans used as medium of instruction for African children at that time and also emphasises notions of 'baaskap' highlighted in story. (2)
- 4.7 Change in feelings - he moves from irritation and antagonism to feelings to remorse and empathy. He experiences a change of heart during his illness and wishes to make amends for his bad behaviour. (3)

[20]

QUESTION 5

STRICTLY BALLROOM - ESSAY

Efficacy of role models

TWO OF:

Scott Hastings - seeks to emulate the champions of the past but later adopts Fran's father as well as his own. This change is change towards integrity rather than outward success and thus he 'succeeds' in fulfilling his goals.

Liz Holt - also is desperate for success and allows herself to be guided by the likes of Shirley Hastings and Les Kendall. They slavishly follow the precepts of the Dance Federation and its president. Like them, she does not learn to question or challenge existing parameters. She is not seen as successful.

Fran - follows the values of her family. She follows her heart at all times and is always seen as successful after her first real introduction to the viewers.

[20]

QUESTION 6

STRICTLY BALLROOM - contextual

- 6.1 Medium long shot, closed frame - gives us full impression of the central characters, little background - focus is on them. (2)
- 6.2 First public appearance -barred from dancing together before - either by dissuasion or emotional blackmail. Prior attempts thwarted by machinations of Barry Fife, Les Kendall, public humiliation of Fran or appeals to Scott's sense of ambition and obligation. (5)
- 6.3 Costumes - flamboyant, racy, evocative of Latin tradition - therefore appropriate to up-tempo music and the sensual dance itself. (3)
- 6.4 The music was stopped, Fran and Scott were ordered to leave the dance floor, they stand in mixture of apprehension and defiance. Their entry has been decided illegal and Barry Fife is attempting to stave off chaos. (4)
- 6.5.1 Literally - Physically side by side, also romantic interest at this point. (2)
- 6.5.2 Figurative - they are united in their stand and isolation. (2)
- 6.6 Own answer - Scott or Fran as most admirable - justify choice. (2)

[20]

TOTAL : 80 marks

SENIOR CERTIFICATE EXAMINATION - 2003

POSSIBLE ANSWERS FOR :
ENGLISH ADDITIONAL
LANGUAGE
HIGHER GRADE
PAPER 1

FINAL MARKING GUIDELINE - OCTOBER 2003

ENGLISH HG PAPER 1

SECTION A - COMPREHENSION

- 1.1. False – “At 28 he worked as a transport economist with Spoornet ...” (2)
- 1.2. It means that Portchie can produce **many** paintings.
(Number of paintings important) (2)
- 1.3. Portchie's paintings were very popular/People liked his paintings.
He will make more money/ he had the prospects of a brighter future.
Portchie sold more and more paintings/Sales of his paintings increased.
(NOT: “*growing sales*”) **Any 1** (2)
- 1.4. False – “Galleries usually double the price the artist asks...” (2)
- 1.5. canvas, paint and brushes **ONE MARK EACH** (3)
- 1.6. “expertise” (ONE word only and spelling correct) (1)
- 1.7. “reluctant” (ONE word only and spelling correct) (1)
- 1.8. They fear that the paintings will not sell./ They are scared they will lose money if the paintings don't sell.
(NOT: “... *for the risk of not selling in this highly competitive market*”) (2)
- 1.9. In his flat/apartment. (1)
- 1.10.1 He decided to hold his **own exhibition**. (2)
- 1.10.2. His neighbours. (1)
- 1.10.3 They let him use their flats for his exhibition.
(NOT: “... *they opened their doors* ...”) (2)
- 1.10.4 “celebrated” (ONE word only and spelling correct) (1)
- 1.11 promoted/advertised/ publicised (1)
- 1.12 large/huge/vast /great/ (ONE word answer only) (1)
(NOT: *big/tremendous/massive/considerable*)
- 1.13.1. True - “His apartment exhibition was a **sell-out**” (2)
- 1.13.2. True - “His reputation started to grow.” **OR**
“Before long Portchie's name ... was firmly on the map ...” **OR**
“With growing sales Portchie decided to paint full-time.” (2)
- 1.13.3. True - “...galleries were eager to cash in on his success.” (2)
- 1.14. His subjects are familiar.
Paintings are easy to understand.
His paintings are very colourful. **(Any 2)** (2)
- 1.15. 900/ approximately 900/884 / 17 X52 weeks
(NOT: “...*more than 17 pieces a week throughout the year-...*”) (1)
- 1.16.1 Opinion
1.16.2 Fact (2)

FINAL MARKING GUIDELINE - OCTOBER 2003**Criteria for TRUE/FALSE questions:**

1. If True or False is correct and there is a quote but it is wrong – 1 mark.
2. If True or False is incorrect – **NO** marks, irrespective of quote.
3. If True or False is correct and quote is correct – 2 marks.
4. Words must be quoted from the passage and not contextualised – True or False is correct but contextualisation is given – 1 mark.
5. If only True or False and no quote – no marks.
6. If **Yes** or **No** instead of True or False – no marks.
7. If **T** or **F** instead of True or False – no marks.
8. Look out for **key phrase** in the quotation.
9. Words contained in the quotation **MUST** be spelt 100% correctly.
10. No word(s) may be omitted from a quotation without proper indication.
11. If only the quotation is given without True/False – **NO MARKS**.
12. If no inverted commas or punctuation at the beginning or end, **NO** penalty.

