



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2011

ENGLISH HOME LANGUAGE: PAPER I

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 10 pages and an Insert of 6 pages (i – vi). Please check that your question paper is complete. Detach the Insert from the centre of the question paper.
 2. Read the questions carefully.
 3. Number your answers exactly as the questions are numbered.
 4. Do not write in the margin.
 5. Answers must be written in the Answer Book.
 6. It is in your own interest to write legibly and to present your work neatly.
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QUESTION 1

Refer to **Text 1** on **Page (i)** of the Insert, an abridged version of an article published online at <www.reconnectafrica.com>.

- 1.1 In your own words, describe how Williams feels about 'the virtual world'. Base your answer on what she says in the first paragraph. (2)
- 1.2 Ten years ago, the word 'blogosphere' did not exist. Explain how we can understand what the 'blogosphere' is by understanding the origins of the word. (2)
- 1.3 Which of the following words carries the most negative connotations? Justify your response:
- the adjective 'horrible' (paragraph 1)
 - the verb 'hijacked' (paragraph 1)
 - the noun 'explosion' (paragraph 2) (2)
- 1.4 What does 'M.P.' (paragraph 3) stand for? (1)
- 1.5 '... it is difficult for society to expect or demand that teenagers and children stop bullying and tormenting one another, given the example they have of the behaviour of adults and political leaders.' (Paragraph 5)
- 1.5.1 Is this a fact or an opinion? (1)
- 1.5.2 Motivate your answer in 1.5.1. (2)
- 1.6
- 1.6.1 By opposing the writer's view, challenge the statement that '[a]ny individual that speaks or writes is by necessity doing it from a limited perspective, i.e. their own'. (Paragraph 6) (3)
- 1.6.2 A grammatical purist would note two grammatical errors in the above quote. Identify and explain **one** of these errors. (2)
- 1.7 Briefly suggest how the reference to 'the late US President John F. Kennedy' (Paragraph 8) influences the way in which a reader would interpret the text. (2)
- 1.8 Discuss to what extent you think Williams' definition of 'civility' is compatible with the Lead SA campaign (see **Text 7** on **Page vi** of the Insert). (2)
- 1.9 Do you agree that 'tak[ing] personal responsibility for what we say ... [will]... return our societies to reason'? Explain your thinking. (3)

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QUESTION 2

Refer to **Text 2** on **Page (ii)** of the Insert.

A male friend of yours feels romantically inclined towards someone he has met at a party. He has not had much dating experience, and has asked you for your advice. Study the pictures below, and – using these pictures and by summarising **Text 2** – advise your friend on whether or not he should proceed with his infatuation.

- You must use **full sentences**.
- You must use the **correct register**.
- You may write no more than **100 words**.
- You must provide an **accurate word count** at the end of the summary.
- Use your own words. 'Cutting and pasting' of information is not acceptable.



[10]

QUESTION 3

You need to answer **two** questions in this section. One must be on a seen poem (**3.1 OR 3.2**) **AND** the other must be on the unseen poem (**3.3**).

EITHER

- 3.1 Read the poem *Penguin on the Beach* by Ruth Miller, and answer the questions that follow.

Penguin on the Beach – Ruth Miller (1919 – 1969)

Stranger in his own element,
Sea-casualty, the castaway manikin
Waddles in his tailored coat-tails. Oil

Has spread a deep commercial stain
Over his downy shirtfront. Sleazy, grey, 5
It clogs the sleekness. Far too well

He must recall the past, to be so cautious:
Watch him step into the waves. He shudders
Under the froth, slides, slips, on the wet sand,

Escaping to dryness, dearth, in a white cascade, 10
An involuntary shouldering off of gleam.
Hands push him back into the sea. He stands

In pain and silent expostulation.
Once he knew a sunlit, leaping smoothness,
But close within his head's small knoll, and dark 15

He retains the image: oil on sea,
Green slicks, black lassos of sludge
Sleeving the breakers in a stain-spread scarf.

He shudders now from the clean flinching wave,
Turns and plods back up the yellow sand, 20
Ineffably wary, triumphantly sad.

He is immensely wise: he trusts nobody. His senses
Are clogged with experience. He eats
Fish from his Saviour's hands, and it tastes black.

