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ENGLISH HOME LANGUAGE
GRADE 11 MAY 2019
MEMO GUIDELINES

QUESTION 1

SHAKESPEARE *MACBETH*

Study the following appraisal by Albert H. Tolman, and then write a **mini-essay** in response to the topic that follows:

Macbeth **pitilessly removes** out of the way whatever seems to threaten danger. Nevertheless, we feel **compassion** and **even admire** the **internal struggle** of a brave will with a cowardly conscience.

[Adapted: Albert H. Tolman <http://www.theatrehistory.com/british/macbeth001.html>]

TOPIC:

Decide whether Macbeth's **internal struggle** evokes **compassion** and even admiration from the audience, despite his **pitiless actions**.

Please note:

- The length of your response must be approximately 450 words.
- Your knowledge of Shakespeare's text, *Macbeth*, and your ability to structure and substantiate your stance in order to develop a **tightly constructed argument** will be assessed.
- **Close** and **relevant** reference to the play is essential.
- **Please be aware that you will be penalised should your essay be longer than 500 words.**
- **Please provide an accurate word count at the end of your essay.**

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IEB Mini-Essay Rubric

QUESTION 2 COMPREHENSION AND LANGUAGE

Refer to **TEXT 1** on **pages 8 and 9** before answering the questions below.

2.1 What is the impact of the word 'legendary' in the first sentence of the article? (2)
Status accorded to theatre is transferred to the opinion by association. Must link the highly regarded element to the opinion offered.

2.2 The word *thespian* means *an actor or actress*.

Provide the **part of speech** for this word and its **likely etymology** (origin), based on information in paragraph 1. (2)

Noun; from the actor Thespis

2.3 In your own words, summarise the writer's argument in paragraph 2 that leads to his conclusion that theatre 'is democracy at work'. (3)

In transition from monologue to dialogue, theatre moved from being dictatorial (one point of view) to more democratic by showcasing conflicting views and engagement with these by other characters and audience. Democracy works by according value to all voices and povs. (Must make LINK to democracy)

2.4 In paragraph 2 the writer says: 'the moment that the speaker shifts **their** head to the left...'.

Explain why his choice of pronoun **can be both** grammatically incorrect, and appropriate in this context. (2)

Grammatically incorrect because there is only one speaker, therefore singular pronoun he or she required; but as we don't know gender of speaker, 'their' is acceptable as a gender neutral alternative.

2.5 Account for the writer's inclusion of the word 'collectively' in the sentence 'Collectively, as an audience, we laugh together, cry together, ...'. (2)

An audience is already 'one body', a unit, but not necessarily of 'one mind'. Collectively reinforces the idea of a unified, shared response to the show – not each member of audience responding separately.

2.6 Consider paragraph 7.

2.6.1 What impression of the production does the writer wish to convey by his use of 'magic'? (2)

(Very poorly done.) the word 'magic' must be unpacked and connotations linked to the question (ie the production). More than 'amazing' or 'unique'; surprise, delight, transformation, enchanting, spellbinding, etc.

2.6.2 Describe the writer's tone in this paragraph and decide whether the diction used in TEXT 2 (page 9) reinforces his view or not. Make close reference to both texts. (3)

Admiring, enthusiastic, highly praised, highly rated, etc. “blown away”, “breathtaking” echoed in poster: “most acclaimed”, “rapturous”, etc. Must be systematic and **make** connection for 3.

2.7 Refer to paragraphs 8 and 9.

2.7.1 Explain why the ‘all-black cast’ is considered worthy of celebration, taking into account the writer’s view of the role of theatre in society. (3)

It is a sign of progress in democratic SA where previously most musical theatre supported by and/ or acted in by a majority of white people. Provides opportunity for widening audience and performer base. Link to his view of the role of theatre = inclusivity and space for all.

2.7.2 Discuss how it is possible for a show to reflect ‘conflict’ yet be ‘unifying’? (2)
Conflict on stage, efforts at reconciliation or resolution (on stage) and/ or unifying for audience who can empathise and respond to the same issues, etc.

2.7.3 Give a possible reason for referring to Lelo Ramasimong as an ‘actor’ rather than an ‘actress’. (1)

To avoid assigning lesser status to a performer who is female.

2.8 Below is a quote from another actor in the show, taken from a radio interview. Unfortunately, it has been very badly transcribed.

Rewrite the paragraph with all the errors corrected and underlined.

This production is coming at a very beautiful time fro South Africa. Women today, are at a point where we went through reflecting on what our roles have to be in society, and now we at a point where woman have got power.

— *Lerato Mvelase, actress* (3)

This production ~~is coming~~ [comes] at a very beautiful time ~~fre~~ [for] South Africa. Women today [↯] are at a point where we/they ~~went through~~ [are] reflecting on what our/their roles have to [should] be in society, and now we [are] at a point where woman have got power.

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QUESTION 3

Refer to **TEXTS 3 and 4** as indicated when answering the questions.

