

ENGLISH HOME LANGUAGE: PAPER I

MARKING GUIDELINES

Time: 3 hours

100 marks

QUESTION 1

- 1.1.1 LO 2-AS 4: Film Review or journalese (1)
- 1.1.2 LO 2-AS 1: The photograph and caption point to two famous actors (Nicholson and Damon); the heading "Cinema" classifies the writing; the text box with the ratings; the filmic meta-language used throughout; etc. (3)
- 1.2 LO 2-AS 1 & AS 2: Gangster films explore the theme of vengeance and retribution (par 2); the gangster film is the quintessential goodies v. baddies story; crime and crime families/bosses are also explored; policing and law enforcement in opposition to the gangsterism is a focus; the double-cross and subterfuge may also form part of any gangster film. (3)
- 1.2.1 LO 2-AS 2: He suggests that there has been a glut of gangster films, to the point that the audience is overly familiar with the genre. This in turn leads to a mockery of the genre in the form of comedy Mob movies, etc.
1 mark = correct sentiment.
1 mark = suitably in candidates own words. (2)
- 1.3.1 LO 2-AS 2: Critical (1)
- 1.3.2 LO 2-AS 4: The bolding of certain words draws attention to these, in particular to the criticism that is lodged against the film, emphasising the fact that although this is a good film it does not do enough to explore the "elements if motive and fate" that are connected with characters presented by Scorsese and as such there is a superficiality at work in the film. (2)
- 1.4.1 LO 2-AS 2: Metaphor (1)
- 1.4.2 LO 2-AS 2: Frank Costello is presented as a "crime lord"; this carries with it connotations of satanic acts like murder, etc. Also, diction like "malignity" and "menace" further contribute to the presentation of Costello's character as "satanic". (2)

- 1.4.3 LO 2-AS 2 & AS 4: Nicholson is presented with a scowling expression; the slight low angle suggests a connection to evil; the goatee is traditionally attributed to Satan in artistic representations. (2)
- 1.5.1 LO 4-AS 2: The passive voice is used to downplay the "acts of vengeance and retribution" suggesting rather the impact of these acts. The active voice would have created a more brutal sense of Scorsese's film; however, later in the paragraph the writer suggests that "moments of *déjà vu* kill off the tension and the shock, especially after 2 ½ hours". These moments therefore create a milder sense of the "acts of vengeance and retribution". (2)
- 1.6.1 LO 4-AS 2: Title of a publication. (1)
- 1.6.2 LO 4-AS 2: Parenthesis (1)
- 1.7.1 LO 4-AS 1: dā'zhä vōō' – any reasonable phonetic possibility
- 1.7.2 LO 4-AS 2: noun (n.)
- 1.7.3 LO 4-AS 1: An impression of having seen or experienced something before. Dull familiarity; monotony:
- 1.7.4 LO 4-AS 1: French (Fr.) (4)
- 1.8 LO 2-AS 1 & AS 2: Candidates who offer a full answer need to explore both 'roars' and 'complication'.

Roars is best represented by the description of the film having a "flashy and brutal surface" and the fact that Scorsese has possibly lost his deft touch when he is described by David Denby in *The New Yorker* as "trying to do with words what he used to do with the camera"

Wilhelm suggests that Scorsese's film is complicated; he argues that "the plot is not easily summarised". Also, phrases like "a complex sequence of subterfuge within betrayal" and "lost in a wilderness of mirrors" all point to the complicated plot line. Finally, Scorsese's screen world is described as "complex" in paragraph 5. (5)

30 marks

QUESTION 2: POETRY

- 2.1 LO 4-AS 3: Candidates should argue that it is fitting.

Sadness has as its connotation a sense of heaviness, a burden that in truth seems to "cover" everything, in the same way that dust covers everything. Sadness like dust masks what it covers; this causes that the item covered is seen or considered differently. (2)

- 2.2 LO 2-AS 4: Candidates should explore the position of the speaker in the poem. In particular they need to consider the manner in which the buzzing of the fly is similar to the speaker's mournful lament (the tone and mood of the poem) as he explores the room.

"Caught by one leg ..." is symbolic of the manner in which the speaker is held captive by the memory of another time and the fact that the sight of so many of the "dumb, betraying things" reminds him of that time and the other person who is absent in the poem.

The "sticky paper" represents the circumstance that has caused the separation of the speaker and his lover.

Finally, in revisiting the room, the speaker is attempting to fight "with tired plaintiveness to be loosed" from the memory of his lover. There is a sense that he has struggled like the fly for a time to be free of the memory of her.

(4)

- 2.3 LO 2-AS 4: The items described in the second and third stanza are "dumb" in that they do not speak. They are inanimate objects; however, they are a reminder of his lover and as such betray him in that they represent her (the hair-oil, shampoo, etc). Also, there is a reminder of a time together: "the yellow stain on a thrown-back sheet" and the mention of the condoms.

In as much as he might hope to be free of the sadness that he associates with the room, it is as if "you were behind me all the time", so strong is the association with the objects that he finds in the room. They do indeed "betray" his feelings.

(3)

- 2.4 LO 2-AS 4: Candidates need to begin by suggesting an understanding of the phrase "unlived-in time" and then to explore the way in which this concept is revealed in 'Ruth Miller'.

"Unlived-in time" describes empty moments. In 'Sheddings' it suggests that the room has been empty for a long time, untouched and unchanging. In 'Ruth Miller' the sense of empty moments is particularly strong.

