



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2009

ENGLISH HOME LANGUAGE: PAPER I

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 144 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) – (ii)** of the insert.

- 1.1 Consider the writer's use of the words 'again' and 'habit' in the title of the passage. Explain how these words support each other. (2)
- 1.2 Account for the difference in registers between the title and the rest of the passage. (3)
- 1.3 In your own words, and in no more than thirty words, outline the writer's argument around why procrastination is no longer 'equated ... with sin or sloth' (line 2). (3)
- 1.4 Explain how the prefix 'auto' (paragraph 6) performs the same function as it does in the word 'autopilot'. (2)
- 1.5 In no more than fifty words, argue *against* the writer's opinion that 'immediate gratification is more motivating than are prizes or accolades to be accrued in the distant future'. (paragraph 5) Refer to an example from your own experience. (4)
- 1.6 Consider the following cartoon:



Considering the fourth and fifth paragraphs of **Text 1**, discuss how both Calvin and his father could be accused of procrastinating. (5)

- 1.7 Explain to what extent you think procrastination is a factor contributing to contemporary crises around the world. (3)

22 marks

QUESTION 2

Refer to **Text 2** on **Page (iii)** of the insert.

Write a summarised version of how the reviewers position the novel to entice readers to buy it. Your summary needs to convince an esteemed panel of literary experts to consider this novel as a Grade 12 prescribed work.

- You must use **full sentences**.
- 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)

10 marks

QUESTION 3

You must answer either **Question 3.1 OR 3.2** (seen poem). Then answer **Question 3.3** (unseen poem). Question 3.3 is **COMPULSORY**.

ANSWER EITHER

3.1 Read the poem *Kubla Khan* by Samuel Taylor Coleridge and answer the questions that follow.

Kubla Khan – Samuel Taylor Coleridge (1772 – 1834)

In Xanadu did Kubla Khan
 A stately pleasure-dome decree:
 Where Alph, the sacred river, ran
 Through caverns measureless to man
 Down to a sunless sea. 5
 So twice five miles of fertile ground
 With walls and towers were girdled round:
 And there were gardens bright with sinuous rills,
 Where blossomed many an incense-bearing tree;
 And here were forests ancient as the hills, 10
 Enfolding sunny spots of greenery.

But oh! That deep romantic chasm which slanted
 Down the green hill athwart a cedarn cover!
 A savage place! As holy and enchanted
 As e'er beneath a waning moon was haunted 15
 By woman wailing for her demon-lover!
 And from this chasm, with ceaseless turmoil seething,
 As if this earth in fast thick pants were breathing,
 A mighty fountain momentarily was forced:
 Amid whose swift half-intermitted burst 20
 Huge fragments vaulted like rebounding hail,
 Or chaffy grain beneath the thresher's flail:
 And 'mid these dancing rocks at once and ever
 It flung up momentarily the sacred river.
 Five miles meandering with a mazy motion 25
 Through wood and dale the sacred river ran,
 Then reached the caverns measureless to man,
 And sank in tumult to a lifeless ocean:
 And 'mid this tumult Kubla heard from far
 Ancestral voices prophesying war! 30

The shadow of the dome of pleasure
 Floated midway on the waves;
 Where was heard the mingled measure
 From the fountain and the caves.
 It was a miracle of rare device, 35
 A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
 In a vision once I saw:
 It was an Abyssinian maid,
 And on her dulcimer she played, 40
 Singing of Mount Abora.
 Could I revive within me
 Her symphony and song,
 To such a deep delight 'twould win me,
 That with music loud and long, 45
 I would build that dome in air,
 That sunny dome! Those caves of ice!
 And all who heard should see them there,
 And all should cry, Beware! Beware!
 His flashing eyes, his floating hair! 50
 Weave a circle round him thrice,
 And close your eyes with holy dread,
 For he on honey-dew hath fed,
 And drunk the milk of Paradise.