3.1.1 Consider the following definition of Post-traumatic Stress Disorder:

Post-traumatic Stress Disorder is the most severe form of emotional and psychological trauma. Its primary symptoms include intrusive memories or flashbacks, avoiding things that remind you of the traumatic event, and living in a constant state of 'red alert'.

Explain why one could diagnose the penguin with Post-traumatic Stress Disorder. Make close reference to the poem to assist you in explaining your reasoning.

(3)

3.1.2 'black lassos of sludge' (line 17)

Discuss how this metaphor assists the reader to understand the experience of the penguin.

(3)

3.1.3 Explain how the poet's use of the paradoxical description, 'triumphantly sad' (line 21), is effective in conveying to the reader the nature of the penguin's situation.

(2)

3.1.4 Discuss to what extent you think the enjambment in certain sections of the poem, reinforces the poem's message.

(2)

3.1.5 Study the visual and verbal elements of the *Endangered Wildlife Trust* advertisement (**Text 3** on **Page iii** of the Insert).

Comment fully on how the text's details reinforce some of the messages in Miller's poem.

(5)

[15]

OR

3.2 Read the poem *Remembrance* by Emily Brontë, and answer the questions that follow.**Remembrance – Emily Brontë (1818 – 1848)**

Cold in the earth and the deep snow piled above thee!
 Far, far removed, cold in the dreary grave!
 Have I forgot, my Only Love, to love thee,
 Severed at last by Time's all-wearing wave?

Now, when alone, do my thoughts no longer hover 5
 Over the mountains on Angora's shore;
 Resting their wings where heath and fern-leaves cover
 That noble heart for ever, ever more?

Cold in the earth, and fifteen wild Decembers
 From those brown hills have melted into spring – 10
 Faithful indeed is the spirit that remembers
 After such years of change and suffering!

Sweet Love of youth, forgive if I forget thee
 While the World's tide is bearing me along:
 Sterner desires and darker hopes beset me, 15
 Hopes which obscure but cannot do thee wrong.

No other Sun has lighted up my heaven;
 No other Star has ever shone for me:
 All my life's bliss from thy dear life was given –
 All my life's bliss in the grave with thee. 20

But when the days of golden dreams had perished
 And even Despair was powerless to destroy,
 Then did I learn how existence could be cherished,
 Strengthened and fed without aid of joy.

Then did I check the tears of useless passion, 25
 Weaned my young soul from yearning after thine;
 Sternly denied its burning wish to hasten
 Down to that tomb already more than mine!

And even yet, I dare not let it languish,
 Dare not indulge in Memory's rapturous pain: 30
 Once drinking deep of that divinest anguish,
 How could I seek the empty world again?

3.2.1 'Severed at last by Time's all-wearing wave?' (line 4)

Discuss how this personification assists the reader to understand what the poet wants to say.

(3)

3.2.2 Consider the following extract from traditional wedding vows:

I (name) take you (name) to be my wife/husband, to have and to hold from this day forward, for better or for worse, for richer or for poorer, in sickness and in health, to love and to cherish, from this day forward until death do us part.

How would the poet respond to these vows? Make close reference to the poem to help you explain your reasoning. (3)

3.2.3 There are no degrees of comparison for the word 'divine'. Explain, then, how the poet's use of the paradoxical 'divinest anguish' (line 31) is effective in conveying to the reader the nature of her grief. (2)

3.2.4 Explain how the effect created by the frequent use of exclamation marks could be argued to contradict the mood the poet wishes to create. (2)

3.2.5 Study **Text 4** on **Page iv** of the Insert.

Comment fully on how the text's details might encourage a reader to sympathise with the sentiments expressed in Brontë's poem. (5)
[15]

AND

3.3 Read the poems *In the Desert* by Stephen Crane and *The Leaden-eyed* by Vachel Lindsay and answer the questions that follow.

