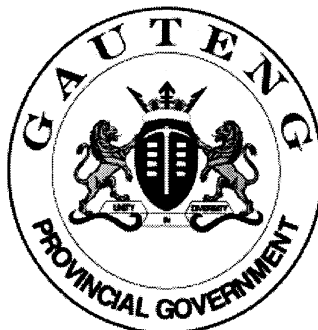


SENIOR CERTIFICATE EXAMINATION



**FEBRUARY / MARCH
2007**

**ENGLISH
PRIMARY/FIRST
LANGUAGE**

Third Paper

**Creative Writing, Transactional Writing
and Literature**

HG

104-1/3

ENGLISH FIRST/PRIMARY LANG HG: Paper 3

15 pages



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**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION****ENGLISH PRIMARY LANGUAGE HG**
(Third Paper: Creative Writing,
Transactional Writing and Literature)**TIME: 2½ hours****MARKS: 120****INSTRUCTIONS:**

- Answer FIVE questions as follows:
 - Section A: ONE essay only
 - Section B: THREE transactional pieces: TWO long pieces and ONE short piece
 - Section C: ONE question only
- In Section A careful planning, editing and proof-reading will be of benefit to you as you will be marked on the content of your essay and its presentation (i.e. structure, style, grammar, punctuation and spelling).
- In Section C, the length of your answers must be guided by the number of marks given for each question.
- Answer ONE question from Section C: either the contextual OR the essay question on the text you have studied.
- Answers to essay questions (Section C) should be approximately 500 words.
- Begin each answer on a new page.

SECTION C: LITERATURE

- Consult the Table of Contents below and mark off the question number relating to the setwork which you have studied in 2006.
- Answer ONE question only.

TABLE OF CONTENTS	
Question 5 <i>Focus</i>	Essay
Question 6 <i>Focus</i>	Contextual
Question 7 <i>To Kill a Man's Pride</i>	Essay
Question 8 <i>To Kill a Man's Pride</i>	Contextual
Question 9 <i>Strictly Ballroom</i>	Essay
Question 10 <i>Strictly Ballroom</i>	Contextual

SECTION A CREATIVE WRITING

1. Carefully select ONE of the topics below and write an original composition of 400 to 500 words. Thorough planning and editing will create a favourable impression.

Your composition should reflect your values, views and experiences. Be careful of misinterpreting the topic you choose or simply tailoring a prepared essay to a particular topic.
- 1.1 "Look for beauty and miracles in your everyday life" is a statement taken from a motivational article. What has been beautiful and miraculous in your life?
- 1.2 Do you remember the day you discovered that there was no Father Christmas/Easter Bunny/Tooth Fairy/Stork which delivered babies? Perhaps some of the magic of childhood faded on that day. Write about the magic of childhood.
- 1.3 A recent newspaper headline read:
"Is South Africa ready for a Woman President?" What is your response?
- 1.4 "It was all a conspiracy!" Write a narrative essay on this topic.
- 1.5 "It's not what you know ... it's who taught you." Respond.
- 1.6 The colours and rhythms of Africa.
- 1.7 "Trudge not through life leaving ugly gashes. Tiptoe not through life leaving half-formed impressions. But tread gently, lovingly and purposefully, leaving graceful heart-prints." (Unity Dow, Botswana High Court Judge). Describe a person who has left "graceful heart-prints".
- 1.8 Consider the following cartoon:



Perhaps some dreams are unrealistic – but is that important? Express your views on this topic.

- 1.9 "What's done is done!"
- 1.10 A beautiful mistake.
- 1.11 Write an essay in response to ONE of the following images. Clearly indicate the number of your choice and give your essay a title.

1.11.1



1.11.2



TOTAL FOR SECTION A: [40]

P.T.O.

SECTION B TRANSACTIONAL WRITING

You are required to answer THREE questions from this section. Your answer must consist of the following:

- A formal letter; (Question 2)
- Further transactional writing; (Question 3)
- A shorter piece of tailored prose. (Question 4)

QUESTION 2 THE LETTER

You must respond to ONE of the topics below. Your answer should be about 200 words in length.

