



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2015

ENGLISH HOME LANGUAGE: PAPER I

MARKING GUIDELINES

Time: 3 hours

100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

QUESTION 1 COMPREHENSION

- 1.1 Women are treated as objects and judged on age and appearance: they require skinny thighs, are judged as 'too old', their appearance is judged more harshly than their male counterparts, and they are materialistic or superficial (throw a party over stilettos).

[Only two points are required. The reference to paragraph 1 need not be explicit.] (2)

- 1.2 The sentence implies that people don't automatically accept or consider women in these positions and that it is more natural to see men in these powerful roles. (2)

- 1.3 The questions in paragraph 3 are disbelieving; she is disappointed in herself or reproaching herself. In paragraph 7, she is triumphant and self-congratulatory. The shift shows that the writer intends to let the reader into her thought process: her guilt when she admits the extent to which she is part of the problem, and then her sense of accomplishment or vindication to demonstrate that women's magazines aren't 'useless'.

[The answer correctly identifies the tone of each question (1 mark each) and discusses the intention of each, making links and showing understanding of how the parts contribute to the whole.] (4)

- 1.4 1.4.1 The magazine and advertising agency are both very influential: the magazine has a huge audience and the agency specialises in behaviour change.

[Identify both aspects. Quoting is acceptable.] (2)

- 1.4.2 It is ironic because one would not expect them to challenge the system or to care about feminism. (1)

- 1.5 1.5.1 It could be viewed literally as a way of simply getting the pay that is due (positive) or the expression could be ominous: like a threat or a call for revenge (negative). (2)

- 1.5.2 The pronoun 'them' sets up an adversarial relationship between women and all men, who are treated as the collective enemy. 'They' (men) hold the power and need to be forced to pay. (2)

- 1.6 The candidate could agree or disagree. The answer must engage with whether or not there is still a problem with the perception of feminism or if time has brought an improvement. Provide an example from experience, eg people are not afraid to be identified as feminists, people no longer make jokes about militant, angry women – there is acceptance that anyone can be a feminist. Candidates may refer to Emma Watson's 'HeForShe' campaign.

[Award 3 marks for an answer that expresses an opinion that is sound and provides the required evidence. There is a clear understanding of the significance of each element and an ability to relate to real-world experience.] (3)

- 1.7 The campaign is making feminism more attractive or less threatening by referencing an example of feminism in someone with whom the relationship assumes respect and care. The appeal to 'dad' as an example of feminism is insulting and unnecessary – it takes a woman's issue and legitimises it by seeking the approval of a man – one who is older and has a relationship that does imply closeness and respect. Men should care about feminism in principle, not only in the context of caring about the equality of their own baby daughters. It is as if we are meant to be impressed by 'dads' who challenged the stereotype.

[Award a maximum of 2 marks for an answer that links 'paternalistic' to 'dad' but does not explore why.

Award a maximum of 2 marks for an answer that does not find this campaign disempowering or paternalistic, and provides reasons.]

(3)

- 1.8 The answer should take into account the irony or potential hypocrisy in the situation depicted by the advertising agency. Candidates should show an understanding of the complexities and of feminism as a 'complex social and political ideology.' In doing so they can engage with aspects of Annie Lennox's interview, indicating that feminism is more popular. She may be pleased that the magazine's reaction shows that feminism has moved beyond 'hating men' and that its supporters don't have to be radical and strident. She would probably approve of the 'rebranding' because the concept has adapted over time and the fact that all the men present at the advertising meeting were 'on board' and considered themselves feminists. The answer may engage with Annie Lennox's scepticism around 'feminist lite' and equate her comments about Beyoncé with the actions of the magazine *Elle*, suspecting that the move is just expedient.

[The answer does not need to examine the entire interview in detail. The candidate can focus on one or two aspects of the extract and relate them successfully to the magazine's rebranding of feminism.

Award 4 marks for an answer that addresses all aspects of the question and draws them together in an accurate and complete response. The answer shows an ability to relate all the ideas and provides the required evidence; demonstrates understanding of several components which are integrated conceptually to show how the parts contribute to the whole.]

(4)

[25]

QUESTION 2 SUMMARY

Global marking, giving credit for concise and coherent sentences expressed in the candidate's own words.

Very Good	Good	Average	Below Average	Very Weak
10	8	6½	5	3
9	7½	6	4½	2
8½	7	5½	4	1

Very Good: Candidates producing a very good summary, which has adhered to all instructions, will demonstrate that they can successfully select relevant information from the different parts of the text(s). Candidates will expertly synthesise that information to suit the new context and fulfil the specific requirements of the summary task. The register will be consistently appropriate, and the summary will stand alone as a successful, cohesive text. Expression will be excellent and will demonstrate a mastery of the language. Full and coherent sentences will be used resulting in a well-crafted, stylistically superior text. A summary in this category that exceeds the word limit can be awarded a maximum of 9 marks.

