



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2015

**ENGLISH HOME LANGUAGE: PAPER I**

Time: 3 hours

100 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 11 pages and an Insert of 7 pages (i – vii). 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 pages (i) and (ii) of the Insert, '*Can advertising and feminism learn to get along?*' and answer the questions below.

- 1.1     With reference to paragraph 1, explain how women are frequently characterised in advertisements. (2)
- 1.2     What is implied by the idea that casting a woman as a boss/dentist/doctor 'makes you think about the character too much' (paragraph 3)? (2)
- 1.3     Contrast the tone of the rhetorical questions 'What was I thinking? That a woman being anything other than a beautiful prop will confuse people?' (paragraph 3) with 'Who says women's magazines are useless?' (paragraph 7). How does the shift in tone convey the writer's intention? (4)
- 1.4     1.4.1   According to paragraph 6, why did the writer think that their campaign 'could make a real world difference'? (2)
- 1.4.2   Considering that advertising frequently perpetuates stereotypes, explain why the writer's belief is ironic. (1)
- 1.5     1.5.1   Provide both a positive and a negative interpretation of the expression 'Make Them Pay' (paragraph 7). (2)
- 1.5.2   How is the power relationship between men and women constructed through the use of the pronoun 'Them'? (2)
- 1.6     Do you agree that the need to rebrand feminism 'feels outdated' (paragraph 8)? Support your answer with reference to your own experience. (3)
- 1.7     To what extent could the '#mydadthefeminist' campaign be considered paternalistic and disempowering? (3)

1.8 Consider Extract 1 from an interview with Annie Lennox.

**Extract 1**

**As a long-time feminist, how do you feel about the way the term 'feminist' has been reframed in contemporary culture?**

It continues to be reframed, and necessarily so, because people's relationship to the word has been a bit ambivalent over the last few decades. According to who you speak to, they sometimes don't quite know what to do with the word. I did one event in particular at which I said at the podium, 'I'm proud to be a feminist; let's all stand up.' Half of the room remained seated. Many women still have issues with the word and almost distance themselves from it because they're afraid it's synonymous with hating men.

**Which is something you don't believe to be true, right?**

Not at all. I think that what happened over the years, and quite rightly so, is that women had to be incredibly radical, stringent and strident about the voice of feminism. They had to do that. But we need men to be on board with us. Some women might disagree with me.

**So what do you make of someone like Beyoncé proclaiming herself a 'feminist'?**

I would call that 'feminist lite'. It's tokenistic to me. I see a lot of artists taking the word hostage and using it to promote themselves, but I don't think they necessarily represent wholeheartedly the depths of feminism. I think for many it's very convenient and it looks radical, but I think it's a cheap shot. I think what they do with it is cheap.

[Adapted from the original article created by Chris Azzopardi <[www.pridesource.com](http://www.pridesource.com)>]

'It wasn't lost on the group, which consisted of men and women, young and old, that a fashion magazine and an advertising agency coming together to rebrand a complex political and social ideology might feel slightly disingenuous' (Text 1, paragraph 6).

Using Extract 1, discuss how you think Annie Lennox would react to this situation.

(4)

[25]

**QUESTION 2      SUMMARY**

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

Write a summary using information from the texts to explain why introverts are often misunderstood. The summary will take the form of one paragraph that could be used in the workplace.

The title is 'Why introverts are often misunderstood.'

- Your summary must be in the form of **one** paragraph, **using no more than 90 words**.
- 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 '*Poem in October*' by Dylan Thomas and '*The Herb Garden*' by Stephen Gray and answer the questions that follow on each poem.

**Poem in October** by Dylan Thomas (1914 – 1953)

It was my thirtieth year to heaven Woke to my hearing from harbour and neighbour wood And the mussel pooled and the heron Priested shore The morning beckon	5
With water praying and call of seagull and rook And the knock of sailing boats on the webbed wall Myself to set foot That second In the still sleeping town and set forth.	10
My birthday began with the water- Birds and the birds of the winged trees flying my name Above the farms and the white horses And I rose In rainy autumn	15
And walked abroad in a shower of all my days. High tide and the heron dived when I took the road Over the border And the gates Of the town closed as the town awoke.	20
A springful of larks in a rolling Cloud and the roadside bushes brimming with whistling Blackbirds and the sun of October Summery On the hill's shoulder,	25
Here were fond climates and sweet singers suddenly Come in the morning where I wandered and listened To the rain wringing Wind blow cold In the wood faraway under me.	30
Pale rain over the dwindling harbour And over the sea wet church the size of a snail With its horns through mist and the castle Brown as owls But all the gardens	35
Of spring and summer were blooming in the tall tales Beyond the border and under the lark full cloud. There could I marvel My birthday Away but the weather turned around.	40
It turned away from the blithe country And down the other air and the blue altered sky Streamed again a wonder of summer With apples Pears and red currants	45