2.1 Write a letter to the editor expressing your views on the following topic:

NOT ABROAD-MINDED

People should not be so quick to dismiss every South African who has spent time living abroad, or those who have chosen to emigrate, "Good riddance" (Letters, February 20).

Not every person who has sought work opportunities elsewhere on this vast planet should be dismissed as a scared "white South African" who stocked up on baked beans and bottled water before the 1994 elections.

Not every South African living overseas is negative about our country. In fact, not every South African who has moved abroad is white.

I happen to be a proud South African but would not hang my head in shame if, and probably when, I choose to temporarily (or permanently) move abroad.

I would relish the opportunity to be exposed to new cultures and landscapes, while always encouraging people to visit our rich paradise. I would want that opportunity, at the very least, for every South African, black or white.

I have an Albanian friend, now an academic in Paris. We met through a New York-based university. He maintains that "people with small worlds have small minds". - *Cisca Vennard, Cape Town.*

(20)

2.2 As chairperson of a local charity organisation which cares for abandoned children, write a letter to a service organisation such as Rotary or Round Table outlining what your organisation does and asking for assistance in your endeavours.

(20)

2.3 As secretary of the local SPCA, write a letter of thanks to a school which organised fund-raising to assist in the refurbishing of the kennels at the SPCA.

(20)

AND

QUESTION 3
FURTHER TRANSACTIONAL WRITING

You must respond to ONE of the topics below. Your answer should be about 200 words in length.

- 3.1 As the principal of Jacaranda High, write the testimonial for EUGENE ELS who has handed in the attached application form to you.
(See Addendum on page 8.) (20)
- 3.2 As head of an employment agency, prepare a handout for prospective employees on the topic:
Ten Tips for a Successful Interview. (20)
- 3.3 Write a magazine article entitled **Celebrating our Cultural Heritage**. You might wish to include places such as Robben Island, Table Mountain, St Lucia Wetlands – but you are free to make your own selection. (20)
- 3.4 Your grandmother/father is celebrating her/his 80th birthday next month. As the eldest grandchild you have been asked to propose a toast to her/him. Write your speech. (20)

AND

QUESTION 4
SHORTER TRANSACTIONAL WRITING

You must answer on ONE of the topics below. Your answer should be about 80 words in length.

- 4.1 To earn extra money, you decide to baby-sit young children or wash cars for neighbours. Design a pamphlet in which you advertise ONE of these services. (10)
- 4.2 Each week in *The Saturday Star* there is a column entitled **Orchids and Onion**. An orchid is awarded to a good advertisement and an onion to a poor advertisement. Write your **Orchid and Onion** column. (10)
- 4.3 Your boss is about to celebrate his/her 30th Birthday. Send a memorandum to members of staff in which you outline the arrangements for a surprise party after work. (10)
- 4.4 Compile a classified advertisement in which you advertise for a receptionist for your company. (10)

TOTAL FOR SECTION B: [50]

ADDENDUM: Refer to question 3.1.

APPLICATION FOR A TESTIMONIAL

JACARANDA HIGH SCHOOL

1. SURNAME: Els
2. FIRST NAMES: Eugene
3. DATE OF BIRTH: 1988-06-09
4. YEAR IN WHICH YOU FIRST ENROLLED AT JACARANDA HIGH
January 2002 – Grade 8.

5. EXTRA-MURAL INVOLVEMENT:

<u>ACTIVITY</u>	<u>YEAR</u>
Cricket	2002 - 2006
School Brass Band (Drummer)	2002 - 2006
Public Speaking	2004 - 2005

6. LEADERSHIP ROLES:

Ist team Cricket Captain	2005 - 2006
Class Captain	2004 - 2005
RCL Member	2006

7. AWARDS:

Best Junior Cricketer	2002 - 2003
Full Colours Cricket	2005 - 2006
Musician of the Year	2006

8. ACADEMIC AWARDS:

Merit Certificate for Art	2002 - 2004
Most Improved Maths Student Grade 11	2005

9. PRELIM EXAM RESULTS:

English HG	65%
Afrikaans HG	68%
Maths SG	72%
Biology HG	66%
Economics HG	74%
History HG	72%

SECTION C
LITERATURE

Answer ONE question from this section.