Good: A candidate producing a good summary will be able to discern which aspects of the text(s) are relevant, and will be able to synthesise these and convey them in his/her own words. **The summary will successfully meet the requirements specified in the instructions.** Candidates will use the appropriate register and this will be well sustained throughout the summary. The expression in such summaries will demonstrate clarity that is not evident in the average summary. Full and coherent sentences will be used and will be well sustained throughout the summary. A summary in this category that exceeds the word limit can be awarded a maximum of 7 marks.

Average: A candidate producing an average summary will demonstrate an ability to discern which aspects of the text(s) are relevant and will be able to put these into his/her own words most of the time. There may be instances of lifting or lapses that indicate faulty selection, the incorrect emphasis, or difficulty with synthesis. The register will mostly be appropriate for the task although minor lapses may occur. Expression will be merely competent and there may be lapses in the construction of full sentences. A summary in this category that exceeds the word limit can be awarded a maximum of 5½ marks.

Below Average: A candidate producing a below average summary will demonstrate an ability – some of the time – to discern which parts of the text(s) are relevant but may not be able to put this into his/her own words effectively. In some instances, large sections of the original texts will be lifted and reproduced. It is likely that the register will not be appropriate or that the new text will not meet the requirements of the task. Expression is likely to be flawed but will not impede understanding. A summary in this category that exceeds the word limit can be awarded a maximum of 4 marks.

Very Weak: Summaries in this category will show extremely limited – if any – understanding of the text(s). This will be evident through an inability to select appropriate parts of the text(s) to summarise or through excessive cutting and pasting. Register will not be appropriate. Expression is likely to be poor, impeding understanding.

- Stop reading from 10 words over the word count.
- Subtract 1 mark if no word count is provided or if an inexcusably inaccurate word count has been provided.
- Penalise from 94 words.

[10]

QUESTION 3 SEEN POETRY

- 3.1 The setting is an October morning. This is relevant because it is the poet's birthday and also because of the role the seasons play in the poem – it is autumn. The poet is aware of the passing of time, captured by the falling leaves and changing seasons.

[The answer must refer to the season and an aspect of theme that relates to the month October.]

(2)

- 3.2 The sentences are very long with lists of elements, written with a lilting rhythm as if the speaker is being drawn out ('beckoned') and creating a feeling of movement. There is a mood of anticipation or even excitement captured in the sense of movement.

[Address each aspect of this multi-structural question: mood, sentence construction and meaning.]

(3)

- 3.3 Any example could be selected, but the most surprising use of words is in the image 'and the birds of the winged trees flying my name'. Here he makes use of transferred epithet (term not required) to illustrate that the trees are so full of birds they are 'winged' and to evoke a sense of freedom in the image of the birds not only calling to his ears but through their movement as well.

[The learner must choose a suitable example, explain why it is unusual and address TWO possible meanings. Award no more than 2 marks for a badly chosen example that does not lend itself to creative meanings.]

(3)

- 3.4 The mother does not seem to fit comfortably in the harsh South African climate. Her soul requires 'tenderness' whereas South Africans are described as 'rough'. Her complaints about the weather and environment 'the sun too hot the soil/Far too dry' suggest discontent and discomfort – not just for growing herbs but for herself.

[It is not necessary to include all the points. The answer can simply contrast the harshness of South Africa with the mother's longing for tenderness OR her complaints in the garden. Provide ONE quotation.]

(2)

- 3.5 In both poems, time spent outdoors connects the speakers to their past and their memories. In *Poem in October*, the speaker is at ease in the countryside and gladly goes for a walk in order to reflect and 'marvel/[his] birthday/Away'. There is a sense of harmony and a deep spiritual communion 'when he walked with his mother/ through the parables/of sunlight'. As the weather changes, he is carried back to childhood so effectively that he relives his childhood and becomes that child: 'his tears burned my cheeks and his heart moved in mine.' Being in the same woods where he spent his childhood connects him to his mother and to '[his] heart's truth'. In *The Herb Garden*, the speaker refers to his mother's garden as her 'Garden of sweet remembrance' because it connected her to her past in England and because it became a place where he remembers her. This connection to his mother and his past is seen in the final stanza in which the garden flourishes unexpectedly, and as he works in it, he reconciles her Englishness with his South Africanness through the image of the 'mint ... in the crevices of fingers/The sage under [his] very nails.'

[The key elements are the speakers' links to the past and how memories are evoked in nature. There must be sufficient attention given to both poems and quotations that illustrate the answer.

Award 5 marks for an answer that is detailed, making specific reference to more than one element of the required text(s). The links between question, answer and text(s) are insightful and complete. There is evidence that the candidate can apply the concepts to both situations and understanding is transferable and generalisable across the poems. The answer makes connections, demonstrating understanding of several components which are integrated conceptually to show understanding of how the parts contribute to the whole.]