- 3.1.1 The vision of Paradise expressed in the poem is exotic, exaggerated and large.
- (i) Demonstrate clearly where this is evident in the poem. (3)
 - (ii) Discuss to what extent the poet's stereotyping of the exotic might be seen as problematic. (3)
- 3.1.2 Discuss how the sounds in the words 'Xanadu' (line 1) and 'pleasure-dome' (line 2) help create the poet's vision of paradise, and reinforce its exotic nature. (3)
- 3.1.3 Explain the function of the repeated use of exclamation marks in the poem. (2)
- 3.1.4 Consider the following texts, which reflect attitudes and values from Coleridge's time.
By making close reference to the poem – as well as to the given texts – explain how you think Coleridge's poem might have been received by society at the time.





COMING TO THE POINT.

Lover. "SWEET GIRL, LET ME-HERE-AWAY FROM THE BUSY HUM OF MEN-AND WHERE NO MORTAL EYE CAN SEE US-DECLARE THAT PASSION WHICH-WHICH-"

Lady. "THERE! FOR GOODNESS SAKE GET UP, MR TOMKINS, AND DON'T BE RIDICULOUS – JUST CONSIDER ALL THE TELESCOPES FROM THE PARADE

They stood thus for several seconds, locked in mutual incomprehension. She seemed so small to him, standing there below him, hidden from the waist down, clutching her collar, as if, should he take a step towards her, she would turn and fling herself out of his sight. He came to his sense of what was proper.

'A thousand apologies. I came upon you inadvertently.' And then he turned and walked away.

[From *The French Lieutenant's Woman* by John Fowles]

(5)

OR

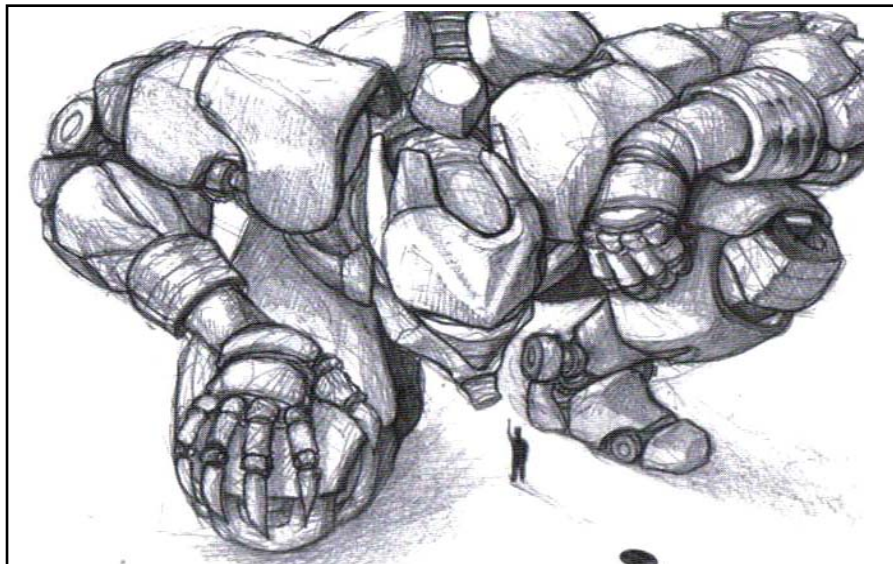
- 3.2 Read the poem *Women, children, babies, cows, cats* by Robert Lowell, and answer the questions that follow.

Women, children, babies, cows, cats – Robert Lowell (1917 – 1977)

'It was My Lai or Sonny or something,
 it was this afternoon ... We had these orders,
 we had all night to think about it –
 we was to burn and kill, then there'd be nothing
 standing, women, children, babies, cows, cats... 5
 As soon as we hopped the choppers, we started shooting.
 I remember...as we was coming up upon one area
 in Pinkville, a man with a gun ... running – this lady ...
 Lieutenant LaGuerre said, 'Shoot her.' I said,
 'You shoot her, I don't want to shoot no lady.' 10
 She had one foot in the door...when I turned her,
 there was this little one-month-year-old baby
 I thought was her gun. It kind of cracked me up.'