QUESTION 5
FOCUS
ESSAY

In *The Schoolmaster*, the author, Pauline Smith, focuses on the power of forgiveness. There is a distinct contrast between Jan Boetje and the Delport family with regard to the issue of forgiveness and dealing with the past.

Write an essay, not exceeding 500 words in length, in which you discuss the theme of forgiveness and how this is reflected in the lives and actions of Jan Boetje, Engela and Mevrouw Delport (Engela's grandmother).

[30]

OR

QUESTION 6
FOCUS
CONTEXTUAL

Read the extracts from *Virgin Peak* by Lawrence Green and answer the questions that follow.

Passage A

Beyond the desert dunes rose the peak, the tip glowing like a lamp in the sunset. It was Bryant's first sight of the mountain, and from his point of view it could not have been more memorable.

The ship was closing in with the shore after the run up the west coast from Cape Town. Bryant stared through the porthole at the peak and realized that it was for moments like these that he lived. Other men travelled to see the world. To Bryant the world meant mountains, and new peaks to climb. For this he had turned his back on Table Mountain and the Cedarberge. There through the porthole was his virgin peak.

He stood there fascinated, so that he was unaware that Reid had come up the ladder and was watching him.

'Planning the climb, eh?' remarked Reid at last. He was the coaster's second mate, trained in fishing schooners, with a sailor's head for heights. 'It's all right, Jim, I've fixed it with the old man and I'll be coming with you.'

'I'm glad ... and I'll need you.' Bryant turned away from the vision in the porthole. 'I'll set foot on that summit or leave my bones there.'

'Don't be too serious about it. One hand for yourself and one for the ship. Anyway, you won't make me giddy. We'll be alongside the wharf in an hour, and then we'll find out more about it.'

5

10

15

20

- 6.1 In the opening line to the story, the narrator refers to Bushman's Peak as "the peak". What is the effect that the writer achieves by using the definite article ("the") instead of referring to the peak by its name? (2)
- 6.2 The peak is referred to by two names in the story, namely Virgin Peak and Bushman's Peak. Give a reason why each of the names is appropriate in the story. (4)
- 6.3 In what way does the simile in lines 1 and 2 create a particular atmosphere? (2)
- 6.4 6.4.1 Why is Bryant not interested in climbing Table Mountain or the Cedarberge? (2)
- 6.4.2 Write down ONE WORD that describes Bryant's character as it is revealed in the second paragraph. (1)
- 6.5 Discuss the significance of the use of the possessive pronoun **his** in the last sentence of the second paragraph. (2)
- 6.6 Why is Reid an ideal person to climb with Bryant? (2)
- 6.7 Quote the sentence that illustrates Bryant's absolute determination to reach the top of Bushman's Peak. (1)

Passage B

They had tried every other route, used all their skill in vain. Now they knew why one expedition after another had retreated and left Bushman's Peak unscaled. Once they had been within fifty feet of the last pinnacle. Then the route had ended at the brink of a wide cleft in the rock; an abyss which could not be jumped; too wide and too deep for the Alpine rope they carried to be of any use. 5

So there was only the North Wall left. If they climbed it, they would find themselves at last on the far side of the impossible cleft. That would not be the end of the struggle, but Bryant was willing to meet further hazards when they arose. 10

They started early, carrying water-bottles, rucksacks and rope. So sharp was the slope of the North Wall that there was no long walk to where the precipices began. It was all climbing though for the first few hours they did not need the rope. Bryant was bored on that first section. 15

