



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2014

ENGLISH HOME LANGUAGE: PAPER I

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 10 pages and an Insert of 5 pages (i – v). 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 COMPREHENSION

Refer to **TEXT 1** on page (i) of the Insert, *If western journalists get Africa wrong, who gets it right?* and answer the questions below.

- 1.1 Explain in your own words what the writer means by the phrase 'getting Africa right' (paragraph 1). (2)
- 1.2 1.2.1 Using **your own knowledge**, provide an example of how the media frequently portrays Africa as 'the hopeless continent' (paragraph 2). (1)
- 1.2.2 Quote from paragraph 2 to help you demonstrate why the example you have provided is a cliché. (2)
- 1.3 Provide a synonym for the word 'appalled' (paragraph 3). (1)
- 1.4 In paragraph 4 the writer states that many African media houses 'have their hands full reporting (or not reporting) news at home'. What is implied by the information provided in brackets? (2)
- 1.5 1.5.1 What worldview is implied by the descriptions 'the West' and 'the Rest' (paragraph 5)? (1)
- 1.5.2 How does the use of uppercase letters reinforce this worldview? (2)
- 1.6 How does the description 'media-folk' (paragraph 6) shape our perception of the Kenyan journalists? Refer to paragraph 6 to explain why the writer has chosen to describe them this way. (4)
- 1.7 According to paragraph 8, what factors make television news coverage more negative when compared to longer documentaries or other current affairs programmes? (2)
- 1.8 To what extent is the writer of this passage also responsible for perpetuating African stereotypes? Justify your answer with specific evidence from the text. (3)
- 1.9 With reference to Extract 1 **and** the map of the world (both provided on page 3), discuss why it is better to 'just cover stories in Africa, as opposed to seeking African stories' (paragraph 10). (5)

Extract 1: By Chimamanda Adichie: *The danger of a single story* (Transcript)

A few years ago, I visited Mexico from the US. The political climate in the US at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleeing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

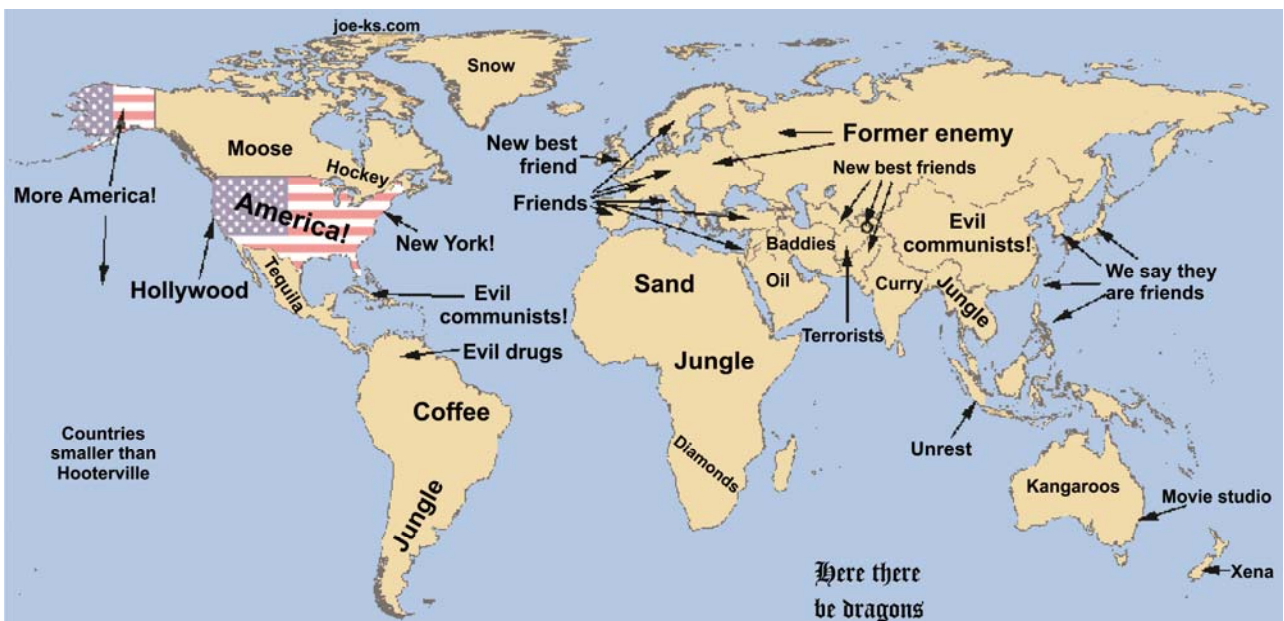
I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then I was overwhelmed with shame.

