



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

ENGLISH HOME LANGUAGE: PAPER I

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 8 pages and an Insert of 6 pages (i–vi). 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, *'To build a future, South Africa must construct a shared past'*, and answer the questions below.

- 1.1 According to paragraph 1, what evidence is there that post-apartheid South Africa is not united? (2)
- 1.2 How reliable is the writer's opinion of the divisions in South Africa? Answer by referring to the diction and tone in paragraph 2. (4)
- 1.3 Refer to paragraph 3, paying particular attention to the use of the words 'our' and 'we' throughout the paragraph.
- 1.3.1 How does the use of 'our' and 'we' in this paragraph shape the reader's attitude towards the writers? (2)
- 1.3.2 Why is the use of these words ironic in view of the writers' message? (2)
- 1.4 In your own words, explain the similarities between South Africa and Rwanda that are identified in paragraph 5. (2)
- 1.5 Refer to the extracts provided and answer the questions that follow:

Extract A: Definition of *meta-narrative*

Meta-narrative is sometimes called master- or grand narrative. Simply put, it is a story about a story. It claims to explain various events in history and gives meaning by connecting diverse events. It is an abstract idea that is supposed to be a comprehensive explanation of historical, social and cultural events and experiences, based upon the appeal to universal truth or universal values. In this context, the narrative is a story that functions to legitimize power, authority, and social customs.

Extract B: From the South African Tourism Website

South Africa's 'Rainbow Nation' title refers to the incredible diversity of its people, from the original San inhabitants of the land to the people who migrated and settled here over the years. There is hardly a nation on Earth that is not in some way represented in this diverse country. For nearly 350 years South African history was defined by clashes and racial oppression. But that changed with the first democratic elections of 27 April 1994 when all truly became people of the Rainbow Nation.

[Source: <<http://www.southafrica.net>>]

Using the explanation of the Rwandan meta-narrative (paragraphs 5 and 6) to help you, discuss whether you think the 'rainbow nation' image is a positive or negative meta-narrative for post-apartheid South Africa. Quote from the EXTRACTS to support your answer. (4)

- 1.6 In paragraph 6 the writers contrast Rwanda's effort to **'manufacture'** a social identity and collective history with South Africa's more **'organic'** approach. Contrast the connotations of these two words to explore the differences between each country's process of reconciliation. (3)
- 1.7 Explain why a semi-colon is more effective than a full stop in expressing meaning in paragraph 7. (2)
- 1.8 To what extent does teaching history in schools contribute to a shared national identity? Refer to the passage to support your answer. (3)
- 1.9 Why are the words 'true' and 'objective' in paragraph 9 written in inverted commas? (1)
- [25]

QUESTION 2 SUMMARY

Refer to **TEXT 2** on page (iii) of the Insert.

Julia Anastasopoulos has been invited to your school to address Grade 12s on choosing a successful career path. Write a summary of this text in the form of the welcome speech you would give to introduce Julia to the Grade 12s.

Your welcome speech needs to make it clear **WHY** Julia Anastasopoulos has been chosen as a suitable speaker to address your grade 12s on this topic.

- 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.
- 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 *Release, February 1990* by Lynne Bryer and *Hadedah* by Adam Schwartzman and answer the questions that follow each poem.

Release, February 1990 by Lynne Bryer (1946–1994)

He emerged, walked free looking like an ordinary, sweet grandfather from the Eastern Cape: those lovely old men we children knew were wise and saintly,	5
walking down the streets in ancient suits, greatcoats from the First World War. We always greeted, an exchange both courteous and right.	
Grown older, we salute Mandela. Not the bogeyman whose face was a forbidden sight (abroad, we looked in libraries); nor charismatic warrior, giving tongue in blood and flame.	10
The heavens did not fall. But then, for days before, the mountain (struck by lightning) burned, the dark alive with crimson snakes writhing on air, black elevation of the night.	15
Confirmation came less from our eyes, watching the images that flew about the world, than from the way we felt: elated, cool, not doubting this was true, the destined time and place.	20
This is the way messiahs come— when time can stand no more delay, and people throng the streets, mill in the square, climb trees to see.	25
Even the soldiers, Nervous in the mob (since they alone are armed, and so not free) are part of the convergence, the dislocated, sudden calm of knowing: This was the way it had to be.	30

