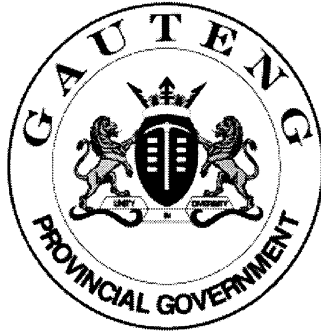


SENIOR CERTIFICATE EXAMINATION



**FEBRUARY / MARCH
2007**

**ENGLISH
PRIMARY/FIRST
LANGUAGE**

Third Paper

**Creative Writing, Transactional
Writing and Literature**

SG

104-2/3

ENGLISH FIRST/PRIMARY LANG SG: Paper 3

12 pages



COPYRIGHT RESERVED
APPROVED BY UMALUSI



GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE SG
(Third Paper: Creative Writing,
Transactional Writing, and Literature)

TIME: 2 hours

MARKS: 80

INSTRUCTIONS:

- Answer FOUR questions as follows:

 Section A: ONE essay only
 Section B: TWO transactional pieces: ONE long and ONE short piece
 Section C: ONE question only
- Clearly number your choices.
- Rule off after each complete question.
- Begin each answer on a new page.
- 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 as well as its presentation (i.e. structure, style, grammar, punctuation and spelling).

SECTION C: LITERATURE

- Consult the Table of Contents below and mark the question number relating to the setwork which you have studied in 2006.
- Answer ONE question only, either a contextual or an essay.
- Use the mark allocation as a guide to the expected length of your answers.
- The length of an essay should be between 250 and 300 words.

TABLE OF CONTENTS			
Question 4	<i>Focus</i>	–	Essay
Question 5	<i>Focus</i>	–	Contextual
Question 6	<i>To Kill a Man's Pride</i>	–	Essay
Question 7	<i>To kill a Man's Pride</i>	–	Contextual
Question 8	<i>Strictly Ballroom</i>	–	Essay
Question 9	<i>Strictly Ballroom</i>	–	Contextual

SECTION A

QUESTION 1 CREATIVE WRITING

Carefully select ONE of the topics below and write a composition of between **300** and **400** words. Thorough planning and editing will create a positive impression.

- 1.1 What a surprise!
- 1.2 Wouldn't it be great if . . .
- 1.3 Are schooldays really the best days of your life?
- 1.4 "You can't handle the truth!"
- 1.5 I could get used to this.

1.6



- 1.7 My best friend
- 1.8 **The Holiday Spirit.** What makes a holiday special?
Is it the venue, the people, the season? Give your views.

- 1.9 Respond to ONE of the following pictures. Remember to give your essay a title.

1.9.1



1.9.2



TOTAL FOR SECTION A: [30]

SECTION B

TRANSACTIONAL WRITING

Answer TWO questions from this section, ONE from the Longer Transactional Work (Question 2) and ONE from the Shorter Transactional Work (Question 3).

QUESTION 2

LONGER TRANSACTIONAL WORK

Respond to ONE of the following topics.

Your answer to this question should be about **150** words in length.

2.1 Write a magazine article entitled:

The Single Girl's/Boy's Guide to Survival

2.2 You have been selected to go on an exchange programme to the United States. Write a letter introducing yourself to your host family.

2.3 Your local newspaper has published an article entitled:

Why Matric Farewell After-Parties should be banned.

Write a letter to the editor expressing your point of view on this issue.

2.4 You have been offered promotion within your company but it will mean relocating to Namibia. Write a diary entry in which you express your feelings on this matter as you try to make a decision as to whether you should accept the position or not.

(15)

AND

QUESTION 3

SHORTER TRANSACTIONAL WORK

Respond to **ONE** of the following topics.

Your response to this question should be about **80** words in length.

3.1 You have recently won a television set in a competition and therefore wish to sell your old television which is still in good working order. Compile the classified advertisement to be placed in the **FOR SALE** column.

3.2 Your pet has gone missing. Design a notice in which you describe your pet and offer a reward for its return.

3.3 As a sports co-ordinator, send a fax message to local schools giving details of a tournament to be held over a weekend. Write only the text of your message.

(15)

TOTAL FOR SECTION B: [30]

SECTION C LITERATURE

Answer ONE question from this section

QUESTION 4 FOCUS ESSAY

In the story, *Plymouth*, Mervyn Woodrow gives us a humorous picture of a seventy-year-old man whose pride has been hurt. Write an essay in which you show how misguided pride leads to growth in Kerneels's life.

[20]

OR

QUESTION 5 FOCUS CONTEXTUAL

Read the following extract from *The Jackal* by Hannah Browne and answer the questions that follow. Do not quote from the passage unless you are specifically instructed to quote.

Passage 1

The Jackal

After the jackal had killed ten of her best hens she and the child had moved the henhouse closer to the house. So far the jackal had not come again, perhaps that was the one that Taboets had killed.

They sat down to their meal of *putu pap* and the child said grace in his hesitant voice as he had done ever since the death of his father.