In the Desert – Stephen Crane (1871 – 1900)

In the desert
I saw a creature, naked, bestial,
Who, squatting upon the ground,
Held his heart in his hands
And ate of it. 5
I said, "Is it good, friend?"
"It is bitter – bitter," he answered,
"But I like it
Because it is bitter,
And because it is my heart." 10

The Leaden-Eyed – Vachel Lindsay (1879 – 1931)

Let not young souls be smothered out before
They do quaint deeds and fully flaunt their pride.
It is the world's one crime its babes grow dull,
Its poor are oxlike, limp and leaden-eyed.
Not that they starve, but starve so dreamlessly; 5
Not that they sow, but that they seldom reap;
Not that they serve, but have no gods to serve;
Not that they die, but that they die like sheep.

3.3.1 By making close reference to both poems, discuss to what extent the man that Crane finds in the desert is typical of the youth described by Lindsay. (3)

3.3.2 Discuss how the use of direct speech in the structure of *In the Desert* reinforces the ideas it promotes. (3)

3.3.3 The following historical landmarks were influential in shaping thinking around the time these poems were published:

- The publication of Darwin's *On the Origin of Species* (1859)
- World War 1 (1914 – 1918)
- The continuing decline of the British Empire
- The eruption of Krakatoa, which killed tens of thousands, and which was one of the first colossal events to be broadcast worldwide (1883)

Judge which of these you think had the most influence on the poets' thinking. You must make reference to at least two of these events, as well as to both poems, in your answer. (4)

3.3.4 Now consider the poem *Mirror* by Sylvia Plath:

Mirror – Sylvia Plath (1932 – 1963)

I am silver and exact. I have no preconceptions. Whatever I see I swallow immediately Just as it is, unmisted by love or dislike. I am not cruel, only truthful – The eye of a little god, four-cornered.	5
Most of the time I meditate on the opposite wall. It is pink with speckles. I have looked at it so long I think it is a part of my heart. But it flickers. Faces and darkness separate us over and over.	
Now I am a lake. A woman bends over me, Searching my reaches for what she really is. Then she turns to those liars, the candles or the moon. I see her back, and reflect it faithfully. She rewards me with tears and an agitation of hands.	10
I am important to her. She comes and goes. Each morning it is her face that replaces the darkness. In me she has drowned a young girl, and in me an old woman Rises toward her day after day, like a terrible fish.	15

Assume that Lindsay (the author of 'The Leaden-Eyed') is an advisor for an 'Ask Mary' column for a popular magazine. In such a way that you demonstrate your understanding of all three poems, write the response Lindsay would give to Plath's plea for help.

Your response must demonstrate an understanding of how the poem's message links to the advice that would be given. (5)

[15]
[30]

QUESTION 4

Refer to **Text 5** on **Page (v)** of the Insert.

4.1 Consider these words that *Marie Claire* uses to promote the magazine:

Let's face it
What's the point of having 40 pairs of shoes in your closet and 5 books on your shelf?

4.1.1 Identify and explain what punctuation mark should follow the words 'Let's face it'. (2)

4.1.2 What corporate image does the magazine wish to promote? (1)

4.1.3 Explain how the visual aspects of the text reinforce the verbal message. (2)

Now consider **Text 6** on **Page (v)** of the Insert.

4.2 Consider the following criticism of the advert:

"I'm disappointed that a magazine that claims to be pro-feminist could produce a series of advertisements as blatantly sexist as these."

4.2.1 Explain what evidence there is to justify this criticism. You must refer to both **Text 5** and **Text 6** in your answer. (4)

4.2.2 Describe how you would redesign these adverts so that they contain the same essential message, but without the sexist elements. (2)

Now consider **Text 7** on **Page (vi)** of the Insert.

4.3 Provide a definition for the word 'blasé' (line 3). (1)

4.4 The dominant pronoun used by the writer shifts from 'we' to 'they' to 'you'. Explain how the choice of pronoun positions the reader. (4)

4.5 Explain what the use of the phrase 'collective amnesia' (line 8) means in the context of the passage as a whole. (2)

4.6 This text could be classified as an example of **propaganda**. Identify and explain three techniques used in the text that creators of propaganda usually use to strengthen their message. (6)