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

- 3.1 What does a careful analysis of the imagery in lines 16–19 suggest about the 'we' in the poem? (4)
- 3.2 How does the structure of lines 25–33 enhance the meaning of these lines? (3)

Hadedah by Adam Schwartzman (1973–)

The flower-bed predator sinks its picked beak like a piston,
spreads its legs like a suburban cowboy, places its weight
and levers out of the ground. The big bird is related to the ibis

and is exotic. It takes its place among things that we know,
though they came without being named or naming, 5
without references, the visible inhabitants in their own space

with ours in common. The most we have said
is that they were omens and make a very loud, uncivilized noise,
but they climb with imagination—above my house

they bank in flights and top the lopped horizon, 10
slice fat clouds and dip away into the trough,
cut through jacaranda and succulence smells,

wood fire and anthracite smells and swipe the light
from the East Rand gold towns. Mine heads wink
like nuggets in dumps and streams, like steel fly eyes, 15

wheels of fortune, *the* wheel, and they climb, over people singing
home in trains and other people talking softly
saying *Next year in Jerusalem, London, Sydney,*

over neon paradises, shebeen kingdoms
and corrugated churches on earth. They level out, 20
leave behind the thatch and bougainvillea,

slasto, rosaries, private Edens that were not always good,
but always there, over dunes, rivers, mountains,
lakes, jungles, ancestral homes, the unmarked graves

of sleeping cultures, until, when no one can see, 25
they catch a warm thermal to ride on and upwards
and out of the world.

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

3.3 Do you consider the hadedah to be an image that unifies or divides South Africans?
Quote from the poem to illustrate your answer. (3)

3.4 Both of these South African poems, *Release, February 1990* and *Hadedah*, were
published in the early 1990s. Evaluate each poem's importance in a contemporary
South African context and argue for which one of the poems you would include in a
new anthology for Grade 12s. (5)
[15]

QUESTION 4 UNSEEN POETRY

Refer to the poems *Lasso* by Philippa Yaa De Villiers and *When I Heard the Learn'd Astronomer* by Walt Whitman and answer the questions that follow each poem.

Lasso ¹ by Philippa Yaa De Villiers (1966–)	
Words become me. They are the flowers in my hair, jewels at my neck and ears.	
Words adorn my being. without them I am shorn, grey as a corpse, silent as the stinging rain, beggared by forces too big to conquer, too unnameable to tame.	5
Beyond the fence wild words gallop free, yet to be harnessed to my plough. And those are the ones most beautiful to me:	10
I want to be a cowgirl with a noose lassoing wild words and in my own field setting them loose.	15

[Source: De Villiers, P. Y. 2010. *The Everyday Wife*, Modjaji Books, Athlone]



Glossary

¹lasso: A long rope with a running noose at one end, used especially to catch horses and cattle. The picture provided here shows the meaning of 'lasso' which can refer to the rope, or to the action of catching with a lasso.

- 4.1 How do the metaphors in stanza 1 demonstrate the role of words in the speaker's life? (1)
- 4.2 The speaker's attitude to words shifts from stanza 1 to stanza 3. By analysing the metaphor in stanza 3, explain how the speaker's attitude has developed. (3)
- 4.3 What do lines 8 and 9 suggest about the role that poetry can play in times of social and political turmoil? Refer to the following quotation from TEXT 1 paragraph 7 in your answer:

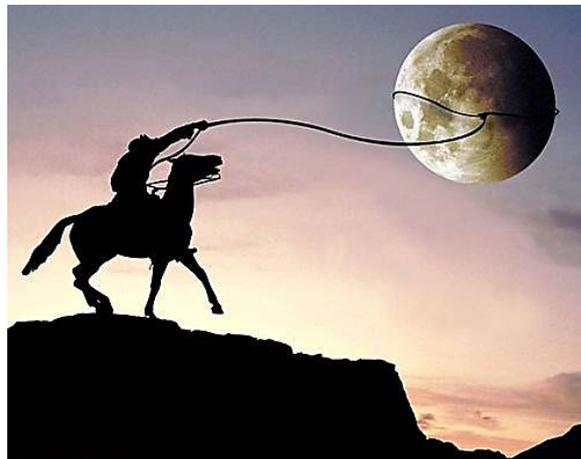
'we can only build together if we have experienced together; we can only understand and empathise if we can truly relate.' (3)
- 4.4 Identify an example of rhyme and of alliteration and explain how the use of these techniques conveys the poet's relationship with words. (3)