- 3.2.1 Explain how the register used in this poem positions the speaker in a particular way. Use examples from the poem to support your answer. (3)
- 3.2.2 In what way does this poem reinforce traditional gender stereotypes? (3)
- 3.2.3 Explain the function of the repeated use of ellipses in the poem. (2)
- 3.2.4 Could the structure of this poem be considered to reinforce the poem's message? Explain your reasoning. (3)

3.2.5 Judge which one of the following visuals most effectively represents Lowell's values and attitudes, as expressed in *Women, children, babies, cows, cats*. Refer closely to the poem in your answer.



(5)

AND

- 3.3 Read the following extract from the poem *Helen of Troy Does Countertop Dancing* by Margaret Atwood and answer the questions that follow.

Helen of Troy Does Countertop Dancing – Margaret Atwood

The world is full of women
 who'd tell me I should be ashamed of myself
 if they had the chance. Quit dancing.
 Get some self-respect
 and a day job. 5
 Right. And minimum wage,
 and varicose veins, just standing
 in one place for eight hours
 behind a glass counter
 bundled up to the neck, instead of 10
 naked as a meat sandwich.
 Selling gloves, or something.
 Instead of what I do sell.
 You have to have talent
 to peddle a thing so nebulous 15
 and without material form.
 Exploited, they'd say. Yes, any way
 you cut it, but I've a choice
 of how, and I'll take the money.
 ...
 Not that anyone here 65
 but you would understand.
 The rest of them would like to watch me
 and feel nothing. Reduce me to components
 as in a clock factory or abattoir.
 Crush out the mystery. 70
 Wall me up alive
 in my own body.
 They'd like to see through me,
 but nothing is more opaque
 than absolute transparency. 75
 Look--my feet don't hit the marble!
 Like breath or a balloon, I'm rising,
 I hover six inches in the air
 in my blazing swan-egg of light.
 You think I'm not a goddess? 80
 Try me.
 This is a torch song.
 Touch me and you'll burn.

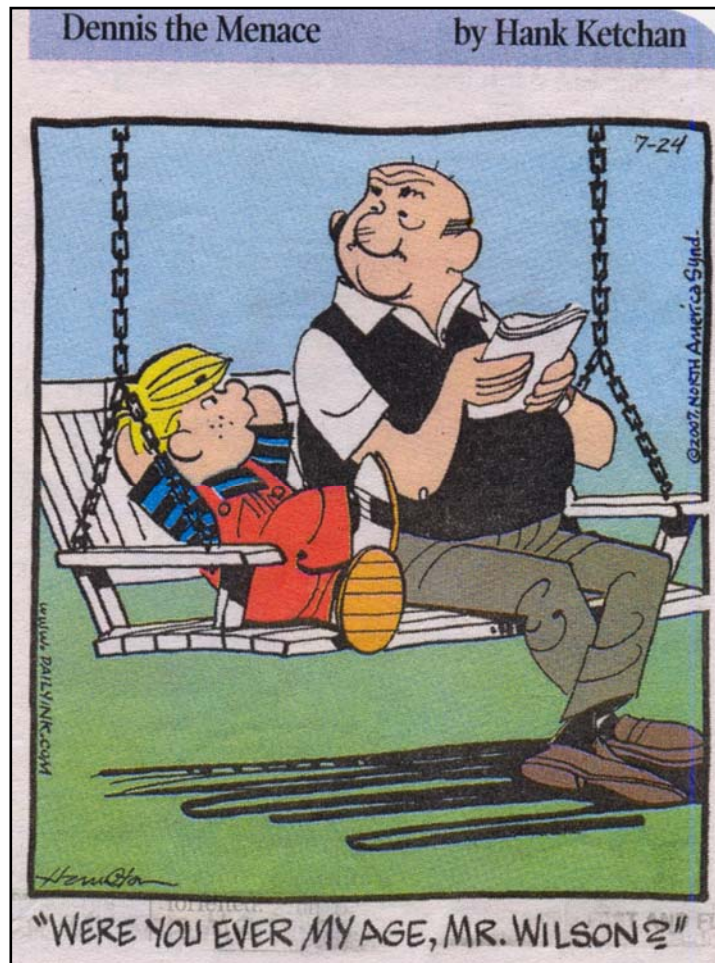
Glossary:

