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**ENGLISH HOME LANGUAGE
GRADE 11 MAY 2019**

Time: 2½ Hours
Examiner: B Kidd

Total: 80
Moderators: S Zartmann; B Borain

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This paper consists of **9** pages.
 2. Read the questions and texts carefully.
 3. Number your answers exactly as the questions are numbered.
 4. Answers must be written in the folio paper booklet provided.
 5. It is in your interests to write legibly and to present your work neatly.
 6. Please draw a double margin.
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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.**

[30]

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)
- 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)
- 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)
- 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)
- 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)
- 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)
- 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)
- 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)
- 2.7.2 Discuss how it is possible for a show to reflect 'conflict' yet be 'unifying'? (2)
- 2.7.3 Give a possible reason for referring to Lelo Ramasimong as an 'actor' rather than an 'actress'. (1)

-
- 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)

[25]

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)
- 3.2 Discuss the significance of the change in background from Frame 3 to Frame 4. (2)

Read **TEXT 4** on page 5.

- 3.3 What is the significance of 'self' in the word 'self-labelling'? (1)
- 3.4 Find a synonym for 'derogatory' (paragraph 1) elsewhere in the passage. (1)
- 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)

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.”

[10]

**“[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)

4.2 Comment on the poet's use of rhetorical questions.

(2)

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)

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)

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)

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.

[15]

TEXT 1

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

THE COLOR PURPLE

THE MUSICAL

DIRECTED BY JANICE HONEYMAN

"AWESOME" **"REMARKABLE"** **"RAPTURIOUS"** **"GLORIOUS"**
Artslink Stage & Screen Pretoria News City Press

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