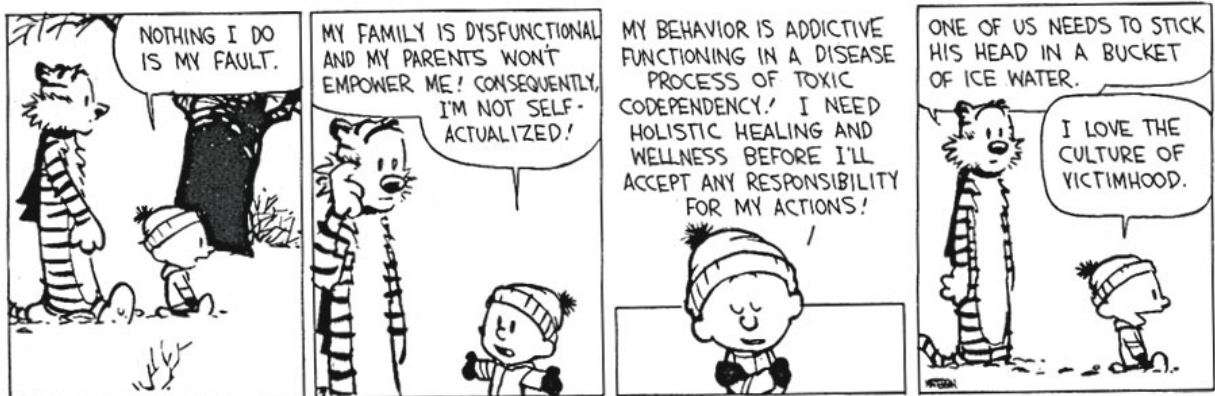
4.7 Discuss what impact you think the *Lead SA* initiative will have on South Africans. (3)

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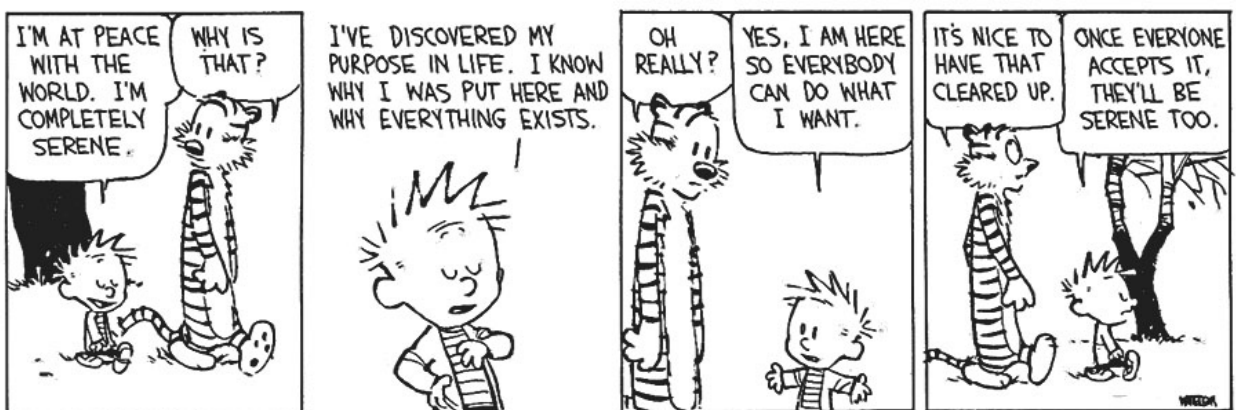
QUESTION 5

Consider the following two *Calvin and Hobbes* cartoons by Bill Watterson:

A.



B.



- 5.1 Judge which of the cartoons is a more effective satire of South African youth. You must discuss both cartoons in your argument. (4)
- 5.2 In cartoon A, Calvin claims: "[M]y parents won't empower me!"
- 5.2.1 How might the meaning have been different had he claimed: "My parents *don't* empower me"? (2)
- 5.2.2 Explain how the impact of the statement would be different had Calvin claimed that: "I am not empowered by my parents". (2)
- 5.3 Explain how the prefix 'co-' is useful in helping one understand what Calvin means by 'co-dependency'. (Cartoon A – frame 3). (2)
- 5.4 In the last frame of cartoon B, Hobbes states: "It's nice to have that cleared up". Explain why 'it's' is grammatically correct, and not 'its'. (1)

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Total: 100 marks