'Life begins for you when you meet something like the side of a house,' remarked Reid cheerfully; and Bryant smiled. There was perfect understanding between them, though in temperament there was a vast difference between these two men. Reid enjoyed climbing because it took him into the open-air; he liked the company of Bryant and was content to follow him. Bryant went for the solitude of the lonely places, and the sense of achievement. The old mountains he had mastered had given him experience and technique; but Bryant knew that he had gained something which it had never occurred to Reid to seek. 20 25

For Bryant this was magic. He found inspiration here. After each dangerous climb his grip on life became more sure and he saw more deeply into his own mind. But he was in search of enduring satisfaction, something which could be grasped only on a mountain such as Bushman's Peak – a virgin peak. 30

- 6.8 Why is Bryant bored on the first section? (line 16) (2)
- 6.9 6.9.1 To what is Reid referring when he says "you meet something like the side of a house"? (lines 17 and 18) (1)
- 6.9.2 Explain why this simile is apt. (3)
- 6.10 6.10.1 Show how the diction (choice of words) in the first three sentences of the last paragraph highlights Bryant's character. (4)
- 6.10.2 Explain the irony contained in the last sentence. (2)
- 6.10.3 In what way does the word **only** add to the meaning of the last sentence? (1)
- 6.10.4 Why does the writer use a dash after "Peak"? (1)
- [30]

OR

QUESTION 7
TO KILL A MAN'S PRIDE
ESSAY

"Many psychologists declare that **circumstances** and upbringing determine who we become and how we **behave**."

In an essay of no more than 500 words, explain **how** the authors of *Six Feet of the Country* and *The Dog Killers* expose the sometimes tragic **consequences** of upbringing and conditioning. In your essay you should refer to **narrator**, **setting** and **stylistic devices** (especially tone and diction). [30]

OR

QUESTION 8
TO KILL A MAN'S PRIDE
CONTEXTUAL

Read the extracts from *Beggar my Neighbour*, then answer the questions that follow.

Only Michael's shod feet crunched on the sand; the footfalls of the others were silent. They walked a little behind Michael, and to one side of him. Once he asked them if they went to school, and the boy shook his head; when he asked them if they were brother and sister, the boy nodded.	5
When they reached Michael's house, he went inside and told Dora, the cook-girl, that there were two piccanins in the lane outside, and that he wanted her to cut some bread and jam for them. Dora grumbled that she was not supposed to look after every little beggar in town, and Michael answered her angrily, 'We've got lots of bread. Why shouldn't we give them some?' He was particularly indignant because he felt that Dora, being of the same race as the two outside, should have been even readier than he was to help them. When Dora was about to take the bread out to the back gate, where the children waited, he stopped her. 'It's all right, Dora,' he said in a tone of reproof, 'I'll take it,' and he went out into the sunlight, carrying the plate in his hand.	10
'Stukkie brood,' he called out to them.. 'Here's your <i>stukkie brood</i> .'	15
The children stretched their hands out eagerly, and Michael let them take the inch-thick slices from the plate. He was pleased to see that Dora had put a scraping of apricot jam on the bread. Each of them held the bread in both hands, as if afraid of dropping it. The girl's mouth worked a little, but she kept her eyes fixed on the white boy.	20
'What do you say?' Michael asked.	
They replied in high, clear voices, 'Thank you, baas.'	25

- 8.1 8.1.1 Why do Michael's footfalls "crunch" whereas those of the others are "silent"? (lines 1 and 2) (2)
- 8.1.2 How does this contrast add to the reader's perceptions of the children? (2)
- 8.2 What is apparently ironic about Dora's attitude towards the "piccanins"? Quote a **phrase** to support your answer. (3)
- 8.3 Michael speaks to Dora in a "tone of reproof" (line 15). Comment on the author's intention through his choice of the word "reproof" to convey one of the themes in the story. (3)
- 8.4 There are two reasons why the words "*stukkie brood*" (line 18) are written in italics. What are these reasons? Explain your answer fully by referring to **language** issues and **literary** (deeper understanding of the text) reasons. (4)