Criteria for question in which students only have to quote:

1. Words contained in the quotation **MUST** be spelt 100% correctly.
2. No word(s) may be omitted from the quotation.
3. Do not penalise the student if quotation marks are not used.

FINAL MARKING GUIDELINE - OCTOBER 2003

SECTION B: SUMMARY

QUESTION 2

QUOTES

The bold parts are the core ideas which must be assessed.

1. "... **decide whom you'd like to be friends with.**"
2. "... **try talking to your classmates...**"
3. "... **smile and be approachable.**"
4. "**The best way to start a conversation is to say something nice about them.**"
5. "... **ask your friend some questions about themselves.**"
6. "... **have something to add to a conversation, by volunteering information about yourself.**"
7. "**The best reply to a compliment is a smile and a simple "thank you".**"
8. "... **it's always fun to do things together.**" OR
"... **invite a potential friend over...**"

MARKING:

- The candidate must rewrite the core idea in his **OWN WORDS** as far as possible.
- Changes in the word order of the quote are acceptable if they are grammatically correct.
- Mark for any seven correct facts, **ONE** mark for each different fact.
- The facts need not be in a specific order.
- Number of words correctly indicated earns **ONE** mark.
- Write down the number of the credited fact next to the tick.
- Indicate quotes by placing a capital **Q** in the left-hand margin.
- Mark only **ONE** fact per line – ignore the second. If an incorrect fact occurs first, the candidate unfortunately forfeits the mark for his second possibly correct fact.
- If given in paragraph format, treat one sentence as one fact. The candidate automatically forfeits both language marks.
- Count the number of words up to the maximum and draw //. Ignore the rest.

PENALTIES:

- If the maximum of **65** words is exceeded, no mark is allocated for length, **OR** if number of words isn't indicated or obviously incorrectly indicated, the candidate also forfeits the mark.
- Indicate **ALL** grammar, spelling and punctuation errors:
0 - 3 errors = 2 marks
4 – 6 errors = 1 mark
7 – more errors = 0 marks
- Each quote should be regarded as a language error.
- The marks for language and number of words combined (Bonus Marks) **MAY NOT** exceed the mark obtained for the facts.

SECTION B TOTAL: 10

FINAL MARKING GUIDELINE - OCTOBER 2003

SECTION C: LANGUAGE USAGE

QUESTION 3

ALL ITEMS IN THIS SECTION MUST BE SPELT CORRECTLY!
NO PENALTY FOR ANSWERS STARTED WITH CAPITAL LETTERS.

- 3.1. Cotton string **IS BEING USED** to make necklaces (by Siphiwe and Kwanele). (1)
- 3.2.1. variety
3.2.2. are now being sold / are now sold / are now selling / now sell
3.2.3. includes / encompasses / renders / yields
3.2.4. originated
3.2.5. were given / had been given
3.2.6. parents
3.2.7. payment
3.2.8. had done/ did
3.2.9. sought-after
3.2.10. tourists
3.2.11. who / that
3.2.12. viewers
3.2.13. chickens/ profits
3.2.14. hatch/ are hatched / have hatched / materialise
3.2.15. Your
3.2.16. profitable
3.2.17. successful
3.2.18. for
3.2.19. competitive (19)
- 3.3. D ("This is an honour, thank you.") (1)
- 3.4.1. their
3.4.2. had made
3.4.3. them (3)
- 3.5.1. on/ along/ near
3.5.2. in (2)
- 3.6.1. are /were / will be
3.6.2. collect / collected
3.6.3. had been interviewed
3.6.4. were
3.6.5. will not have/ won't have (5)
- 3.7. doesn't it (1)
- 3.8. arm / wrist (1)
- 3.9.1. cheaper
3.9.2. worst (2)
- TOTAL SECTION C: [35]**

FINAL MARKING GUIDELINE - OCTOBER 2003**Analysis****Section A****"Is it art?"**Type of questions:

Vocabulary	(1.6)(1.7.1)(1.8.4)(1.9)(1.10)	marks: 5
Deduction	(1.1)(1.2)(1.4)(1.7.2)(1.14.1)(1.14.2)	marks: 10
Inference	(1.8.1)(1.8.3)(1.11.1)(1.11.2)(1.11.3)	marks: 10
Retrieval	(1.3)(1.5)(1.7.3)(1.8.2)(1.12)(1.13)	marks: 10

Section B -Language**Question 3**

3.1 passive voice (present continuous)

3.2.

3.2.1. derivative (noun)

3.2.2. passive verb (present tense)

3.2.3. derivative (-ing word)

3.2.4. derivative (verb)

3.2.5. passive (past tense)

3.2.6. collective noun

3.2.7. derivative (noun)

3.2.8. verb (past perfect)

3.2.9. strong verb (third column)

3.2.10. derivative (plural noun)

3.2.11. pronoun

3.2.12. collective noun

3.2.13. idiomatic expression

3.2.14. idiomatic expression

3.2.15. pronoun

3.2.16. derivative (adverb)

3.2.17. derivative (adjective)

3.2.18. preposition

3.2.19. derivative (adjective)

3.3. register

3.4.1. indirect speech - pronoun

3.4.2. indirect speech - verb

3.4.3. indirect speech - pronoun

3.5.1. preposition

3.5.2. preposition

3.6.1. concord

3.6.2. concord

3.6.3. verb (past perfect)

3.6.4. conditional (type two)

3.6.5. verb (conjunction)

3.7 tag (present tense)

3.8 vocabulary

3.9 degrees of comparison