



GRADE 11 EXAMINATION
NOVEMBER 2007

ENGLISH HOME LANGUAGE: PAPER I

READING PAPER

MARKING GUIDELINES

Time: 3 hours

100 marks

The marking guide is a working document prepared for use by teachers as they assess the Grade 11 externally set examinations.

There may be different interpretations of the marking guidelines but the teacher should keep as closely as possible to the suggested way of assessing. When in doubt, a teacher should check with another member of the cluster or with the relevant Assessment Specialist.

QUESTION 1

- 1.1 A good answer will see that "they forget where they came from" because ...
- (a) the trauma of the colonial age is best forgotten;
 - (b) they do not 'forget', so much as remember that they didn't come from poverty, but from a 'royal lineage', to which they are once more aspiring.
- It is essential that reference be made to the passage to substantiate the argument. (4)
- 1.2 Any suitably specific answer, along the lines of 'frustration'. (2)
- 1.3
- 1.3.1 Answer must be in own words, and should include issues like slavery, loss of human rights and dignity, being beaten, denied family. Be generous. (3)
- 1.3.2 A competent answer will provide a contemporary example of the exploitation of Africa, whereas a good answer will provide an example where the racism and exploitation is not being noticed by those doing it. (3)
- 1.4
- 1.4.1 Acceptable answers will include some, though not necessarily all, of the following:
- lions are regarded as the 'royalty' of the animal kingdom, just like Miyeni sees African people as kings and queens.
 - Lions are powerful and brutal, and Africa's history is a violent one, a struggle for power.
 - Miyeni sees Africa as the cradle of humanity, the mother of all nations. The lion he describes is a mother. (2)
- 1.4.2 Give credit to any suitable metaphor that portrays Africa in a different position of power. (2)
- 1.5 A good answer will make it clear that the reference is to a **spirit** of community, and will make use of the definition in helping to explain. (3)
- 1.6 A good answer will comment not only on the validity of the explicit message (that reconciliation is better than revenge), but on the implicit message too (for example, will discuss the use of the term "enemy") and discuss the implications. (4)

23 marks

QUESTION 2

- 2.1 Global marking, giving credit to concise and coherent sentences expressed in candidate's own words.

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

Then penalise the following:

- Excessive lifting
 - If full sentences are not used
 - If no word count is provided (–1)
 - If an inaccurate word count is provided (–1)
 - If the total number of words exceeds 80 (–1 if between 83 and 87 words; –2 if the total exceeds the limit by up to 11; stop reading after 91 words and mark holistically.)
- (10)

10 marks

QUESTION 3

- 3.1 Any plausible reason for its inclusion, which is in line with the themes of the poem, should be given credit. It might be argued, for example, that the poet has suggested, through the inclusion of the Nietzsche quote, that "truths are illusions", and the reference to film, where illusions are portrayed as truth, helps to reinforce the message that memory (a source of "truth") is based on illusion. It is worked and reworked until it forms an acceptable whole. (3)
- 3.2 A good answer will be able to link the image to a mood. For example, at midnight a subway is practically abandoned. This helps create a feeling of isolation and emptiness. (2)
- 3.3 A good answer will discuss how the image of memory moves from specific to general: your memory → the memory → memory, showing a deterioration in sensual quality, and will discuss how this can be applied to "truth". (4)
- 3.4 An average answer will make simple connections between one of the visuals and the "plot" of the poem. A good answer will be able to evaluate to what extent the visual elements echo the message/ideas of the poem. (4)
- 3.5 We stopped seeing ourselves as part of a community ("we"), and ceased to take others ("you") into account, living only for ourselves. A good answer will discuss both "we" and "you". (2)

