



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2008

ENGLISH HOME LANGUAGE: PAPER I

Time: 3 hours

100 marks

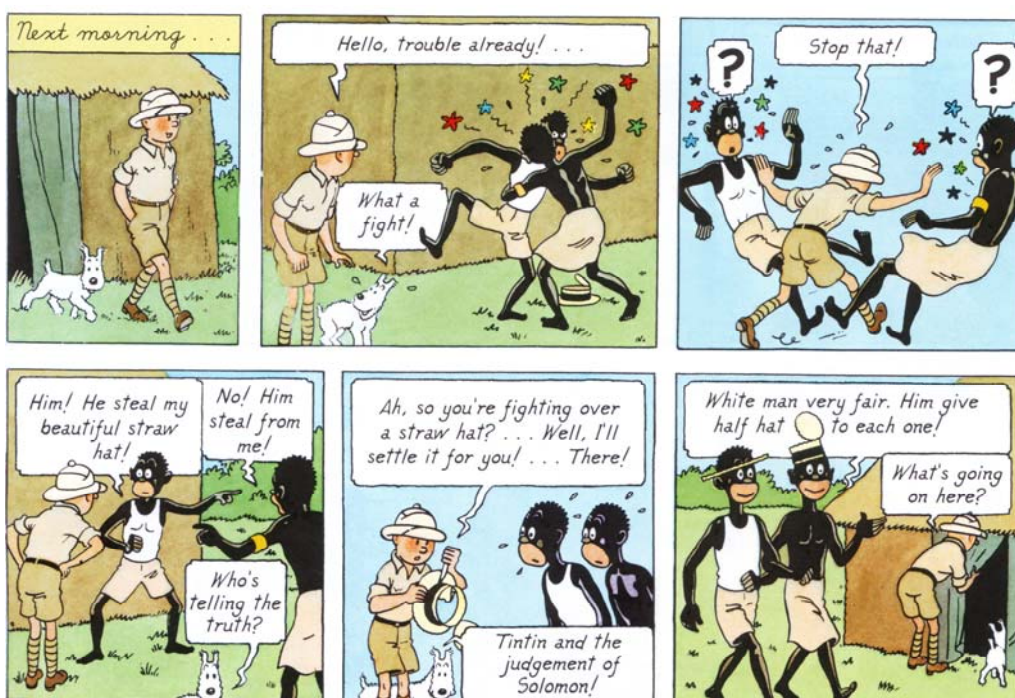
PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 14 pages and an insert of 8 pages (i – viii). 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

Read **Text 1** on **page (i)** of the insert.

- 1.1 Consider the writer's use of the word 'watchdog' in the headline.
 - 1.1.1 To what body does the word 'watchdog' refer? (1)
 - 1.1.2 What does this choice of word suggest about this body's role in society? (2)
- 1.2 Re-read lines 10 – 17 of the passage, and consider the extract from the book reprinted below.



- 1.2.1 In two sentences, describe what is happening in this extract. (2)
- 1.2.2 Explain why this extract from *Tintin in the Congo* might have offended the spokeswoman for the Commission. Provide reasons for your argument. (3)

1.3 Consider the following two views:

Source A

The commission said that neither high street nor specialist shops should stock it. "The only place that it might be acceptable for this to be displayed would be in a museum, with a big sign saying 'old-fashioned, racist claptrap'."
(Lines of **Text 1**)

Source B

'Just because something is unpalatable doesn't mean it has to be erased ... Books stand as testament to the errors and horrors of history. They are vitally important.'

[from *Let Tintin the Racist Speak*, by India Knight, published in *The Sunday Times*, 15 July 2007]

Consider **Source A**

1.3.1 How would a book such as *Tintin in the Congo* be interpreted differently if it were in a museum rather than in a bookshop? Explain carefully. (4)

Consider **Source B**

1.3.2 To what extent do you think the title of the article from which the source was taken (*Let Tintin the Racist Speak*) encapsulates the argument outlined in **Source B**? (3)

Consider **Source A** and **Source B**

1.3.3 Would Hergé, the creator of Tintin, be more likely to agree with the argument in **Source A** or the argument in **Source B**? Quote from **Text 1** to support your answer. (3)

1.4 Your local bookstore has decided to stock *Tintin in the Congo*. Explain whether you would support or oppose this decision, clearly outlining your argument. (4)

22 marks

QUESTION 2

Refer to **Text 2** on **page (ii)** of the insert.

In a coherent paragraph, summarise the text.

- Your points must be written in **full sentences**.
- You may write no more than **100 words**.
- You must provide an **accurate word count** at the end of the summary.

