



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2008

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

1.1

1.1.1 The Commission for Racial Equality. (1)

1.1.2 The Commission's role is to protect the public against unwanted attitudes and beliefs, much like a watchdog would protect its owners against unwanted intruders. (2)

1.2

1.2.1 The sentences need to include:
- the African people are fighting
- Tintin stops the fight
- Tintin divides the hat in half
- Tintin's wisdom is admired (2)

1.2.2 Candidates should show an understanding that the text implies that without the white man, the black people would not be able to resolve their conflicts amicably. There is also a suggestion that the reasons for such conflicts are petty. Reference should be made to specific visual and verbal clues, perhaps to the hyperbolic Solomon allusion. The opinion that Africa would be barbaric without western influence is being presented as fact. The spokeswoman for the Commission's comments about the 'savage natives look[ing] like monkeys, and her disdain for the image of the 'good white man' should be evaluated in light of the extract. For full marks, the candidate must explain why, given the spokeswoman's comments, such a presentation of 'facts' would be offensive. (3)

1.3

1.3.1 A good answer should show an awareness of the difference in intention behind keeping something in a bookshop (for entertainment or education, for example) and keeping something in a museum (for record-keeping purposes, for educational purposes – does this purpose differ in any way from the bookshop educational purpose?). Because of the different intentions, the 'readings' will be different. (4)

1.3.2 The candidate's answer needs to show an awareness of what the argument means, and by analysing the wording of the title of the source, make a case for the suitability of the title to the argument. (3)

1.3.3 Consider any well argued and properly supported idea. He is more likely to agree with B: he refers to such books as 'youthful sins' and says, 'I'm not rejecting them'. Rather, they reflect 'the prejudices of the bourgeois society' in which he grew up.

A candidate arguing for source A might argue that Hergé would acknowledge that he would do things differently had he to do it again, and that Hergé refers to it as a 'youthful sin', which would suggest that now he might agree that it is 'racist claptrap' that belongs in a museum. (3)

1.4 The question is testing the candidate's ability to form and justify an opinion based on the opinions presented not only in the text, but also in the sources for other questions on the text. A good answer will demonstrate an awareness of the sensitivity of the issue through the ideas it advocates on how to market the book. Issues like where to put the book in the shop, and whether or not there should be warnings, perhaps even pricing stratagems, should be explained.

Weaker answers will probably demonstrate a lack of understanding of the sensitive nature of the issue as outlined in the text. Answers are likely to be more emotive than logical. Mark holistically.

(4)

22 marks

QUESTION 2

Global marking, giving credit for concise and coherent sentences expressed in the 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

Penalise the following:

- If full and coherent sentences are not used
- If there is excessive lifting
- If more than 100 words have been used
- If no word count is provided
- If an inexcusably inaccurate word count has been provided

(10)

10 marks

QUESTION 3

3.1

3.1.1 The word suggests 'more of the same', and indicates the speaker's lack of interest in the topic as well as lack of passion. Others might be excited about the war, but he's heard it all and isn't interested. This is reinforced by the constant repetition of 'etcetera' – everybody has been talking about heroism and glory constantly. (3)

3.1.2 The placement of the word 'bravely' in the original text, although referring to the speaker, might also be seen to refer to his father, who 'bravely' mouths off about dying for his country, but doesn't have to put up with the true horrors of war like the speaker about whose death he prates. The rewording loses this ambiguity.

Credit should also be given to answers that comment meaningfully on the separation of 'bravely' and 'die' (in the original), which might cast doubt on the 'heroism' of such a death by turning the heroic nature of the act into a sort of afterthought. (3)

3.1.3 Those in lines 9 – 10 seem to serve a visual purpose (forming the shape of socks), while the others seem to isolate the speaker from the other voices by creating a sort of thought barrier. It should be borne in mind that Cummings uses punctuation in **unorthodox** ways, and this should come through in the answer. (4)

3.1.4 A good answer needs to link the attitudes and values implicit in the poster with attitudes and values implicit in the poem. Specific reference needs to be made to elements of both texts, and these references will require analysis.

It is most unlikely that Cummings would have responded favourably, as the poem seems to indicate that he is opposed to the pro-war prattle. (5)

[15]**OR**

3.2

3.2.1 'coyness' doesn't suggest the same judgmental attitude as the other two words. Although Marvell is questioning her decision to remain chaste (he does, after all, call it a 'crime'), the word 'coyness' conveys the sentiment in a less confrontational way. He tries to come across as understanding rather than as judgmental, so that he can more successfully seduce her.

