



GRADE 11 EXEMPLAR PAPERS

**ENGLISH HOME LANGUAGE: PAPER I**

Time: 3 hours

100 marks

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**QUESTION 1                    COMPREHENSION**

Read the review "Very Bad Fellas" by Peter Wilhelm and answer the questions below.

**CINEMA**

**Very bad fellas**



*Jack Nicholson and Matt Damon  
Keeping straight faces*

A flashy, brutal surface **but the elements of deeper motive and fate** are skirted.

**Norman Mailer, who may** be said to have more than a nodding acquaintance with the night, once accused a fellow writer of knowing little of real violence, but of having lifted a few techniques of gore from *Grandson of Texas Chain Saw Massacre*. The very template of the gangster film (thinking back to the *Godfather* trilogy, or Scorsese's own *GoodFellas* and *Casino*) has become over-familiar if not senescent. Like the Western, the accoutrements of the genre have become camp; thus the rash in recent years of comedy Mob movies.

Barring some probably unscripted moments in which the satanic Jack Nicholson appears on the point of bursting into laughter at his own performance, *The Departed* (based on a Hong Kong blood-fest called *Infernal Affairs*) is not comic. The screen is rendered incarnadine by acts of vengeance and retribution. But whereas, say, Clint Eastwood redeemed the Western in *Unforgiven*, Scorsese is content with a flashy, brutal surface while the elements of deeper motive and fate are skirted. Moments of déjà vu kill off the tension and the shock, especially at 2½ hours.

**The Departed**  
 Directed by Martin Scorsese  
 Rating: ★★★★★

★★★★★ Flawless  
 ★★★★ Slightly flawed  
 ★★★ Mediocre  
 ★★ Don't see it  
 ★ Demand your money back

While many critics have welcomed a return to form after the near-misses of *Gangs of New York* and *The Aviator*, I find myself resisting a premeditated collocation of bravura performances. Simply by being who he is, Nicholson, at 70, dominates every scene in which he is placed. An astonishing array of secondary talent cannot mitigate his malignity; as a Boston crime lord, Frank Costello, he delivers more than one aria of menace.

The plot is not easily summarised. Agents of law enforcement set out to destroy Costello by infiltrating his organisation. At the same time, he has a spy in the police camp. The moles - Leonardo DiCaprio and Matt Damon respectively - end up hunting each other in a complex sequence of subterfuge within betrayal, lost in a wilderness of mirrors. They are strongly backed up by Mark Wahlberg, Martin Sheen, Ray Winstone and Alec Baldwin. In an all-male cockfight, Vera Farmiga's part is least credible: she is a police psychiatrist, almost vapid in her erotic byplay with DiCaprio and Damon.

Scorsese has used DiCaprio in his last two films, as he once groomed Robert DeNiro. By now the soft-centred lover of *Titanic* is beginning to mature, and here he evokes viciousness and loneliness as he stalks Damon, and both are not, as they say, nice guys. It is part of the director's premise that in his complex, decaying world good and evil are so morphed that it becomes difficult to tell them apart. Cops and killers are equally profane and violent.

The equation between action and dialogue is weighted in favour of the latter - unusually so for the master. David Denby in *The New Yorker* has commented that Scorsese "is trying to do with words what he used to accomplish with the camera ". This is to forget the first law of filmmaking: show, don't tell.

*The Departed* will almost certainly figure in the Oscars; it's certainly long past time that Scorsese was recognised for his enormous contribution to American cinema - and his ensemble of actors extend themselves considerably to make the film work. However, having seen his brilliant biopic of Bob Dylan, *No Direction Home* (available only on DVD, I think), it would be refreshing if Scorsese deployed his experimental skills in the mainstream.

For all that, *The Departed* is rough, tough and diverting.

Peter Wilhelm, *The Financial Mail*

- 1.1 Consider the format of the text as a whole (writing, photograph, caption, headings, etc).
  - 1.1.1 Categorise the genre of writing that this text belongs to. (1)
  - 1.1.2 Identify three aspects within the text that support your answer to 1.1.1 (3)
- 1.2 Based on your reading of the passage describe three characteristics of a gangster film. (3)
  - 1.2.1 Consider paragraph 1 carefully. In your own words, what does the author suggest has become of the gangster film genre? (2)
- 1.3 Consider the sub-heading: "A flashy brutal surface but the elements of deeper motive and fate are skirted"
  - 1.3.1 Identify the tone used by the writer here to describe Scorsese's film. (1)