(10)

10 marks

QUESTION 3 POETRY

You need to answer **TWO** questions in this section. One must be on a seen poem (**3.1 OR 3.2 OR 3.3**) **AND** the other must be on an unseen poem (**3.4 OR 3.5**).

EITHER

- 3.1 Read the poem *my sweet old etcetera* by e.e. cummings and answer the questions that follow.

my sweet old etcetera	e.e. cummings (1894 - 1952)
my sweet old etcetera aunt lucy during the recent	
war could and what is more did tell you just what everybody was fighting	5
for, my sister	
isabel created hundreds (and hundreds) of socks not to mention shirts fleaproof earwarmers	10
etcetera wrists etcetera, my mother hoped that	
i would die etcetera bravely of course my father used to become hoarse talking about how it was a privilege and if only he could meanwhile my	15
self etcetera lay quietly in the deep mud et	20
cetera (dreaming, et cetera, of Your smile eyes knees and of your Etcetera)	25

- 3.1.1 What does cummings' choice of the word 'etcetera', and his repetition of it, suggest about his attitude to the war? (3)

3.1.2 Consider lines 13 – 17:

mother hoped that i would die etcetera bravely of course my father used to become hoarse talking about how it was a privilege and if only he	15
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Explain how the impact of the word 'bravely' might have been different if the poet had chosen to place it as follows:

mother hoped that i would die bravely of course etcetera my father used to become hoarse talking about how it was a privilege and if only he

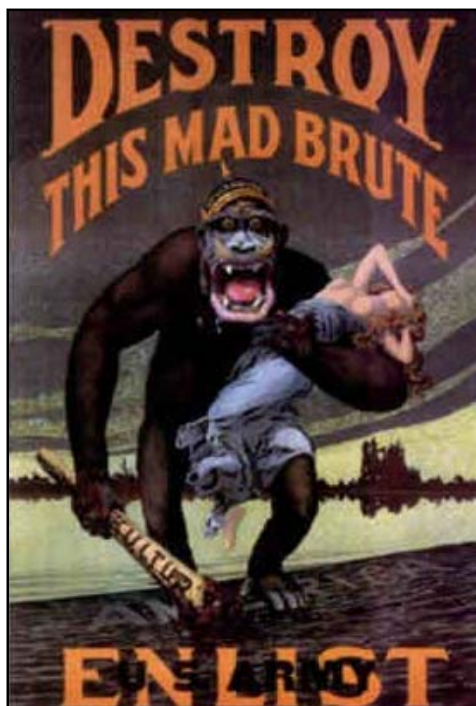
(3)

3.1.3 cummings was a poet renown for his **unorthodox** use of syntax and punctuation. To what extent have the brackets in the poem been used in **unusual** ways to reinforce the poem's meaning?

(4)

3.1.4 How do you think cummings would have responded to the following American poster, which aims to enlist soldiers to fight against Germany during World War I? You need to make close reference to both the poem and to the poster in answering the question.

(5)



[15]

OR

- 3.2 Read the poem *To His Coy Mistress* by Andrew Marvell and answer the questions that follow.

To his Coy Mistress Andrew Marvell (1621-1678)

Had we but world enough, and time,
 This coyness, lady, were no crime.
 We would sit down and think which way
 To walk, and pass our long love's day;
 Thou by the Indian Ganges' side 5
 Shouldst rubies find; I by the tide
 Of Humber would complain. I would
 Love you ten years before the Flood;
 And you should, if you please, refuse
 Till the conversion of the Jews. 10
 My vegetable love should grow
 Vaster than empires, and more slow.
 An hundred years should go to praise
 Thine eyes, and on thy forehead gaze;
 Two hundred to adore each breast, 15
 But thirty thousand to the rest;
 An age at least to every part,
 And the last age should show your heart.
 For, lady, you deserve this state,
 Nor would I love at lower rate. 20