(5)
[15]

QUESTION 4 UNSEEN POETRY

- 4.1 4.1.1 Any single aspect of the image of the ship (referring to shipping diction), with an explanation of why it is effective: the daughter is in her room at the 'prow' of the house, which is appropriate as she is in the attic right at the top; the word 'tossed' evokes waves or storms; the clattering sound of the typewriter is like the sound of a chain being pulled over the side of the ship (gunwale) – quite a harsh image; the subject matter and her experiences are a cargo which reminds one of a heavy burden to transport or of items of value that need to be conveyed, and the process of writing is a ship's passage – a journey from place to place. (2)
- 4.1.2 He finds his image contrived, too 'easy' or simple. It doesn't do justice to the work his daughter is doing. (1)
- 4.2 The line break is unnatural, stretching it out as if the silence is being stretched to encompass the whole house.
[Award 1 mark for an understanding of enjambment.] (2)
- 4.3 In the last stanza, the shift is shown as he addresses his daughter directly: 'I wish/ what I wished you before.' This is reinforced as he calls her 'my darling' and acknowledges the intensity of the 'life and death' struggle. These changes show far more empathy. (Rather than being distant, analytical or theorising, the memory of the trapped starling has reminded him and helped him to engage emotionally.) (3)
- 4.4 Own response that engages with even one key aspect of the starling image and relates it to personal experience. It can refer to how disoriented the starling felt – dazed and battered; the need for patience and perseverance; the possibility of flight when one feels trapped and the surprisingly smooth escape. (3)
- 4.5 Both writers find it difficult to express their thoughts in words: 'the stillness greatens' and 'Everything a poet needs/my father has bequeathed me/except the words.' Both fathers seem to pass on an inheritance of intense emotion, but in *The Writer*, this seems to be more deliberate whereas in *I Have my Father's Voice*, it is almost a burden thrust upon the child. In *The Writer*, the father seems to be a writer – he remembers how difficult it is and empathises. He respects her effort, stands back, observes and then offers her a sincere wish for success, based on his experience (quote from the last stanza). His emotional connection is one of empathy. By comparison, the father in the Chris van Wyk poem bequeaths the emotion which seems less welcome and less empathetic: 'his fuming temper'. He is inarticulate at times, and his son finds it difficult to express the emotion he has inherited.
[The key elements required for a successful response are: the role of each father, the influence on each child as a writer and a quotation from each poem.] (4)
- [15]

QUESTION 5

- 5.1 The characters are old and yet they have a sense that they are on a journey together – they have not yet arrived in terms of their relationship or their life's journey. In the cartoon strip, it seems that they reflect on aging and their destination (and their relationship). (3)
- 5.2 They wear comfortable clothes, have white hair and glasses. The man is bald. He seems confused, such as making an obvious error like not recognising the couple in the mirror as himself and his wife. (3)
- 5.3 The people's individual features or personality no longer matter. They are seen as faceless and interchangeable – a generic category, not individuals. It is as if older people are anonymous and easy to ignore. (3)
- 5.4 5.4.1 The learner could argue that the connotations are positive if it is viewed as a euphemism for 'old', or 'elderly' could be understood as 'frail' or 'weak'. (2)
- 5.4.2 (a) 'Older' is the comparative. (1)
- (b) 'Old people' is a label that suggests an objective category, which has many connotations in our society. Once you are old, you are often treated differently, whereas if you are described as 'older people' it comes across as a description and is less judgemental. (2)
- 5.5 The man has a food label on his forehead with a 'best before' date on it, as if he is no longer useful after that date. This illustrates the idea of a shelf life. (2)
- 5.6 The sentences are short and direct. It makes the tone more forceful and certain, conveying a sense of anger. It suggests that people have been unfair about this issue and the writer wants to convey that the sense of fairness is a very simple, objective matter. The sentence structure is persuasive. (3)
- 5.7 5.7.1 Age discrimination must be stopped. (1)
- 5.7.2 The active is more direct and is a command, making the reader responsible for ending the situation. The passive is a statement, which allows the reader to evade responsibility. (2)
- 5.8 It is simply unethical. (Replace 'plain' and 'wrong'). There are a number of possible answers. (1)
- 5.9 The answer can engage with the perception that a white male would evoke the least sympathy and seem to be the least vulnerable. This affects the perceived validity of the message. Respond to this and consider the implications of other choices. (5)

[28]

QUESTION 6

- 6.1 AGEISM: noun A belief system which discriminates against older people based on their age. (2)
- 6.2 Use 'ageist' in a sentence in which it is an adjective or refers to a person (noun). Indicate –ist as the suffix (½ mark) and name the part of speech (½ mark).
[The marks are for identifying the part of speech used in the sentence.] (1)
- 6.3 My oldest aunt (my mother's sister Karen) is young at heart. Can you believe she even went to the One Direction concert this year?
Insert parenthesis (any form), an apostrophe, either a full stop or a semi-colon and a question mark. (4)
[7]

Total: 100 marks