Varicose veins: collapsed veins, often caused by standing too much

Nebulous: without definite form or shape

Opaque: not transparent or translucent

- 3.3.1 Discuss how the speaker suggests that her job empowers her rather than degrades her. (3)
- 3.3.2 Motivate an argument for the claim that the word 'mystery' (line 70) is the most important word in the poem. (3)
- 3.3.3 Explain what the poet means when she warns people not to 'wall me up alive/ in my own body' (lines 71 – 72). (2)
- 3.3.4 Judge whether or not the imagery in the concluding lines is successful. (3)
- 3.3.5 Write two sentences in which you argue how it is possible to make connections between Atwood's poem and the following cartoon. (4)



(4)

31 marks

QUESTION 4

Refer to **TEXT 3** and **TEXT 4** on **Page (iv)** of the insert. They are advertisements produced in the 1990s by 'United Colors of Benetton', a clothing company. The designer, Oliviero Toscani, has spoken in various interviews about his controversial work:

"Advertising is the richest and most powerful form of communication in the world. We need to have images that will make people think and discuss."

"Ad agencies are obsolete. They're out of touch with the times; they're far too comfortable. When the client is happy, they stop trying. They don't want to know what's going on in the world. They create a false reality and want people to believe in it. We show reality and we're criticised for it."

- 4.1 By making reference to specific visual details in **Text 3**, explain why the racial stereotypes it portrays were considered to be controversial. (2)
- 4.2 By referring to Mr Toscani's opinions as quoted above, how do you think he intended to influence our thinking through **Text 3** and **Text 4**? (4)
- 4.3 Consider the order of the words in **Text 4**: 'White. Black. Yellow.' In what way might this choice be seen to undermine the message of the text? (2)
- 4.4 Advertisers are often accused of being manipulative. Consider **Texts 3, 4 and 5**. Argue which one of the three you consider to be the most successfully manipulative. Your answer should refer to all three texts. (4)