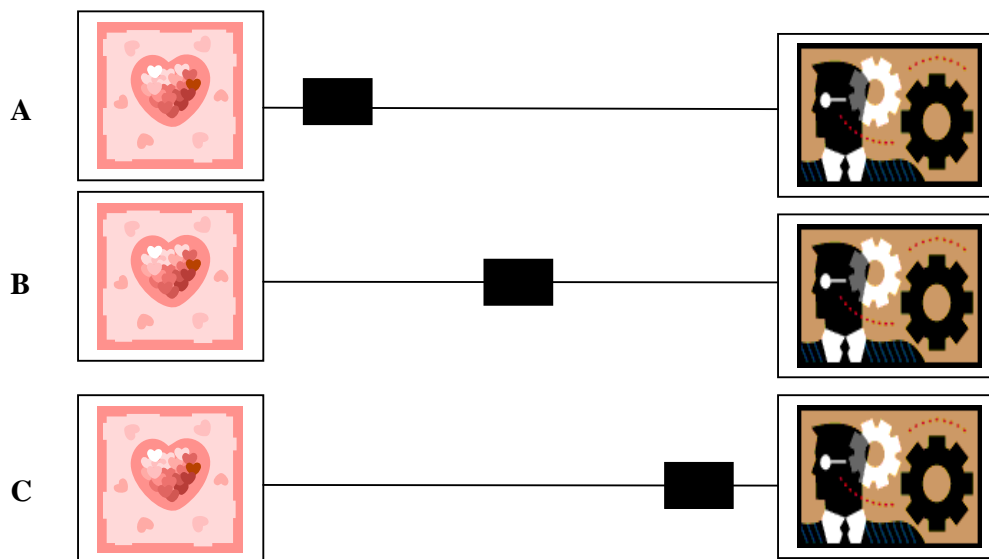
But at my back I always hear
 Time's winged chariot hurrying near;
 And yonder all before us lie
 Deserts of vast eternity.
 Thy beauty shall no more be found, 25
 Nor, in thy marble vault, shall sound
 My echoing song; then worms shall try
 That long preserv'd virginity,
 And your quaint honour turn to dust,
 And into ashes all my lust. 30
 The grave's a fine and private place,
 But none I think do there embrace.

Now therefore, while the youthful hue
 Sits on thy skin like morning dew,
 And while thy willing soul transpires 35
 At every pore with instant fires,
 Now let us sport us while we may;
 And now, like am'rous birds of prey,
 Rather at once our time devour,
 Than languish in his slow-chapp'd power. 40
 Let us roll all our strength, and all
 Our sweetness, up into one ball;
 And tear our pleasures with rough strife
 Thorough the iron gates of life.
 Thus, though we cannot make our sun 45
 Stand still, yet we will make him run.

- 3.2.1 How would the meaning have been different if Marvell had chosen to use 'prudishness' or 'priggishness' instead of 'coyness' (line 2)? (3)
- 3.2.2 Select one of the images Marvell has used in the second stanza and explain how it contributes to the poem's meaning. (3)
- 3.2.3 Consider the following statement about the metaphysical poets, of which Marvell was one:

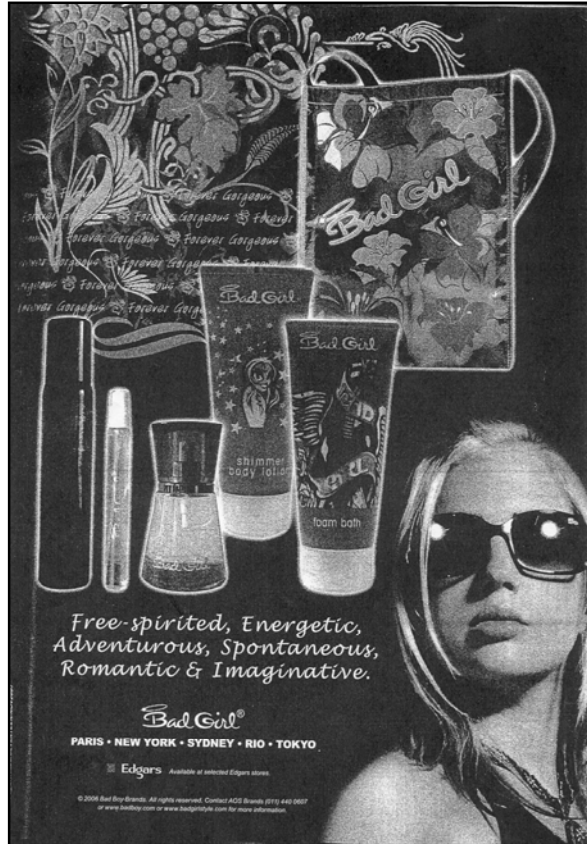
The metaphysical poets saw the poem as something that should be 'close-packed and dense with meaning', something to be 'chewed and digested'. This was what most infuriated its critics; they claimed that it 'confused the pleasure of poetry with the pleasures of puzzles'.

- (a) If this statement is to be believed, explain which of the following diagrams best represent Marvell's poem. (2)



- (b) Explain how the above statement could be used to challenge somebody who was offended by *To His Coy Mistress*. (3)

3.2.4 To what extent do you think the following advertisements promote similar values and attitudes as the poem? (4)



[15]

OR

- 3.3 Read the poem *Rivonia Road 2* by Adam Schwartzman and answer the questions that follow.