I realised that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.

That is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become. The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story. The consequence of the single story is this: It robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasises how we are different rather than how we are similar.

[<<http://dotsub.com/view>>]

The map of the world according to the United States of America



[<<http://i138.photobucket.com/albums>>]

[25]

QUESTION 2 SUMMARY

Refer to **TEXT 2A** and **TEXT 2B** on pages (ii) and (iii) of the Insert.

You have been asked to summarise these texts as research for a debate on introducing standardised cigarette packaging in South Africa. **Using no more than 90 words**, write a point form summary of the reasons for introducing plain cigarette packaging.

The title is 'Points in favour of non-branded packaging'.

- Your summary must be written in point form.
- Each point must be one full sentence.
- Your language use must be accurate and in an appropriate register.
- Do not include the title provided in your word count.
- Provide an accurate word count at the end of the summary.
- Use your own words. 'Cutting and pasting' of information is not acceptable.

[10]

QUESTION 3 SEEN POETRY

Refer to the poems *Dover Beach* by Matthew Arnold and *The Cape of Storms* by Thomas Pringle and answer the questions that follow each poem.

Dover Beach by Matthew Arnold (1822 – 1888)

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits; – on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay. 5

Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling, 10
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago 15
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea. 20

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd.
But now I only hear
Its melancholy, long, withdrawing roar, 25
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems 30
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain 35
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

[Anthology *Clusters*, Gerald De Villiers]

- 3.1 How do the sound and structure of lines 9 – 14 contribute to the meaning of those lines? (3)
- 3.2 Explain how the image of the light on the French coast (lines 3 – 4) takes on a more symbolic significance in the final stanza. (2)

- 3.3 How does the metaphor 'The Sea of Faith' contribute to our understanding of the nature of religious faith? (2)
- 3.4 Describe the mood in lines 25 – 28 and identify how this mood is created through the diction. (2)

The Cape of Storms by Thomas Pringle (1789 – 1834)

O Cape of Storms! Although thy front be dark,
 And bleak thy naked cliffs and cheerless vales,
 And perilous thy fierce and faithless gales
 To staunchest mariner and stoutest bark;
 And though along thy coasts with grief I mark 5
 The servile and the slave, and him who wails
 An exile's lot – and blush to hear thy tales
 Of sin and sorrow and oppression stark: –
 Yet, spite of physical and moral ill,
 And after all I've seen and suffered here, 10
 There are strong links that bind me to thee still,
 And render even thy rocks and deserts dear;
 Here dwell kind hearts which time nor place can chill –
 Loved Kindred and congenial Friends sincere.

[Anthology *Clusters*, Gerald De Villiers]

- 3.5 Discuss how the historical context shapes the speaker's view of the Cape in the poem *The Cape of Storms*. Quote from the poem to support your answer. (2)
- 3.6 The speakers in *Dover Beach* and *The Cape of Storms* each find a similar source of consolation in a hostile world. Which worldview do you think provides more consolation? Quote to justify your answer. (4)

[15]

QUESTION 4 UNSEEN POETRY

Refer to the poem *Curse You, Nelson Mandela* by Christopher Radmann and answer the questions that follow.