In the first stanza Miller is presented as being trapped in a loveless marriage. The sham of "keeping the crumbling façade / of your marriage clean" speaks of an emptiness, which is revealed elsewhere in terms of "petit-bourgeois trappings".

In the second stanza this sense of confinement and restriction (all elements of the "unlived-in time") are revealed in the description of her "baying heart" that is tightly "kennelled".

The third stanza speaks of the "sorrow you kept / encased" and elsewhere in the poem there are descriptions of confinement and emotional pain. All of this is as a result of "unlived-in time", to the point that the speaker finally declares the consequence of such an empty existence:

the stone grew hard inside your arachnid heart
eating you inside out.

(6)

2.5 LO 2-AS 1 & LO 3-AS1 & AS 2

- Candidates must use their own words
- They must provide a word count. 50 words or less.
- Basic narrative of the poem must be conveyed.

The speaker revisits a room that he and his lover once shared. He notes the remnants of their time together, many of which remind him of her. He looks outside the window at the neglected garden and graffiti-covered walls. In all of this he has a sense of her presence.

4	<i>The candidate provides an accurate narrative in 50 words or less. The retelling is emotionless. There are no grammatical errors; no spelling errors.</i>
3	<i>The candidate provides an accurate narrative in 50 words or less. The retelling is emotionless. However, there is 1 grammatical error or 1 spelling error.</i>
2	<i>The candidate provides an accurate narrative. However, the candidate has exceeded the word limit. OR The retelling is fairly emotionless, but there are elements emotion present in the retelling OR. There are 2 grammatical error or 2 spelling errors.</i>
1 - 0	<i>The narrative is not accurate OR the learner has exceeded the word limit by some way. Finally, there are too many spelling and/or punctuation errors; these detract from the quality of the work.</i>

(4)

2.6 LO 2-AS 4: Afrika in 'Sheddings' clearly presents us with a speaker who has loved and lost. His love for the absent woman is revealed in such descriptions of her toothbrush and tube (of toothpaste) and the fact that he rebukes himself declaring that "I had no right to gaze or touch" – the ordinary items of her life remind him of her and he claims that "I know you now with a terrible and aching fullness". The poem comprises of a series of such "clean statements" that reveal his love for this woman.

At the same time death is ever present in the poem. The description of buzzing fly caught on a coil of sticky paper and the description of "un-lived in time" all point to death. Finally, the desolate yard and the constant reminders of her, even the expectation that she may be there when he turns around are statements that point to death.

(5)

2.7 LO 2-AS 2 & AS 4: An open answer. Candidates should be linking specifics with in the imagery with particular lines in the poem. In particular, candidates should be recognising atmosphere, theme, etc.

(6)

30 marks

QUESTION 3

- 3.1.1 LO 2 – AS 1 Text B is a special feature on education, aimed at interested parties or those involved in this field. It raises issues concerning education, the youth and British political policy in the present day. 'Educating our children' and '...among British children,' or any other suitable quotation.
Text C is aimed at all South Africans and raises issues concerning crime, racism and Aids in South Africa since the achievement of our freedom. 'What have you done with your freedom South Africa?' or any suitable quotation. (6)
- 3.1.2 LO 2 –AS 1 and LO 4 – AS 1 The writer has not coined the phrase but rather borrowed it. She uses it to lend value to what she sees as an important issue of society. (2)
- 3.1.3 LO 2 – AS 2 Text C has inverted the speech and all the symbolism that it holds about justice, equality and freedom, to shock the readers into realising what has been lost since freedom and the gravity of the situation. (5)
- 3.2.1 LO 4 – AS 3 The advertisement attracts attention through the use of this well-known speech and it works to elicit an emotive response from the readers, and then hopefully lead to some action encouraged by the question: "What have you done with your freedom South Africa?" An acceptable answer may discuss one aspect of the AIDA theory. (3)
- 3.2.2 LO 2 – AS 2 The paper cut-out figures depict the 'faceless' numbers that suffer crime etc but they also reinforce the differences and individuality of each member of society (some reference to the visual). However, they highlight the fundamental equality in that they are joined together. Give credit for original ideas. (3)
- 3.2.3 LO 2 – AS 3 and 4 The newspaper seeks to present the truth in a direct manner and wants to get to the core of things. Yet, it also aims to unite South Africa by encouraging all elements of our society to value our freedom and work towards the good and spiritual health of our country. A good answer will have references to the slogan and advertisement. (3)
- 3.3 LO 2 – AS 3 A successful answer will discuss purpose/intention in the context of Freedom Day; provide an opinion as to whether or not people will respond to the message and substantiation. (5)
- 3.4 LO 4 – AS 2 To quote the words of a Negro spiritual song, referred to by Martin Luther King Jnr. (3)
- 3.5 LO 4 – AS 2 "Don't let it go to waste, cherish it." / "Don't let it go to waste; cherish it." / "Don't let it go to waste – cherish it." (2)

32 marks

QUESTION 4

LO 2 – AS 1

Creativity	A lack of creativity
<ul style="list-style-type: none"> • Good education • Homes that foster respect and affection and love • Children's needs are met • Healthy food and play • Security and a consistent environment • (Any 4) 	<ul style="list-style-type: none"> • Second hand entertainment • Homes that are tense because of poor relationships • Violence and abuse • No security and a fear of loss • Food lacking nutritional value • (Any 4)

Deduct 1 mark for not following instructions.

8 marks