Rivonia Road 2 Adam Schwartzman (1973 –)	
<i>without words</i>	
Crouching on the roof of your neighbour's garage that slopes over the garden and your mother's rosery, we watch a squall drub and clobber the Magaliesberg foothills from far away.	
In the suburbs though, it is a dumb-show. We count the long seconds between flash and wallop and try to remember the formula to link sight and sound by distance.	5
What we see is the storm, small and entire in the wide sky and neatly defined between two tilted parallels. As they open up nearer, we will smell them cleanly. We will see through rain-shade.	
Things will be darker, not dimmer. When it comes to us, we will be inside, safely, until, afterwards, we clear the garden table and find the wine-glasses brimmed and level.	10

- 3.3.1 Who is the 'us' (line 10) in the poem? Provide detailed evidence for your answer. (3)
- 3.3.2 The phrase '*without words*' has been given a prominent position in this poem. Provide a reasoned opinion as to why – in a poem filled with words – the poet chose to use this phrase, and in the place he has used it. (4)
- 3.3.3 The word 'rosery' (line 2) is a most unusual word, but a 'rosary' is a bead necklace used by many Catholics during prayer. To what extent does this knowledge affect the meaning of the word 'rosery' and its effectiveness in the poem? (3)
- 3.3.4 Consider the last stanza of *Rivonia Road 2*. What connections might be made between the ideas contained in this stanza and the ones expressed in the following text? (5)

<p>For Don M. – banned M.W. Serote</p> <p>It is a dry white season dark leaves don't last, their brief lives dry out and with a broken heart they dive down gently headed for the earth, not even bleeding. it is a dry white season brother, only the trees know the pain as they still stand erect dry like steel, their branches dry like wire, indeed it is a dry white season but seasons come to pass.</p>

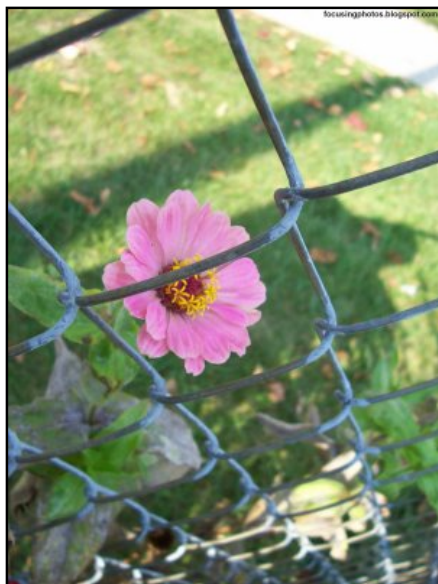
[15]

AND

- 3.4 Read the poem *Sand Martin* by John Clare and answer the questions that follow.

Sand Martin John Clare (1793 - 1864)	
Thou hermit haunter of the lonely glen And common wild and heath – the desolate face Of rude waste landscapes far away from men Where frequent quarrys give thee dwelling place With strangest taste and labour undeterred	5
Drilling small holes along the quarry's side More like the haunts of vermin than a bird And seldom by the nesting boy descried. I've seen thee far away from all thy tribe Flirting about the unfrequented sky	10
And felt a feeling that I can't describe Of lone seclusion and a hermit joy To see thee circle round nor go beyond That lone heath and its melancholly pond.	

- 3.4.1 What do you think is meant by the word 'rude' (line 3)? Explain how the context in which the word has been used can help to illuminate its meaning. (2)
- 3.4.2 Clare uses the word 'hermit' in lines 1 and 12. Explain why you think he chose to repeat this particular word. (2)
- 3.4.3 In what ways do the poem's form and structure serve to enhance the mood that the poet has created? (4)
- 3.4.4 Explain the effect of the choice of the passive voice in line 8. (3)
- 3.4.5 To what extent does the following picture represent man's relationship with nature as it is depicted in the poem? You need to refer closely to the visual as well as to the poem in answering the question. (4)

**[15]**

OR

3.5 Read the poem *Next, Please* by Philip Larkin and answer the questions that follow:

NEXT, PLEASE Philip Larkin (1922 - 1985)	
Always too eager for the future, we Pick up bad habits of expectancy, Something is always approaching; every day <i>Till then we say,</i>	
Watching from a bluff the tiny, clear Sparkling armada of promises draw near. How slow they are! And how much time they waste, Refusing to make haste!	5
Yet still they leave us holding wretched stalks Of disappointment, for, though nothing balks Each big approach, leaning with brasswork prinked, Each rope distinct,	10
Flagged, and the figurehead with golden tits Arching our way, it never anchors; it's No sooner present than it turns to past. Right to the last	15
We think each one will heave to and unload All good into our lives, all we are owed For waiting so devoutly and so long. But we are wrong:	20
Only one ship is seeking us, a black- Sailed unfamiliar, towing at her back A huge and birdless silence. In her wake No waters breed or break.	