Give one mark to an answer that understands the difference in attitudes and a further two marks – depending on quality of argument – to an answer that discusses Marvell's reasons for adopting this approach (how the impact would change). (3)

3.2.2 A good answer will make a sound link between the image and theme, deconstructing the image in a meaningful way. It is likely that the desert image, the fire image or the image of time will be discussed. (3)

3.2.3

- (a) C - the statement argues that the metaphysical poems are less about expressing sincere emotions and more about creating intellectual puzzles. (2)
- (b) It could be argued that the poem is written as an intellectual puzzle rather than an earnest attempt to seduce. Thus the 'cleverness' of the argument is more important than its justness, so no offence need be taken. It could, of course, be countered that nevertheless the inherent attitudes towards women as sex objects are in themselves offensive, regardless of the intention. (3)

- 3.2.4 A good answer will make and justify links between the themes in the poem and the poem's implicit assumptions (for example, the stereotypes of women) and specific details in the visual text. Whereas a weak to average answer will focus only on superficial links, and links to theme, a stronger candidate will be able to see similarities and differences in the ideologies and values underpinning each text. (4)
- [15]

OR

3.3

- 3.3.1 A good answer will link the time and place with the Apartheid era (1 mark) and will therefore be able to conclude that the 'us' is the white middleclass (up to two marks, depending on quality of the answer) (3)
- 3.3.2 Give credit to an answer that gives a plausible explanation for the inclusion of this phrase given the concerns of the poem. It might be argued, for instance, that the watching of the approaching storm is a silent act, an acceptance of the inevitable, just like the turmoil surrounding the demise of the Apartheid era was silently anticipated by many people in white suburbia. (4)
- 3.3.3 A good answer will link the idea of prayer with other key themes explored in the poem. Like, for example, the silence. What are the (presumably white) suburbanites praying for? What socio-political comment is being made by associating the suburbs (roses and gardens) with silent (Catholic) prayer? (3)
- 3.3.4 A good answer will see how the black 'dryness' and its inevitable end, as described by Serote, is linked to the storm of Schwartzman's poem (up to two marks). It will then explain how the imagery of the last stanza suggests the ending of the 'dry white season' through a 'darker, not dimmer', 'brimmed and level' future (up to two marks, depending on the quality of the argument and textual referencing). (5)

[15]

AND

3.4

- 3.4.1 Give credit to any answer that makes use of contextual clues to come up with a plausible definition. Definitions might include: rough or harsh; undeveloped; of primitive simplicity. (2)
- 3.4.2 A good answer will discuss the connotations of the word hermit (voluntarily removed from society) and will discuss how the repetition forges a link between Clare and the bird through his perception of both having such an identity. (4)
- 3.4.3 Candidates could answer in a number of ways. For full credit, though, answers must argue a case for the way in which some or other aspect/s of **structure** and **form** help define the poet's mood. For example, it might be argued that the lack of punctuation and the long sentences slow the pace of the reading and thus contribute to creating the 'melancholy' mood described in the last line. The poem is a sonnet, and while credit should be given to candidates who recognise this, **for full credit**, the candidate will need to explain convincingly that various aspects of the sonnet form might influence mood. For instance, the rhythm of the iambs might be seen to contribute to the wistfulness of the poem by enhancing a contemplative mood through the regular, repetitive rhythm. (4)
- 3.4.4 Clare wishes to foreground the nesting boy – one who 'steals' birds' nests/ eggs (up to two marks). In a way, the passive voice 'hides' the bird – and thus it reinforces the fact of the bird's being rarely seen. (3)
- 3.4.5 A good answer will use specific ideas from the poem, and link them to the implicit messages contained in specific details in the visual. The candidate should demonstrate an understanding of the *spirit* of both texts. The focus should not only be on nature, but on human relationships with nature. For example, the candidate might choose to focus on the 'nesting boy' in the poem, and how he represents how man intrudes in nature, how the two can never harmoniously co-exist. This is also implicit in Clare's longing to connect with the bird. Similarly, in the picture, the man-made fence separates the viewer from the (single) flower. (4)

[15]