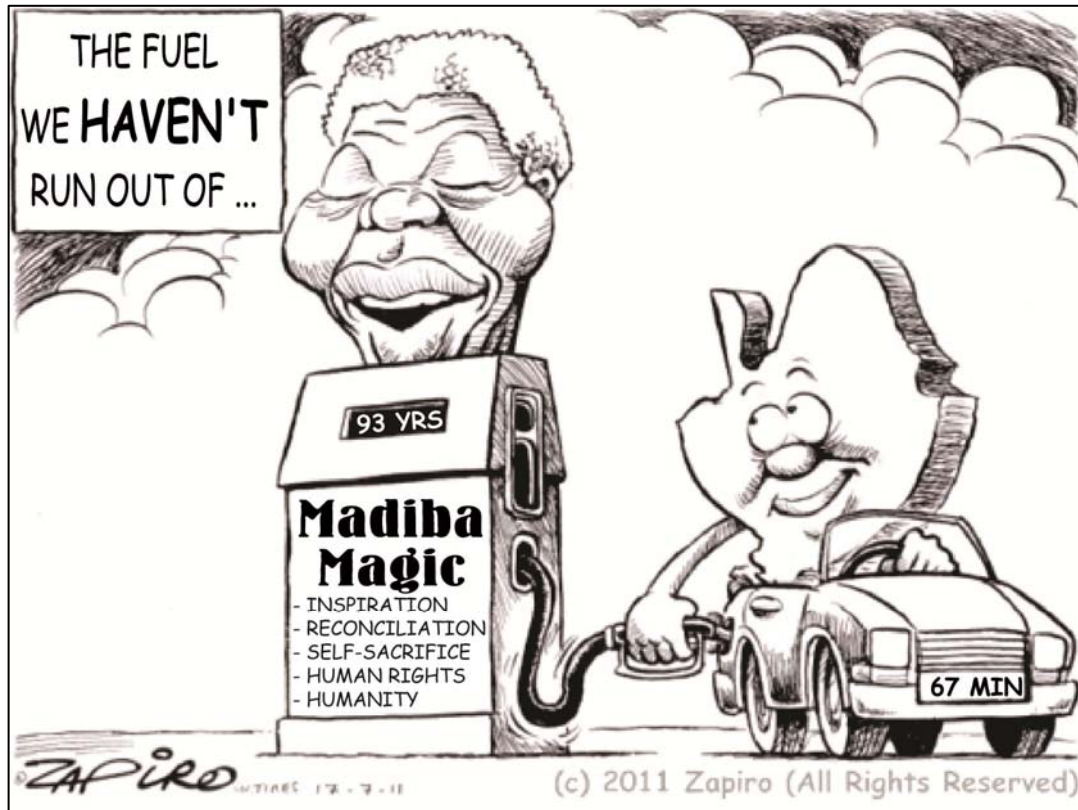
Curse You, Nelson Mandela

| | |
|--|----|
| Nelson Mandela, curse you. Curse you for being a mere man and about to die. Curse you for being human amidst inhumanity because inhumanity will live on You see. | 5 |
| ... Nelson Mandela, curse you. Curse you for stretching the give in forgiveness – for stretching it taut to snapping so that the whiplash of your life was everything You gave. | 10 |
| Nelson Mandela, curse you twenty-seven times over: a curse a year for the no-man-is-a-Robben-Island blinding example and the Pollsmoor poise, the dignity You showed. | 15 |
| Nelson Mandela, curse you for the colourful shirts that ethnicked away the need for ties, such cable- strapped conformity, such conservatism You shunned. | 20 |
| Nelson Mandela, curse you for your whole-hearted smile, for the big-cheeked grin that turned a terrorist into the prize of peace and a nation whose hearts You won. | 25 |
| Nelson Mandela, curse you that we must carry on such apart- heid below the rainbow and beneath the clouds, on these far-flung continents – adrift and alone – without You. | 30 |

[Christopher Radmann (July 2013 unpublished)]