Glossary:

bluff (line 5): a cliff

armada (line 6): a fleet of warships

prinked (line 11): adorned in a showy manner

- 3.5.1 To what extent does Larkin's choice of title assist us in understanding the poem? (3)
- 3.5.2 Explain how the rhyme scheme and stanza structure contribute to the meaning in the poem. (3)
- 3.5.3 What do you think is meant by the word 'devoutly' (line 19)? Explain how the context in which the word has been used helps to illuminate its meaning. (2)
- 3.5.4 Explain why the poet might have chosen to use the passive voice in line 18. (3)
- 3.5.5 To what extent does the following song express what Larkin is saying in his poem? You need to refer to both the song and the poem in answering the question. (4)

SAILING Rod Stewart, 1975

I am sailing, I am sailing, home again 'cross the sea
I am sailing stormy waters, to be near you, to be free

I am flying, I am flying, like a bird 'cross the sky
I am flying, passing high clouds, to be near you, to be free

Can you hear me, can you hear me, through the dark night far away
I am dying, forever crying, to be near you, who can say

Can you hear me, can you hear me, through the dark night far away
I am dying, forever crying, to be near you, who can say

We are sailing, we are sailing, home again, 'cross the sea
We are sailing, stormy waters, to be near you, to be free

Oh Lord, to be near you, to be free
Oh my Lord, to be near you, to be free
Oh my Lord, to be near you, to be free
Oh Lord

[15]**30 marks**

QUESTION 4

Refer to **Text 3** on **page (iii)** of the insert.

- 4.1 In what way might the predominant font type help convey a certain image for the product? (2)
- 4.2 Consider the third picture in the sequence. Explain why you think the creator of the advertisement has chosen to call this scenario 'the dagger'. (3)
- 4.3 Provide a synonym for 'conundrum'. (1)
- 4.4 Consider the name of the product, and the root words from which it has been formed.
- 4.4.1 From which two words or word forms has this name been derived? (2)
- 4.4.2 To what extent does the name of this product – together with the various 'break-up' scenarios – suggest a particular attitude to women. (4)

Now refer to **Texts 4, 5 and 6** on **pages (iv – vi)** of the insert. These are current adverts for HSBC.

- 4.5 Consider **Text 4**. Why are the labels in the first two frames – 'play' and 'work' – switched around in the next two frames? (3)
- 4.6 Although **Texts 4, 5 and 6** use different words and images, their overall message remains constant. With reference to the wording below the image strips, explain what this message is. (3)

Consider also **Text 7** on **page (vii)** of the insert. It is also an HSBC advert, but from 2002.

- 4.7 By carefully examining the **visual and verbal** details of this earlier advert (**Text 7**), explain how it attempts to position the reader differently from the current adverts (**Texts 4 – 6**). (5)

23 marks

QUESTION 5

Consider **Text 8** on **page (viii)** of the insert.

5.1

5.1.1 Rewrite 'Me offer reward for help find' so that it is grammatically correct. (4)

5.1.2 Choose one of the mistakes that you corrected and explain, in grammatical terms, why the correction was needed. (2)

5.1.3 Explain how the different registers used in the cartoon reinforce its satirical intent. (3)

5.2 Consider the following definition of the word 'rapturous':

rap·ture (rāp'chər) n.

1. The state of being transported by a lofty emotion; ecstasy.
2. An expression of ecstatic feeling. Often used in the plural.
3. The transporting of a person from one place to another, especially to heaven.

tr.v. **rap·tured, rap·tur·ing, rap·tures**

To enrapture.

[Obsolete French, *abduction, carrying off*, from *rapt*, *carried away*, from Old French *rat*, from Latin *raptus*; see **rapt**.]

In what way has the **origin** of the word shaped the meaning of 'rapturous' as used in **Text 8**? (3)

5.3 Evidently Zapiro intended his readers to see similarities between Bill Clinton (now the ex-president of America) and Tintin. How do you think that Zapiro would have responded to **Text 1**? Explain your reasoning. (3)

15 marks

Total: 100 marks