- 1.3.2 What effect is achieved by the use of the light/bold font in the sub-heading? (2)
- 1.4 Jack Nicholson is described as 'satanic' in paragraph 2.
- 1.4.1 Identify the figure of speech employed here. (1)
- 1.4.2 Why is this appropriate considering the character of Frank Costello? (2)
- 1.4.3 In what sense is this statement supported by the visual of Jack Nicholson? (2)
- 1.5 Consider paragraph 2: 'The screen is rendered incarnadine by acts of vengeance and retribution'
- 1.5.1 What effect is achieved by the writer choosing to use the passive voice here? (2)
- 1.6 Explain the use of the following punctuation:
- 1.6.1 The italics in *The New Yorker* (paragraph 6) (1)
- 1.6.2 The dashes (paragraph 4) (1)
- 1.7 Create a dictionary entry for *déjà vu* (paragraph 2). You need to include the following:
- 1.7.1 a phonetic pronunciation
- 1.7.2 word class
- 1.7.3 definition
- 1.7.4 etymology (4)
- 1.8 'It roars with complication' is a line taken from Patrick Cullinan's poem "The Shell". In what sense does this single line accurately represent Scorsese's film "The Departed" as presented by Peter Wilhelm? Use two quotes from the text in support of your answer. (5)

<b>30 marks</b>
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**QUESTION 2            POETRY**

Read *Tatamkhulu Afrika's* poem "*Sheddings*" and answer the questions below.

- 2.1 Is it fitting that sadness be likened to dust (l. 2)? Explain your answer by exploring the connotations of sadness. (2)
- 2.2 'The fly's entrapment (ll. 4 – 6) is symbolic of the speaker's pain'.
- 2.2.1 In a paragraph of approximately 6 lines respond to the statement above. (4)
- 2.3 In what sense can the list of items of the second and third stanza be considered as "dumb, betraying things"? (3)
- 2.4 In what sense is the phrase 'unlived-in time' an appropriate representation of the concerns presented by Joan Metelerkamp in the poem "Ruth Miller"? Your answer needs to make reference to Metelerkamp's poem. (6)

**Ruth Miller**

You were an ordinary woman,  
I imagine,  
crabby even.  
(Who would not be  
with the petit-bourgeois trappings –  
vibracrete fencing your box-house in Yeoville,  
I imagine,  
and tidy lawn, drawing the lines –  
keeping the crumbling façade  
of your marriage clean?)

So deep you hid your baying heart,  
tight you kennelled it nightly,  
slipping fragments of desire  
when the words came knocking on the architraves  
of bone around the hard closed door,  
prizing through to the nervous flesh,  
the quivering, raw, red flesh  
let us out  
(though your fingers fretted to the bone to keep them in);  
Such depth of sorrow you kept  
encased, scarab-like,  
unadmitted, unadmitted,  
that readers, knocking on the hard case of metaphor,  
plead  
let us in let us in.

God who gave ordinary women  
such grief such weight of pain  
that Sisyphus wise they must bear it  
up hill each day!

I, being less exceptional,  
an ordinary woman too, more blessed  
hearing my second baby's babbling in the room below

am quite sure now,  
working again through the shroud of your words,  
the death of children is as you show –  
irredressible, absolute –  
no elegy could ease its pain.

No wonder  
the stone grew hard inside your arachnid heart  
eating you inside out

- 2.5 In no more than 50 words rewrite the narrative of this poem. You need to exclude all emotional connection so that your narrative is merely factual. Provide a word count in brackets at the end of your answer. (4)

- 2.6 Don Maclennan in "Letter in a Bottle" declares:

All I ever wanted to make –  
a few clean statements  
on love and death,  
things you cannot fake.

To what extent is it true that Tatamkhulu Afrika in "Sheddings" does exactly this? (5)