5

'I'm going to walk through the sheep,' he said as she started to clear away the dishes. 'There was another ewe yesterday who would not take her lamb and I have to see whether the twins are all right.'

She nodded and followed the slight figure with her eyes until he moved behind some *ouhout* bushes. If only he didn't look so lost, she thought as she turned away to her household chores, before going out to see that the milking utensils were properly cleaned.

10

She heard his running footsteps and went out anxiously. Last week they had lost a ewe that just could not lamb, she was simply too weak. Not another one, she prayed silently. His face red with exertion, his eyes bright with anger and unshed tears he panted, 'The jackal again. He killed a lamb and left half of it right there in the middle of those stupid ewes. Why didn't they bleat or run away so that we could have known?'

15

'You know what sheep are like,' she spoke softly to calm him.

'But why, why? Would you just stand there, looking, while something ate me up?'

20

She smiled slightly, 'Now, that is different, son.'

He allowed himself a quick relaxation of his stiff mouth.

'Of course,' he admitted. 'I'm being stupid,' but then fiercely, 'Why does he have to eat our lambs?'

25

'Maybe you and old Taboets could go in the afternoon and set a trap for this one too.'

- 5.1 Klasie is repeatedly referred to as “the child”. Supply a reason for this. (2)
- 5.2 What is significant about the fact that Klasie, and not his mother, says grace at the table? (2)
- 5.3 Give a reason why the author chooses the following words:
- 5.3.1 The adjective “slight” in line 9. (1)
- 5.3.2 The Afrikaans word “ouhout” in line 10. (1)
- 5.4 The jackal is not the only threat experienced on the farm. What else is causing concern? (1)
- 5.5 What do we call the opposite gender (the male) of ewe? (1)

Passage 2

He sank down on his knees, wiggling his fingers at the one nearest him. Its eyes barely open, it tried to suck. The boy laughed with delight. They were like puppies, so frisky. Forgetting everything else, he played with them, just as he sometimes played with the lambs. He lifted first one, and then another against his cheeks, curling them around his neck, their slightly wild smell in his nose, their pelts crackling small snaps of electricity against his skin.

Suddenly his mind cleared. They were vermin, these cuddly red balls of movement. Tomorrow they would be big and lethal, killing the sheep that survived this terrible drought. He picked up a large stone, lifted it high above his head, then threw it away from him with all his might. He could not do it, he could not kill these beautiful creatures.

Shoulders sagging, he walked away. What would he do, his mother depended upon him? He had to care for their flock; to make sure the lambs came to no harm. His mother loved this farm. Maybe he could tell old Taboets to come down and kill the cubs. But he knew he would not do that either. So he walked on, kicking at the stones as he went.

It was quite warm and he carried his pullover slung across his shoulders when he came home for lunch.

His mother, a little frown between her eyes, looked absently at him while he washed his hands in the kitchen sink. He wondered whether she could smell the scent of jackal all over him.

‘Did you find anything?’ she asked and he shook his head, picked at his *souskluitjies* and finally pushed his half-eaten plate away.

‘Taboets will get him,’ she said matter-of-factly.

- 5.6 The writer draws a parallel between Klasie and the jackal cubs. Mention two aspects in which Klasie’s situation is similar to theirs. (4)
- 5.7 To what does “everything else” in the clause “forgetting everything else” refer? (2)
- 5.8 Quote the sentence that introduces a drastic change in Klasie’s thoughts; as an adult’s awareness takes over from natural feelings. (1)
- 5.9 Relate Klasie’s inner conflict in your own words. (2)
- 5.10 What ultimately happens to the cubs and how does this affect Klasie? (3)

[20]

OR

QUESTION 6
TO KILL A MAN'S PRIDE
ESSAY

"In *Beggar My Neighbour* and *The Visits* there are many similarities of **theme** and **intention**."

Compare the change of Michael's **attitude** towards his visitors in *Beggar My Neighbour*, with that of the Teacher in *The Visits*. In your essay you must refer to the **prejudice** and **social status** of the characters.

Your essay should be no longer than **350** words.

[20]

OR

QUESTION 7
TO KILL A MAN'S PRIDE
CONTEXTUAL

Read the extracts from *The Suit*, then answer the questions that follow.

Breakfast! How he enjoyed taking in a tray of warm breakfast to his wife, cuddled in bed. To appear there in his supremest immaculacy, tray in hand when his wife comes out of ether to behold him. These things we blacks want to do for our own... not fawningly for the whites for whom we bloody-well got to do it. He wasn't one of those who believed in putting his wife in her place even if she was a good wife. Not he.	5
Matilda, too, appreciated her husband's kindness, and only put her foot down when he offered to wash up also.	
'Off with you,' she scolded him on his way.	
At the bus-stop he was a little sorry to see that jovial old Maphikela was in a queue for a bus ahead of him. He would miss Maphikela's raucous laughter and uninhibited, bawdy conversations in fortissimo. He thought he noticed hesitation in the old man, and a slight clouding of his countenance, but the old man shouted back at him, saying that he would wait for him at the terminus in town.	10
Philemon considered this morning trip to town with garrulous old Maphikela as his daily bulletin. All the township news was generously reported by loud-mouthed heralds, and spiritedly discussed by the bus at large. Of course, 'news' included views on bosses (scurrilous), the government (rude), Ghana and Russia (idolatrous), American and the West (sympathetically ridiculing), and boxing (bloodthirsty). But it was always stimulating and surprisingly comprehensive for so short a trip. And there was no law of libel.	15
Maphikela was standing under one of those token bus-stop shelters that never keep out the rain nor wind nor sun-heat. Philemon easily located him by his noisy ribbing of some office boys in their khaki-green uniforms. They walked together into town, but from Maphikela's suddenly subdued manner, Philemon gathered that there was something serious coming up. Maybe a loan.	20
	25