3.5

- 3.5.1 Give credit to any answer that can link the title of the poem with the main ideas expressed in the poem. For example, the title would suggest that the individual is – in the greater scheme of things unimportant, or that humans spend too much time living for the future and not enough in the present (since life is short). (3)
- 3.5.2 Give credit to any answer that plausibly explains how the elements of form and structure might contribute to meaning. For example, the simple – almost childish rhyme scheme and stanza forms might be said to mock faith, and the enjambment might also be seen to do so. (3)
- 3.5.3 Faithfully, religiously – give credit to any answer that makes use of contextual clues to come up with a plausible definition. (2)
- 3.5.4 The passive voice foregrounds the 'we', who are alone in this world. The 'by God/ fate/ the universe' is omitted in the passive voice, and emphasises that Larkin believes that no such benevolent force exists. (3)
- 3.5.5 A good answer will use specific ideas from the poem, and link them to the implicit messages contained in specific aspects of the song. The candidate should demonstrate an understanding of the *spirit* of both texts. Both texts have a central sailing image, but Larkin would argue that there is no 'home' to sail to; rather, we are headed to a 'huge and birdless silence'. A perceptive candidate might note that both texts seem to perceive a certain freedom, although Stewart's involves a deity while Larkin's freedom is an emptiness.

For example, Larkin seems to be arguing that death is the end – 'only one ship is seeking us' ... 'towing at her back A huge and birdless silence'. Rod Stewart seems to believe that there is something beyond death – 'we are sailing ... to be near You'. Also, Larkin doesn't seem to see death as something positive, just something inevitable, while towards is a comfortable place. Both see life as a difficult journey, filled with disappointment and hardship, though.

(4)
[15]

30 marks

QUESTION 4

- 4.1 A good answer must give an accurate description of the font type – in some way convey a sense of its 'youthfulness' and zest, its informality. This must then be linked with the 'funky' image that the advertisers wish to have associated with the product. (2)
- 4.2 A good answer must make some reference to 'the dagger' implying a betrayal, and should then discuss in what ways the scenario, and in particular the words spoken, might be seen as a betrayal. (3)
- 4.3 problem, puzzle, challenge, poser – any suitable synonym. (1)
- 4.4
- 4.4.1 The words chicken and piglet, or chick and the diminutive suffix –let, are most likely, but give credit to plausible root words. (2)
- 4.4.2 A good answer will see that the root words are both diminutive and bestial. A weaker answer will only see the bestial (or maybe only the diminutive). It will then show how subtly it reflects an attitude that women are inferior to men. (4)
- 4.5 Award up to two marks to candidates who explain how the switching of the labels alters the reader's attitudes towards what is depicted visually. For the extra mark, the candidate needs to demonstrate an understanding of the fact that the purpose of the advert is to show that the bank understands that people have different opinions and perceptions of the world, and that it caters for such differences. (3)
- 4.6 A good answer will look at the connotations of the words 'luxury' and 'necessity', or 'love' and 'loathe' and will be able to show how one's circumstances or tastes can dictate how something is perceived. It will then discuss how this reinforces the bank's claims that it recognises differences in individual perceptions and tailors its services to a wide range of people. (3)
- 4.7 A good answer will be able to see the shift from the elitist image portrayed in the earlier advert (Text 7) to the more inclusive one promoted in the more current adverts (Texts 4 – 6). A good answer will analyse specific features of both sets of adverts and will draw conclusions from this analysis. It will show a good understanding of the concept of 'positioning' – the way in which a text presents information so as to persuade its audience to think in a particular way about that information. (5)

23 marks

QUESTION 5

5.1

- 5.1.1 Eg. I will offer a reward if you help me find it.
I am offering a reward for help finding it.

Give a mark if the candidate replaces 'me' with 'I' .

Give a mark if the candidate makes the verb 'offer' finite.

Give a mark if the candidate includes an article before 'reward'.

Give a mark if the candidate recognises that 'find' is a transitive verb and puts an object after it. (4)

- 5.1.2 See above. (2)

- 5.1.3 Give credit to an answer that recognises that fact that the cartoonist is mocking the American's patronising attitude towards Africa, and that the bad grammar is an indication of Clinton's sense of his own superiority, which allows him to talk down to the African gentleman. Credit should be given if mention is made of the contrast of this with the African man's eloquent response. (3)

- 5.2 Give one mark if the candidate can recognise the origins of the word ('to carry away'), and further credit – depending on the logic of the answer – for the candidate's ability to forge a link between this origin and the meaning of the word as it is used in the cartoon. (3)

- 5.3 A good answer will make a plausible speculation – based on evidence inferred from the cartoon – about how Zapiro would respond to **the argument that Tintin books should be banned**, rather than to Tintin books *per se*. (3)

15 marks

Total: 100 marks