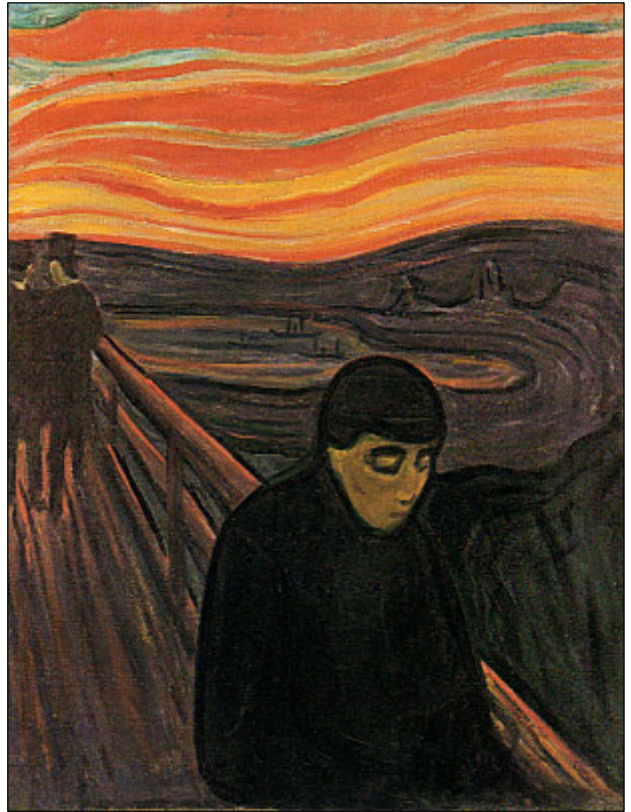
- 2.7 Choose the image (below) that you best feels represents Afrika's concerns in "Sheddings". Argue, with careful reference to both the poem and the image why your choice is valid. (6)

<b>30 marks</b>
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**Image A**



**Image B**



**Image C**



**QUESTION 3                      READING AND VIEWING**

**Read the texts marked A, B and C and then answer the following questions.**

- 3.1 Text A is an extract from a well-known speech by Martin Luther King Jnr. which raised issues concerning racial equality in America in the 1960s.
- 3.1.1 Read texts B and C and then identify the target audience and the issues raised in both these texts. Make reference to the texts to substantiate your ideas. 2×3= (6)
- 3.1.2 Text B begins: 'I have a dream, to coin a phrase.' Why is the writer not justified in making this claim of coinage? Provide reasons for your answer. (2)
- 3.1.3 To achieve its impact, text C relies on the reader's recognition of Martin Luther King Jnr.'s speech. As a South African, discuss whether or not you think it is fair to use this speech and the sentiment it expresses, to comment on present difficulties in South Africa. (5)
- 3.2 Text C is an advertisement for the **Sowetan** newspaper. According to the publisher of the **Sowetan**, the newspaper wanted people "to sit up and think about these things".
- 3.2.1 Identify a technique used by the advertisers and assess its effectiveness in the light of the above statement. (3)
- 3.2.2 What does the visual contribute to this advertisement? (3)
- 3.2.3 The **Sowetan's** slogan is '*The soul truth*'. What image of the newspaper is projected through the use of this slogan within the advertisement? (3)
- 3.3 Discuss the intention of this text, published for Freedom Day, commenting on how you think it might change the way people view South Africa's democracy and freedom. (5)
- 3.4 Focus on the punctuation of text C. Why are the final lines ("Free at last! ... we are free at last!") in inverted commas? (3)
- 3.5 Punctuate the following line to ensure it is correct and effective: "Dont let it go to waste cherish it". (2)

**32 marks**



**QUESTION 4****Read text B 'The dream of creativeness'.**

The writer of this article poses a question: How is human creativeness fostered? Summarise the ideas of the article into a two column table that presents the experiences that foster creativeness (creativity) and those that lead to its destruction. Your table should have four points in each column. Provide a heading for both columns. Use your own words to prove that you have understood the points.

(8)

<b>8 marks</b>
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**Resources**

**Text A:** "*I have a dream*" – speech by Martin Luther King Jnr

**Text B:** *The dream of creativeness* – Biophile magazine

**Text C:** Freedom Day advertisement

## The "I Have a Dream" Speech

... an extract

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi. A state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having lips dripping with the words of interposition and nullification: one day right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New **York**.

Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous slopes of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside. Let freedom ring.

And when this happens. When we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men. Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual. "Free at last! free at last! thank God Almighty, we are free at last!"

**SPECIAL FEATURE: EDUCATING OUR CHILDREN**

# The dream of creativeness

by MARAGARET LEGUM

I have a dream, to coin a phrase. It is that human creativeness will become the agreed objective of political economy.

Creativeness is more fulfilling and inclusive than happiness. Economics will be put in its place - not a science but as the servant of ethics, exercised through the democratic political process. (Bear with me for the dream: I come to the means later).

How is human creativeness fostered? By all research, it starts in the character of childhood experience, and is reinforced through good education with inspiring adults. Children are more creative who are appreciated rather than deprecated, who attract affection, humour and respect instead of scorn, dismissal and insult, whose bodies are treated with tenderness and not violence. Of course creativity can spring from appalling pain, but more often it is crushed.

What kind of political economy supports that kind of childhood experience?

In essence it is one in which their dependency needs can be met - their weakness, their neediness, that trusting expectation of care which adults find so touching. The total dependence of babies and small children is what captures the hearts of even the hardest of adults, and gets us outraged when children are damaged, their small bodies traduced, their trust abused.