TEXT 3



- 3.1 Describe the shift in the pig's body language from Frame 2 to Frame 3 and link this shift to what he is saying. (3)
From passive/ open/ etc. (1) to more aggressive/ assertive/ accusatory stance (1) reflects his shift from explaining his pov to frustration/ pain etc. (1) he is aware his friend can't identify with.
- 3.2 Discuss the significance of the change in background from Frame 3 to Frame 4. (2)
From black (darkness, pain, misunderstanding, etc.) where differences are starkly highlighted to light "dawning" as things become clearer (to clarity, understanding, empathy, etc.). One for noting shift, one for meaning created.

Read **TEXT 4** on page 5.

- 3.3 What is the significance of 'self' in the word 'self-labelling'? (1)
Choice, therefore no judgement or demeaning connotations
- 3.4 Find a synonym for 'derogatory' (paragraph 1) elsewhere in the passage. (1)
Degrading, pejorative, demeaning, (oppressive?)
- 3.5 With close reference to the last paragraph of TEXT 4, show why Tony Thorne concludes that attempts to reclaim 'bitch' (and 'the N-word') are only 'partly successful', whereas others, such as 'queer', have succeeded. (3)
Bitch and the N-word still have a lot of baggage – still used widely to insult or demean (1), whereas queer has been more successfully reclaimed as it is widely used in an inclusive, not derogatory way. (1) refs (1)

TEXT 4

Reclaiming words can play an important role in cultivating identity and facilitating conversations about rights. A [2013 study published in the journal Psychological Science](#) found that people felt more powerful after self-labelling with a derogatory term like “queer” or “bitch”. This sense of enhanced power also led people to view the term less negatively.

Tony Thorne, a linguist and slang specialist at King’s College London, said this type of reversal can be a very effective means of shifting meanings and perceptions associated with certain language.

The act of reclaiming racist, sexist or otherwise degrading and oppressive language has a long history. Take the word “queer,” for example. Originally used in the late 19th century as a slur against homosexuals, the term was reclaimed by the gay community to signify a broad and inclusive celebration of human sexuality.

However, Thorne noted that language re-appropriation does carry a risk misunderstanding and confusion — particularly in the case of loaded terms, or words still commonly used in a demeaning manner. “There have been attempts to reclaim ‘bitch,’ just like ‘queer,’ ‘dyke,’ or ‘n****r,’” Thorne said. “But unlike queer or dyke, bitch (and the N-word) are still very much in use and very much associated with its very strong pejorative value. So I think attempts to reclaim it by feminists, while laudable, can only be partly successful.”

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“[As] African Americans, we have kind of taken this word and flipped some vowels, and somehow it’s OK. But then, it’s not. This word has so much power. Everyone’s just saying, ‘It’s cool. It’s just how I say, ‘My brother.’ It’s just an expression.’ But no, it’s not.”

Dineytra Lee, hip hop dancer, youth advocate

QUESTION 4 POETRY

Refer to the poem *Still I Rise* by Maya Angelou and answer the questions that follow.

Still I Rise

1. You may write me down in history
 With your bitter, twisted lies,
 You may trod me in the very dirt
 But still, like dust, I'll rise.

2. Does my sassiness upset you?
 Why are you beset with gloom?
 'Cause I walk like I've got oil wells
 Pumping in my living room.

3. Just like moons and like suns,
 With the certainty of tides,
 Just like hopes springing high,
 Still I'll rise.

4. Did you want to see me broken?
 Bowed head and lowered eyes?
 Shoulders falling down like teardrops,
 Weakened by my soulful cries?

5. Does my haughtiness offend you?
 Don't you take it awful hard
 'Cause I laugh like I've got gold mines
 Diggin' in my own backyard.

6. You may shoot me with your words,
 You may cut me with your eyes,
 You may kill me with your hatefulness,
 But still, like air, I'll rise.

7. Does my sexiness upset you?
 Does it come as a surprise
 That I dance like I've got diamonds
 At the meeting of my thighs?

8. Out of the huts of history's shame
 I rise
 Up from a past that's rooted in pain
 I rise
 I'm a black ocean, leaping and wide,
 Welling and swelling I bear in the tide.

9. Leaving behind nights of terror and fear
 I rise
 Into a daybreak that's wondrously clear
 I rise
 Bringing the gifts that my ancestors gave,
 I am the dream and the hope of the slave.
 I rise
 I rise
 I rise.

-
- 4.1 Who do you think the poet is addressing as 'you'?
Justify your answer with close reference to the poem. (3)

Sense of an oppressor or group, specifically men/ white men or other women who are intimidated? Slavery/ sexism references. Can't be too sweeping/ "history's shame", "of the slave" – link to fact that history has largely been written by white men and also slavery.

- 4.2 Comment on the poet's use of rhetorical questions. (2)

Has an effect/ impact on tone: sassy, confident, challenging – she doesn't need answers or care what others think. Reinforces the idea that she doesn't need affirmation from those who are offended by her.