- 3.6 A good answer will demonstrate an ability to link structure to theme. For example, the lack of rhyme might suggest disharmony, or the diminishing of line length in the first four lines, up until "reduced to I", might reinforce the idea that by forgetting community we diminish ourselves. (3)
- 3.7 Give credit to a suitably motivated answer that is able to express clearly the perceived similarities or differences. For example, it might be argued that Cawood Green sees history ("memory") as a construct, and one where truth and illusion blur over time. It seems to be very much individual. Rich sees history and its "truth" as something external (like "great dark birds"). Individuals don't so much make it as negotiate their place in it. (4)
- 3.8 A good answer will be able to infer Miyeni's ideas about the individual, or history, from **Text 1** and infer from that what he would think of the poem. For example, a candidate might choose to apply Miyeni's discussion on the "collective psyche" to this poem: that although community is important, individual success actually strengthens the many (even if they seem to "forget where they came from"). That would seem to contradict Rich's message, where too much focus on individual success weakens the group. (3)

25 marks

QUESTION 4

- 4.1 A good answer must evaluate the advertisement in the light of the comments. For example, it will discuss the alleged lack of stereotyping, and the concept of "racial strife" as opposed to racism. It will discuss salient aspects of the advert in helping to justify its argument. (4)
- 4.2
- 4.2.1 Sex used to be the 'taboo' subject that would cause controversy, and which advertisers could use to create shock and to grab attention. Today sex is less controversial, but race is a touchy subject, and is therefore being used in the way that sex was. (2)
- 4.2.2 A good answer must discuss both advertisements. Questions that are likely to be addressed by a good answer are: has sex been *replaced* by race, or are there sexual suggestions still present in the advert? What does this mean, in light of the argument that 'race is the new sex'? What visual aspects of each text can be used to substantiate this opinion? (4)
- 4.2.3 A good answer will recognise that although the women represented are assertive and powerful, the image still plays into male fantasies of a sort of Amazon woman. The women here are still objects of male sexual fantasy, and the stereotypical perceptions of women are thus reinforced. An average answer will not see this. (3)

13 marks

QUESTION 5

5.1

- 5.1.1 Reference should be made to the camera shot (why a medium shot and not a close up? A close up, for example, is a more intimate shot while the medium shot distances the subject more), the positioning in the frame of the soldier (in the middle, as opposed to on one of the sides), the subject matter (the fact that the soldier is looking away, the fact that the gun is displayed so prominently), the mood of the picture (Does he seem to be waiting for something? Is there something sinister in this?). A good answer will show how a combination of these elements helps to form in the reader's mind a certain perception of the Middle East. (4)
- 5.1.2 A good answer will discuss the connotations of terms such as 'Islamic militant' and 'jihadist', and explain how they reinforce negative perceptions of the Middle East, that they "other" Islam (was it necessary to even mention Islam?) and make the soldiers out to be irrational fanatics. (3)

5.2

- 5.2.1 A good answer will provide a plausible reason for the inclusion of such information, and will show it to be in line with the perceived aim of the article as a whole. The event described in the first paragraph encourages the reader to see a more human, personal side to the conflict in the Middle East. It encourages a more emotional rather than analytical response, which would better serve the aim of getting the American public behind the war effort. (3)
- 5.2.2 The active voice foregrounds the terrorists, and encourages the reader to form feelings of outrage, rather than encouraging sympathy, which would have been the case had the writer used the passive voice and foregrounded the victim. (3)

- 5.3 Give credit to any answer that is able to make a prediction based on sound logic. It will take into account what has been said, who the audience is, who the writer is, what the 'purpose' of the article is, and will make a prediction about what type of material is to follow, based on these. The fact that the paper has been written for an American readership at a time when many are questioning the USA's continued military presence in the Middle East would influence the type of 'news' discussed. The article seems to be justifying America's presence there, and so the rest of the article is likely to do so too. (3)

16 marks

QESITON 6

- 6.1 The one indicates that someone is being quoted, while the other indicates a word being used outside of a normal context. (2)
- 6.2 It does exactly what it seems to mock: it takes a noun (verb) and turns it into a verb. (2)
- 6.3 Anything suitable, e.g. spolidity, spolidness (1)
- 6.4 A good answer will be able to break the word down into plausible roots, and show how those roots shaped the meaning of the new word. (2)
- 6.5 ... **was** very helpful ... concord error: parallel constructions dictate separately to the verb
... **more** nabrous ... uses superlative instead of comparative
... losing Spelling (should explain difference between lose and loose) (6)

13 marks

Total: 100 marks