- 7.1 Briefly describe the relationship between Philemon and Matilda at this point in the story. Substantiate your answer by referring to the passage. (3)
- 7.2 Explain why it is possible for Maphikela's conversation on the bus to be "uninhibited"? (line 12) (2)
- 7.3 What is different about Maphikela's behaviour on this particular morning? Use your **own words**. (2)
- 7.4 What is the reason for his "subdued manner"? (lines 26 and 27) (2)

AND

Now, as consciousness and thought seeped back into her, her movements revolved so that always she faced this man who had changed so spectacularly. She started when he rose to open the window and let in some air.

She served the suit. The act was so ridiculous that she carried it out with a bitter sense of humiliation. He came back to sit down and plunge into his meal. No grace was said for the first time in this house. With his mouth full, he indicated by a toss of his head that she should sit down in her place. She did so. Glancing at her plate, the thought occurred to her that someone, after a long famine, was served a sumptuous supper, but as the food reached her mouth it turned to sawdust. Where had she heard it? 5

Matilda could not eat. She suddenly broke into tears.

Philemon took no notice of her weeping. After supper, he casually gathered the dishes and started washing up. He flung a dry cloth at her without saying a word. She rose and went to stand by his side drying up. But for their wordlessness, they seemed a very devoted couple. 10

After washing up, he took the suit and turned to her. 'That's how I want it every meal, every day.' Then he walked into the bedroom.

So it was. After that first breakdown, Matilda began to feel that her punishment was not too severe, considering the heinousness of the crime. She tried to put a joke into it, but by slow, unconscious degrees, the strain nibbled at her. 20

- 7.5 How has the relationship between Philemon and Matilda changed according to this extract? Substantiate your answer. (3)
- 7.6 Comment on the fact that the couple do not say "grace...for the first time" (line 7). (2)
- 7.7 Quote TWO examples of **body language** that indicate Philemon's feelings. (2)
- 7.8 What is the tone of Philemon's words in lines 18 and 19? (2)
- 7.9 Explain the metaphor in "the strain nibbled at her" (lines 22 and 23) , (2)

[20]

OR

STRICTLY BALLROOM
QUESTION 8
ESSAY

Dancing plays an important role in the lives of the Hastings family, Fran's family and Barry Fife. Discuss how the director of 'Strictly Ballroom' reveals this importance to the viewer. In your answer, consider their reasons for dancing and for behaving the way they do.

[20]

OR

STRICTLY BALLROOM
QUESTION 9
CONTEXTUAL

Read the following short summary of the section of the film that deals with the night before the Pan Pacifics.

Scott enters the empty studio having kissed Fran in the shadow of the power station before running off to meet Wayne. As he rushes in he shouts for Wayne and instead finds Barry Fife waiting for him with, "Wayne's not here."

- | | | |
|-----|---|-----|
| 9.1 | Why does the director focus on a trophy of a dancing couple as Scott enters the studio? | (3) |
| 9.2 | Why has Scott arranged to meet with Wayne at the studio? | (2) |
| 9.3 | Why has Barry asked Wayne to set up this meeting with Scott in the studio when there is no one else around? | (3) |
| 9.4 | How does Scott show that he does not trust nor like Barry Fife? | (3) |
| 9.5 | What is the outcome of Scott's interview with Barry in the studio? | (3) |

Study the two stills.

Still One



Still Two



Still One is of Nathan Starkey and Tina Sparkle and Still Two is of Fran watching them from the wings at the State Championships. She knows Scott is there.

Scott : Fran, I didn't know anything about that. Fran : Are you going to dance with Tina? Scott : I ... she's champion. Fran : I think you should. She's your style. You'd really suit each other. Scott : I've been working towards winning the Pan Pacifics since I was six years old.

- | | | |
|-----|---|-------------|
| 9.6 | What do you learn about Fran and her relationships with people as shown here in the dialogue? | (2) |
| 9.7 | How does Scott answer her? | (2) |
| 9.8 | Mention TWO aspects of the rumba which Nathan and Tina dance which are quite different from the rumba Scott and Fran dance. | (2) |
| | | [20] |

TOTAL FOR SECTION C:	[20]
-----------------------------	-------------

TOTAL:	80
---------------	-----------