- 4.3 Identify one way in which rhythm is created in this poem and explain how it is used to support the poet's intention. (3)

Mainly through rhyme and/ or repetition. Creates a chant-like or "swelling" rhythm and pace. Quite musical. Has the effect of calling in the listener or the reader to support and applaud. Especially "I rise" – like a battle cry; no matter the resistance, she rises as the lines do. They become repeated more often = urgency, strength, etc. Need to describe rhythm in some way. NOT FLOWING!

- 4.4 Consider stanza 2 of *Still I Rise* and **TEXT 2**.

Which figure in the poster best exemplifies the speaker in the poem? Explain your choice and quote from stanza 2 to support your ideas. (3)

Surely figure on right (Shug), but must refer to visual DETAILS ie what is body language, facial expression, outfit and how does it reflect something in the poem. Be specific!

- 4.5 Consider **stanzas 8 and 9** of *Still I Rise* and the **extract** from *A woman is not ...* below.

Compare and contrast the imagery and diction used by the poets. (Consider similarities and differences.)

How do they both illustrate a shift towards feelings of hope and freedom for women? Make close reference to both poems in your answer. (4)

Nature imagery, no longer constrained = hope and freedom; focus on women. "not even honeysuckle or bee" – a woman does not have particular roles she must fit into, she owns herself and her identity and her work. Link to *Still I rise* (refs). No terror or fear >< "walking the earth", etc. Must work through comparison systematically and methodically to ensure fully answered.

a woman
is a wilderness
unbounded
holding the future
between each breath
walking the earth
only because
she is free
and not creepervine
or tree.
Nor even honeysuckle
or bee.

***The Color Purple* – Why the Show Matters for our Democracy**

By Barry Morisse • 8 August 2018

<https://www.dailymaverick.co.za/article/2018-08-08-the-color-purple-why-the-show-matters-for-our-democracy/>

1. In 2018, Oskar Eustis – artistic director of New York’s legendary Public Theatre – made an impassioned plea from the TED stage, explained how important theatre is for our democracy. He examined the first use of dialogue in on-stage storytelling back in late 6th Century BC, invented – as legend has it – by the ancient actor named Thespis.
2. The shift from monologue to dialogue changed everything. When someone is standing on stage delivering a monologue, everyone in the audience sits back and passively receives the message. However, the moment that the speaker shifts their head to the left and talks to someone else on stage, there is a profound shift. They become someone with an opinion. As drama tends to require, the other person on stage must have a conflicting opinion. All of a sudden, there is a conflict between two points of view and the ideas must battle it out to find the truth. That is democracy at work.
3. Theatre doesn’t ask the audience to sit back and listen. Rather it asks the audience to lean forward and imagine what the world looks like from behind the eyes of the characters. It asks us to exercise empathy and step into their shoes. Collectively, as an audience, we laugh together, cry together, hold our breath together and we walk out of that theatre having delved deep into difficult topics by living through the characters on stage. Often through conversations that would be taboo/insensitive/politically incorrect to have in our everyday lives.
4. It is for these reasons that *The Color Purple* is an incredibly important piece of theatre.
5. The story was originally penned in a 1982 novel by Alice Walker – the first woman of colour to win the Pulitzer Prize for fiction. It was then made into a movie in 1985 directed by Steven Spielberg and starring Danny Glover, Oprah Winfrey, Margaret Avery and Whoopi Goldberg. It garnered 11 Oscar nominations that year. Finally, it made its way to Broadway in 2005, with a reprise in 2015 – winning Tony awards for both runs.
6. Then it came to Africa.
7. When I went to see the show earlier this year, the audience was living in the story in that moment. Theatre was working its magic. I was completely blown away by how the audience reacted. Not just because the performances are breath-taking (which they are) but also because the subject matter hits so close to home.
8. I had the privilege of interviewing the lead actor Lelo Ramasimong, who will be taking on the role of Shug Avery for this run. She spoke eloquently about how the show deals with women’s issues in a way that is timeless. She spoke with great pride about how the all-black South African cast is something to be celebrated. Musical theatre audiences in South Africa are predominantly white and it is shows like this that finally open up doors for other people to come and experience theatre. “The great thing about *The Color Purple* is that everyone enjoyed it: black, white, coloured, Indian, women, men, old, young, lesbian, gay. Everyone took something away from it in some way or the other. It’s very uniting.”

9. This hit very close to home for me. I run a small theatre club in Johannesburg and in my interactions with the industry have hit upon these same snags that Ramasimong alludes to. We have to be working towards giving people a variety of shows in order to make space for different demographics to exist in the theatre. It's crucially important that a young black girl can come to a show like *The Color Purple* and see herself in the characters onstage. Again, this is how democracy speaks.

10. As a musical, the show is spectacular. As a message, it's absolutely crucial.

TEXT 2

THE MOST ACCLAIMED SOUTH AFRICAN STAGE PRODUCTION OF THE DECADE

JOBURG THEATRE AND BERNARD JAY PRESENT

#COLOR PURPLE THE MUSICAL

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