4.5 Consider the following cartoon:

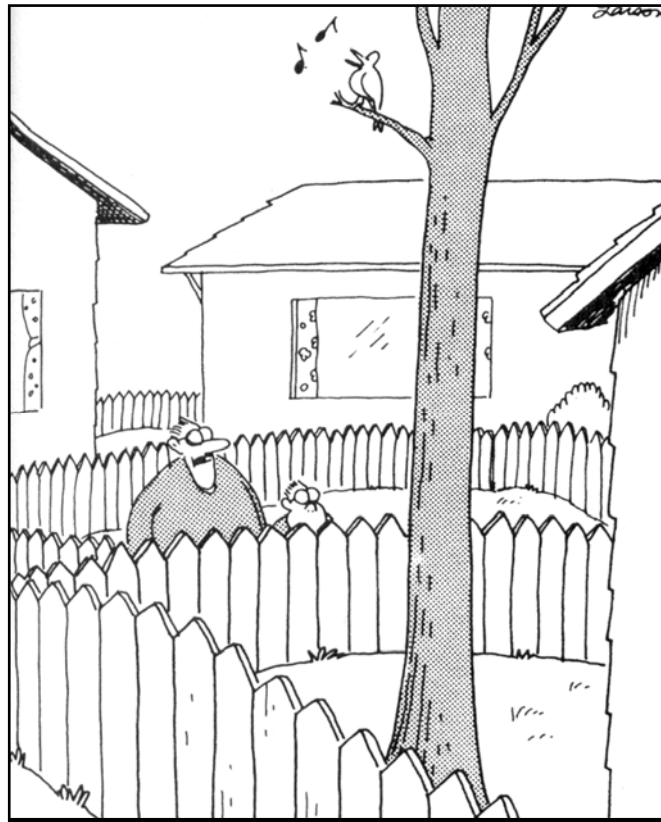
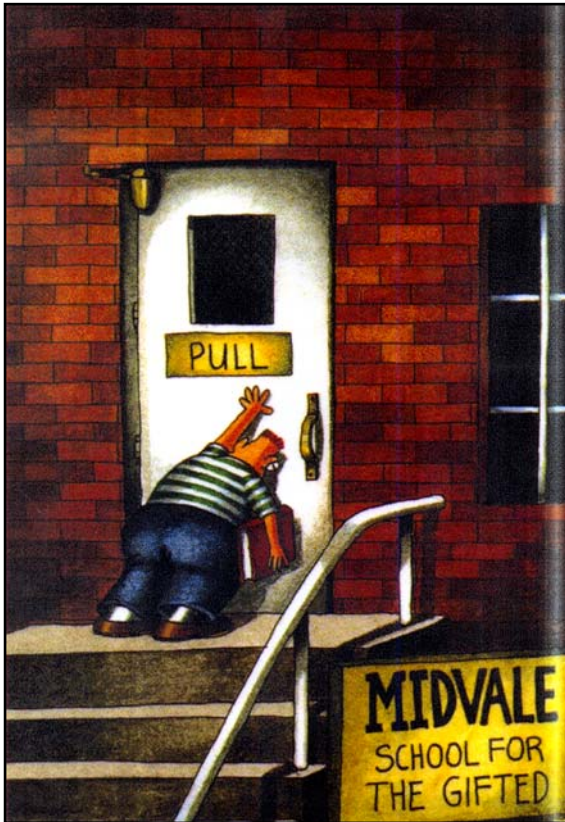


- 4.5.1 What attitudes are implicit in the cartoon regarding Arab-American relations? (2)
- 4.5.2 Imagine that you are Oliviera Toscani. Discuss how you would change the cartoon to challenge the stereotypes and attitudes that have been presented. Your answer must focus on describing the visual elements that would need to change. (4)

18 marks

QUESTION 5

The following cartoons both rely on irony for their humour. Judge which one uses irony more successfully. Explain your choice carefully. (Your answer should refer to both cartoons.)



'And now, Randy, by use of song, the male sparrow will stake out his territory ... an instinct common in the lower animals.'

(4)

4 marks

QUESTION 6

Read **Text 6** on **Page (vi)** of the insert.

6.1 In the headline, the writer portrays stealing as positive and glamorous.

6.1.1 Rewrite the headline so that his point of view appears negative and critical. (1)

6.1.2 Explain how the changes you have made shift the meaning of the headline. (2)

6.2

Gang of women burglars decked out in designer gear gains easy entry

Why do you think the writer chose to write 'gains' rather than 'is gaining' or 'has gained'? (2)

6.3 Consider the opening paragraph of the article. How would the reader's response to the information have been different had it been written in the passive voice? (2)

6.4 Consider the following statement from Paragraph 6.

'They spoke English like white people and used words I could not understand,' she said.

Explain what the inclusion of this quote suggests about the **writer of the article's** prejudices. (3)

6.5

6.5.1 Explain what is meant by the idiom: 'birds of a feather flock together'. (1)

6.5.2 Why are idioms so often clichés? (1)

6.6 Consider the following fictional response to the *Sunday Times* regarding the article:

It is sad that there is no longer a link between crime and poverty. It means that each of the criminals feel that it is safe to commit crimes because they won't get caught. Sitting on my stoep and reading the newspaper, the situation seems to be getting worse.

Correct the errors in the passage. You do not need to rewrite the entire passage. Just rewrite the corrections. (3)

15 marks

Total: 100 marks