- 8.5 Michael's question, "What do you say?" (line 24) suggests a certain parental influence in his life. Describe one **other** socially unacceptable or inhospitable act Michael has been taught by his parents that is evident in **this** passage. (2)

AND

The sun seemed to seize the back of his neck as firmly as a hand grasping, and its light was so bright he was aware of it only as a darkness beyond the little stretch of ground he looked down upon. He opened the back gate. Inevitably, as he had known they would be, the two were waiting.	5
He did not want to go beyond the gate in his pyjamas and dressing-gown, so, shielding his eyes from the glare with one hand, he beckoned them to him with the other. Together, in silence, they rose and crossed the lane. It seemed to take them a long time to come to him, but at last they stood in front of him, with their hands interlinked. Michael stared into their dark faces, and they stared into his.	10
'What are you waiting for?' he asked.	15
'For you.' First the boy answered; then the girl repeated, 'For you.'	
Michael looked from the one to the other, and he remembered what he had been doing to them in his dreams. Their eyes were fathomlessly black to look into. Staring forward, Michael understood what he should have understood long before: that they came to him not in hope or appeal or even in reproach, but in hatred. What he felt towards them they felt towards him; what he had done to them in his dreams, they did to him in theirs.	20
The sun, their staring eyes, his own fear came together in a sound that seemed to hang in the air of the lane – a cry, the sound of someone weeping. Then Michael knew that he was the one who was crying.	25

- 8.6 There is reference to word "sunlight" (in the first passage, line 16) and the "sun" in the second passage (lines 1, 2 and 26). Explain the effect this symbol has on the reader's understanding of the change in Michael's feelings about the black children. (4)
- 8.7 Quote a word (from the second paragraph) which best shows that the two black children have a bond in which Michael cannot share. (2)
- 8.8 Why are their eyes "fathomlessly black"? (line 20) (2)
- 8.9 What does Michael do "to them in his dreams" (lines 19 and 20)? Briefly describe the **emotional progression** of Michael's turmoil in at least two of his four dreams. (6)

[30]

OR

QUESTION 9
STRICTLY BALLROOM
ESSAY

"You have a light in you, boy. Let it shine through."

By referring to the film techniques Baz Luhrmann uses in *Strictly Ballroom* show how Scott is able to become a truly great dancer and to let the light shine through.

[30]

OR

QUESTION 10
STRICTLY BALLROOM
CONTEXTUAL

When Scott discovers that Fran has gone home soon after she has fallen while dancing backstage at the State Championships, he runs after her to ask her to dance with him. While they are arguing, her father comes upon them and throws him out. When Scott tells him that they were only dancing the Paso Doble, Rico, Fran's father, is interested enough to want to see it. This still might help you place the scene more accurately.



- 10.1 Why do Rico and his family and friends laugh so heartily while Scott is dancing? (4)
- 10.2 Why is Scott so indignant and angry because they are laughing? (2)
- 10.3 What makes Scott realize that these people know much more about dance than he does and that they can indeed teach him a lot? (2)
- 10.4 Why does Fran's Grandmother decide to teach Scott how to dance the Paso Doble? (3)

- 10.5 How is Scott's lesson with Fran's grandmother contrasted with the lessons at the Dance Studio where Les and Shirley are the teachers? Consider lighting, music, colour and the types of shot used by Luhrmann to emphasise the difference. Choose any THREE of these aspects to show how the lessons are different. (6)
- 10.6 Why does Baz Lurhman choose to have many close-ups in this sequence? (3)
- When Scott goes home it is after one o'clock. His mother and father are waiting up for him.
- 10.7 Why does Luhrmann make Doug watch a blank television screen at one o'clock in the morning? (2)
- 10.8 How does the *mise en scene* of Fran's home contrast with that of Scott's home? (4)
- 10.9 What is Baz Luhrmann satirizing in this kitchen scene where Shirley tells Scott to stick to his goals? (4)

[30]

TOTAL FOR SECTION C:
TOTAL:

[30]
120

END