When I Heard the Learn'd Astronomer by Walt Whitman (1819–1892)

When I heard the learn'd astronomer, When the proofs, the figures, were ranged in columns before me, When I was shown the charts and diagrams, to add, divide, and measure them,	
When I sitting heard the astronomer where he lectured with much applause in the lecture-room,	5
How soon unaccountable I became tired and sick, Till rising and gliding out I wander'd off by myself, In the mystical moist night-air, and from time to time, Look'd up in perfect silence at the stars.	10

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

- 4.5 The speaker in the poem *When I Heard the Learn'd Astronomer* seems to have a very different attitude to words when compared to the speaker in the poem *Lasso* and yet, they appear to have similar intentions. Explore the truth of this statement by referring to both poems and to the image provided. (5)



[15]

QUESTION 5

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

- 5.1 Refer to **TEXT 3**.
- 5.1.1 Explain how the meaning of the slogan 'Equal education for all' has changed from 1976 (frame 1) to today (frame 2). (2)
- 5.1.2 How is this shift captured in the visual details of each frame? Refer specifically to facial expressions and two other visual aspects. (4)
- 5.2 The words 'No one is **listening** to us' are written without an exclamation mark. How does this choice shape our understanding of the speaker's tone? (2)
- 5.3 Refer to **TEXTS 4 and 5**.
- 5.3.1 Which poster, in **TEXT 4** or **TEXT 5**, is more visually effective? Refer to the font and layout of the posters. (3)
- 5.3.2 By referring to **diction** and **sentence type and/or structure**, contrast the protestors' intention in each of the three posters in **TEXT 4** and **TEXT 5**. (5)

- 5.4 The caption for these pictures could be 'Protestors march against high fees'.
- 5.4.1 How does the word 'protestors' rather than 'students' position the reader towards the participants and why? (3)
- 5.4.2 Alternatives for 'protestors' could be 'activists' and 'demonstrators'. Which of these two words is more suited to this context and why? (2)
- 5.5 Each of these posters uses the word 'our'. How is its use in **TEXT 4** different from **TEXT 5**? (2)
- 5.6 Is the term R.I.P. (**TEXT 5**) an acronym or an abbreviation? Explain your answer. (1)
- 5.7 What is the grammatical function of the suffix **-ing** (**TEXT 5**)? (1)
- [25]**

QUESTION 6

Refer to **TEXTS 6A, 6B and 6C** on page (vi) of the Insert. Examine all the texts before attempting to answer the questions.

- 6.1 Each text is an example of what is known as a 'humblebrag.' Explain why the term 'humblebrag' is an oxymoron. (1)
- 6.2 Write a dictionary definition for 'humblebrag.' Your answer should include the part of speech, the definition and the origin of the word. Use the word 'neologism' in your dictionary entry in a way that shows you know what it means. (3)
- 6.3 'Humble' is an adjective. Write a sentence in which you use the noun form of the word (i.e. You need to change 'humble' into an abstract noun in your sentence). (1)
- 6.4 Read the two versions of the sentence below:

- A I find it so hard to buy clothes that fit me because shops just don't stock sizes for tall, thin figures like mine.
- B Because shops just don't stock clothes for tall, thin figures like mine, I find it so hard to buy clothes that fit me.

- 6.4.1 Identify the main clause in sentence A. (1)
- 6.4.2 Which version (sentence A or B) is more effective as an example of a humblebrag and why? (2)
- 6.5 Rewrite Text 6A using the correct spelling and punctuation.

Graduating from 2 universitys means you get double the calls asking for money they get really pushy too! (2)

[10]

Total: 100 marks