- 4.1 Explain why 'Curse You' is paradoxical in this context. Refer to the poem's intention in your answer. (2)
- 4.2 Discuss the impact of the poem's structure, with specific reference to the last line of each stanza. (3)
- 4.3 Identify the allusion in line 14 and explain its relevance in the context of this poem. (2)
- 4.4 The poet has chosen to use the word 'ethnic' as a verb (line 18). How does this choice contribute to the meaning of stanza 4? (2)

- 4.5 How has punctuation been used to enhance the meaning in the final stanza? (2)
- 4.6 With specific reference to the poem and the cartoon below, discuss the possible negative consequences of placing a leader on a pedestal. (4)



[<www.zapiro.com/cartoon>]

(4)
[15]

QUESTION 5

Refer to **TEXTS 3, 4 or 5** on pages (iii), (iv) and (v) of the Insert as indicated in each question. Examine all the texts before attempting to answer the questions.

- 5.1 With reference to visual and verbal details in **TEXT 3** and **TEXT 4**, discuss how MasterCard constructs the values and qualities of its customers. (4)
- 5.2 In the following examples, MasterCard uses pronouns rather than nouns to construct the relationship with its customers. Why is this choice effective, and how would the impact be different if a noun had been used?
- 'getting her to stand still long enough' (**TEXT 3**)
'the pride (and flour) on their faces' (**TEXT 4**) (2)
- 5.3 5.3.1 Explain the difference in meaning between the words 'priceless' and 'worthless'. (1)
- 5.3.2 Refer to specific details and quote from **TEXT 3**, to demonstrate why MasterCard uses the word 'priceless' in its advertising campaign. (2)
- 5.4 Refer to the statement in **TEXT 3**: 'There are some things money can't buy, for everything else there's MasterCard.'
- Suggest a punctuation mark to replace the comma and explain why it is necessary. (1)
- 5.5 5.5.1 Identify the irony in the two sentences in **TEXT 4**: 'Hands-on family fun for everyone. Exclusively for MasterCard cardholders.' (1)
- 5.5.2 How do these sentences change your perception of the word 'priceless' in this advertisement? (2)
- 5.5.3 Do you consider this a flaw in the advertisement or a deliberate choice on the part of the advertiser? Justify your answer. (2)
- 5.6 How does MasterCard position itself in relation to the reader through the use of the verb 'let' in **TEXT 4**: 'Let MasterCard Priceless New York ... make your next family night more special'? (2)
- 5.7 Refer to **TEXT 5**. This is a parody of a MasterCard advertisement.
- What is the purpose of parody and how does the advertisement achieve that? Refer to verbal details or quote to support your answer. (3)
- 5.8 How does the way the people are portrayed reinforce the message in the advertisement? Refer to specific visual details to explain your reasoning. (3)
- 5.9 Compare the logos in **TEXT 4** and **TEXT 5**. How does the meaning of 'master' differ in each case? (2)

[25]

QUESTION 6

Consider the following extract adapted from the Anti-consumerism campaign.

1. Any proposed solutions to the problems of world poverty, environmental destruction and social alienation will fail, unless they also address the role that the consumerist lifestyle play in creating these problems.
2. In a world of limited resources, a system that advocates an ever-increasing level of consumption, and equates such consumption with personal well-being, economic progress and social fulfilment, is a recipe for disaster.
3. If we want to see a just, stable and sustainable world, we are going to have to confront the issue of how unfairly it's resources are distributed in favour of a wealthy minority.

[<www.enough.org.uk>]

- 6.1 There is one grammatical error in point 1 and one grammatical error in point 3.
Identify (name) and correct the grammatical errors. In each case just write the name of the error and the corrected form. (4)
- 6.2 Explain the different functions of the two hyphens in point 2. (2)
- 6.3 Explain the impact of beginning point 3 with the subordinate clause, rather than the main clause. (2)
- 6.4 Account for the use of the passive voice in point 3: 'how unfairly it's resources are distributed in favour of a wealthy minority.' (2)
- [10]**

Total: 100 marks