<p>And I saw in the turning so clearly a child's  Forgotten mornings when he walked with his mother  Through the parables  Of sunlight  And the legends of the green chapels</p>	50
<p>And the twice told fields of infancy  That his tears burned my cheeks and his heart moved in mine.  These were the woods the river and the sea  Where a boy  In the listening</p>	55
<p>Summertime of the dead whispered the truth of his joy  To the trees and the stones and the fish in the tide.  And the mystery  Sang alive  Still in the water and singingbirds.</p>	60
<p>And there could I marvel my birthday  Away but the weather turned around. And the true  Joy of the long dead child sang burning  In the sun.  It was my thirtieth</p>	65
<p>Year to heaven stood there then in the summer noon  Though the town below lay leaved with October blood.  O may my heart's truth  Still be sung  On this high hill in a year's turning.</p>	70

[Source: Anthology *Clusters*, Gerald de Villiers]

- 3.1 Explain the significance of the title '*Poem in October*' with reference to the theme and content of the poem. (2)
- 3.2 Demonstrate how the mood of the morning is conveyed through the sentence construction and rhythm in the first stanza. (3)
- 3.3 Dylan Thomas took pleasure in using words in unexpected ways to suggest multiple meanings. Demonstrate the truth of this statement using one example from stanza 2. (3)

**The Herb Garden** by Stephen Gray (1941 – )

My mother before she died insisted I should have a herb garden Something in her English soul Amid rough South Africans Called for the tenderness of mint The old scent of lavender and sage	5
They arrived in soggy pages of <i>The Star</i> With a spade taller than herself She dug them into my backyard Before I was ready for them A cigarette tightly in her lips Explaining chives made life worthwhile	10
That is how she died in her own Garden of sweet remembrance Very frail then with a bucket and spade The size we children used for play Always finding the sun too hot the soil Far too dry for the gentler herbs	15
Today after the heart-stopping drought My mother's bed of lost spices Has so flourished I have cut it back And the mint is in the crevices of fingers The sage under my very nails And I remember her every gesture.	20

[Source: Anthology *Clusters*, Gerald de Villiers]

- 3.4 Refer to the poem '*The Herb Garden*' by Stephen Gray. Why does the mother struggle to reconcile her English and South African identities? Quote to illustrate your answer. (2)
- 3.5 With reference to both poems, discuss the role that nature plays in helping the speakers to come to terms with memories and the past. Quote to support your answer. (5)
- [15]**

**QUESTION 4 UNSEEN POETRY**

Refer to the poems 'The Writer' by Richard Wilbur and 'I Have my Father's Voice' by Chris van Wyk and answer the questions that follow on each poem.

<b>The Writer</b> by Richard Wilbur	
In her room at the prow of the house Where light breaks, and the windows are tossed with linden, My daughter is writing a story.	
I pause in the stairwell, hearing From her shut door a commotion of typewriter-keys Like a chain hauled over a gunwale.	5
Young as she is, the stuff Of her life is a great cargo, and some of it heavy: I wish her a lucky passage.	
But now it is she who pauses, As if to reject my thought and its easy figure. A stillness greatens, in which	10
The whole house seems to be thinking, And then she is at it again with a bunched clamor Of strokes, and again is silent.	15
I remember the dazed starling Which was trapped in that very room, two years ago; How we stole in, lifted a sash	
And retreated, not to affright it; And how for a helpless hour, through the crack of the door, We watched the sleek, wild, dark	20
And iridescent creature Batter against the brilliance, drop like a glove To the hard floor, or the desk-top,	
And wait then, humped and bloody, For the wits to try it again; and how our spirits Rose when, suddenly sure,	25
It lifted off from a chair-back, Beating a smooth course for the right window And clearing the sill of the world.	30
It is always a matter, my darling, Of life or death, as I had forgotten. I wish What I wished you before, but harder.	