And what kind of situation gets dependency needs met? We all know that it is about carers with the resources, the time, the personal sense of security and the inclination to meet children's individual physical and emotional needs and enjoy doing so.

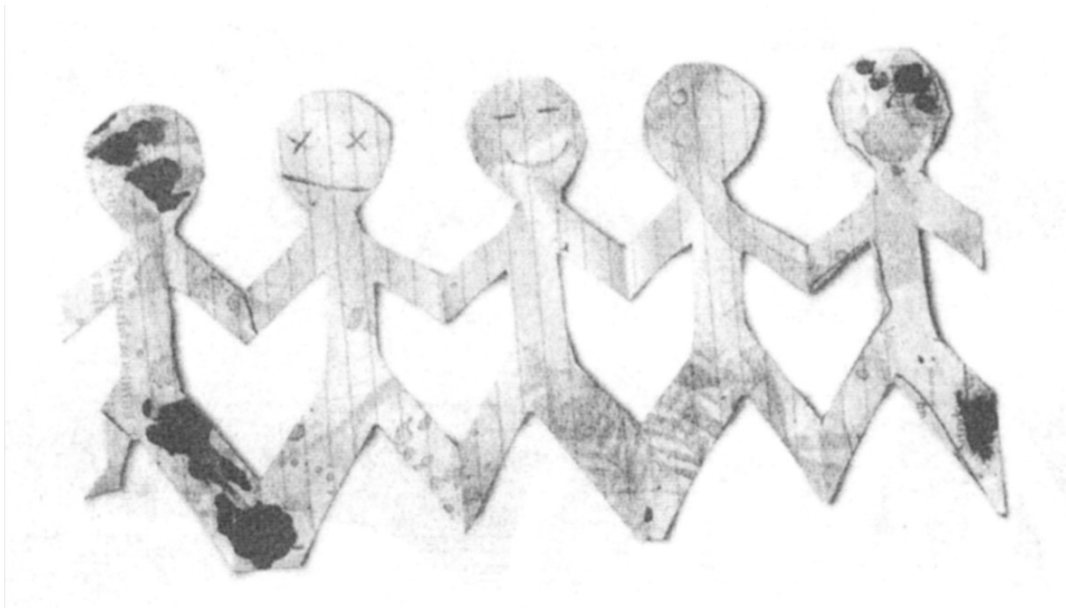
Contrast that with the experience of the great majority of children world-wide. Adults have the care of children in situations without any of the necessary conditions. Millions of mothers must tell their children there is no food, so there is no point in crying. Even middle class parents in the North have little financial security: jobs are casualised from the top of large corporations to the level of the checkout. Even if the worst does not happen, the fear of traumatic loss is deeply corrosive to relaxed, enjoyable family life.

Over a hundred leading childhood specialists of various disciplines wrote a letter to the *Daily Telegraph* this week. They describe widespread depression and other behavioral and developmental problems among British children, who are expected to cope with a variety of carers, in a fast-moving competitive culture, pushed by market forces and exposed to material unsuitable to their stage of growth.

They say children need real food and real play, as opposed to junk food and sedentary second-hand entertainment: they need proper time-taking attention. The result of its lack is a rise in substance abuse, violence and self-harm - and a sharp reduction in academic achievement.

And every government bends every effort to push single parents into the workplace, rather than paying them to care for their own children. You would think we were desperate for labour - rather than desperately short of jobs. Making people work for money, as a condition of survival, is the weirdest, and cruelest, of the outcomes of the current political economy.

[*Biophile Magazine*, Issue 13]



*I still have a dream. I have a dream that one day this nation will rise up against each other and erupt into an oasis of crime, grime and home to racial attacks and injustice.*

*I have a dream that my children will be repeatedly raped, sodomised and left to fend for themselves long after HIV and AIDS have taken me away.*

*I have a dream today. I have a dream that one day farmers shall be brutally murdered and workers thrown into a lions den.*

*Let chaos ring from the streets of South Africa – and when this happens we will all join hands and sing: "Free at last! Free at last! Thank God Almighty, we are free at last!"*

What have you done with your freedom South Africa?  
Don't let it go to waste cherish it.

This Freedom Day message sadly brought to you by Sowetan – the soul truth.

Extracts from a speech made by  
Martin Luther King Jnr  
in Washington, August 1963.

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**Sowetan**  
THE SOUL TRUTH

MARTIN LUTHER KING INVERTED: The thought-provoking Freedom Day ad that appeared in the *Sowetan* newspaper.