[Source: *New and Collected Poems*, 1988]

- 4.1 4.1.1 In the first three stanzas the speaker uses the image of a ship's passage to convey his daughter's activity. Identify one aspect of the comparison and explain why it is effective. (2)
- 4.1.2 What does the speaker suggest about his image when he writes 'As if to reject my thought and its easy figure' (line 11)? (1)



- 4.2 How does the enjambment enhance the meaning of lines 12 – 13: 'A stillness greatens, in which/The whole house seems to be thinking'? (2)
- 4.3 The speaker's attitude to his daughter's struggle changes towards the end of the poem. How is this shift conveyed in the pronouns and the diction of the last stanza? (3)
- 4.4 What lessons can you take from the image of the starling (lines 16 – 30) to apply to your own experience as you begin a new phase of your life? Refer to specific aspects of the image in your answer. (3)

**I Have my Father's Voice** by Chris van Wyk (1957 – 2015)

When I walk into a room  
 where my father has just been  
 I fill the same spaces he did  
 from the elbows on the table  
 to the head thrown back 5  
 and when we laugh we aim the guffaw  
 at the same space in the air.  
 Before anybody has told me this I know  
 because I see myself through  
 my father's eyes. 10

When I was a pigeon-toed boy  
 my father used his voice  
 to send me to bed  
 to run and buy the newspaper  
 to scribble my way through matric. 15

He also used his voice for harsher things:  
 to bluster when we made a noise  
 when the kitchen wasn't cleaned after supper  
 when I was out too late.

Late for work, on many mornings, 20  
 one sock in hand, its twin  
 an angry glint in his eye he flings  
 dirty clothes out of the washing box:  
 vests, jeans, pants and shirts shouting  
 anagrams of fee fo fi fum until he is up 25  
 to his knees in a stinking heap of laundry.

I have my father's voice too  
 And his fuming temper  
 And I shout as he does.

But I spew the words out 30  
 in pairs of alliteration  
 and an air of assonance.

Everything a poet needs  
 my father has bequeathed me  
 except the words. 35

[Source: Anthology *Clusters*, Gerald de Villiers]

- 4.5 Refer to the poems '*I Have my Father's Voice*' by Chris van Wyk and '*The Writer*' by Richard Wilbur. Compare the role that each father plays in shaping his child's talent as a writer. Quote from the poems to illustrate your answer. (4)
- [15]**

**QUESTION 5**

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

- 5.1 Refer to the cartoon **TEXT 3**. Explain the possible significance of the title 'Are we there yet?' with reference to the theme and characters portrayed. (3)
- 5.2 With reference to visual and verbal details, discuss how older people are stereotyped in this cartoon. (3)
- 5.3 In the cartoon (**TEXT 3**) and the advertisement (**TEXT 4**), the people are pictured from behind. What is the effect of this choice and what does it suggest about how older people are positioned in our society? (3)
- 5.4 The three texts 3, 4 and 5 each use a different adjective to describe senior citizens: 'elderly' (**TEXT 3**), 'old' (**TEXT 4**) and 'older' (**TEXT 5**).
- 5.4.1 What are the connotations of 'elderly'? (2)
- 5.4.2 **TEXT 5** refers to 'older people' rather than 'old people'.
- (a) What is the grammatical difference between the words 'old' and 'older'? (1)
- (b) Why do you think 'older people' is considered less offensive/more acceptable than 'old people'? Explain your answer by considering the implications of both words. (2)
- 5.5 Refer to **TEXT 5**. How do the visual elements reinforce the statement, 'Nobody has a shelf life'? (2)
- 5.6 Show how the sentence structure (simple and compound) in **TEXT 5** adds to the tone and enhances the message. (3)
- 5.7 5.7.1 Rewrite 'Stop age discrimination' in the passive form. (1)
- 5.7.2 Which version do you think is more effective and why? (2)
- 5.8 Suggest a more formal expression that means the same as 'it's plain wrong.' (1)
- 5.9 Both **TEXT 4** and **TEXT 5** depict white males. By considering the reasons for making this choice, rather than any other, judge how effectively it enhances the impact of the advertisers' message. (5)

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**QUESTION 6**

- 6.1 Write a dictionary definition for the word 'ageism'. Your definition should include the part of speech and a definition. (2)
- 6.2 Use the word 'ageist' in a sentence. How does the use of the suffix indicate the function (part of speech) of this word? (1)
- 6.3 Rewrite the following sentences using the correct punctuation:
- My oldest aunt my mothers sister Karen is young at heart, can you believe she even went to the One Direction concert this year. (4)

**[7]****Total: 100 marks**