



Western Cape
Government
FOR YOU

Education



Western Cape Education Department

ENGLISH HL

Grade 12 Term 3

Learner Book

PAPER 1 PRACTICE

QUESTION 1: THE COMPREHENSION

Here are some steps to follow when you answer the comprehension:

1. Read through the passage quickly to get an outline or a general picture of the passage. Try to picture what you are reading. This helps you to focus and read for meaning.
2. The **title** may offer a clue to the contents and purpose of the passage.
3. Read through the comprehension questions. When you do this, keep the passage in mind. This will give you clues leading to the answers in the passage.
4. It is important to interpret and follow the instructions exactly as they are given:
Does the answer need a full sentence, a word or a phrase?
➡ Highlight the key words in the question, e.g.
 1. **Quote NINE consecutive words** which suggest that spending money on experiences can be a risk.
 2. **Explain** what is meant by 'make money in order to grow it' (lines 23–24).
 3. **Discuss the suitability** of the title, 'The Price of Happiness'.
5. Avoid starting sentences with conjunctions such as because, and, but and so.
6. The mark allocation is usually a suggestion of the number of points needed.
7. Your numbering must correspond to the numbering of the questions – if the number is 1.1.1 you must not answer 1 or A.
8. **STYLE QUESTIONS** You must be able to identify the style and register in which text is written. Is it narrative, descriptive, formal, informal, simple, lofty, factual, humorous, satirical? You may be asked to comment on the style / to justify the appropriateness or effectiveness of the style as related to the content. Be aware of the variety of sentences used, the diction and language devices.
TONE QUESTIONS Tone conveys the emotions, underlying feelings and attitude of the writer. What would the words sound like if read out loud?
Can be identified through diction, sentence length and type, punctuation, etc.
Tone may be angry, apologetic, gloomy, humorous, motivational, inspirational, personal, impersonal, mocking, persuasive, sarcastic, etc. Tone is expressed in adjectival form.
9. **IRONY QUESTIONS**
1.6 Comment on the irony implicit in paragraph 6. (3)

6 We're already finding ourselves unable to control certain functions, which we 35
have completely outsourced to machines. They are outsmarting human beings
because they can retain and process vast amounts of information.
Consequently, the machines will see us as being sick, having a digital
malfunction and in the end, in desperate need of repair or deletion.

Comment on: Present an informed opinion on ...
Irony questions must have two parts – use words like '**but**', '**however**', '**instead of**'

It is ironic that machines would have power over human beings who are their creators. Instead of humans retaining control of the machines' functions, machines would be able to see humans as deficient. Mankind would be disempowered ('desperate need') and at the mercy of machines.
10. **RESPONDING TO TEXT B**
Step 1: Look at the picture.
Step 2: Read the words and link them to the picture and to Text A.
Step 3 - Answer the questions.
Example: QUESTION: TEXTS A AND B
1.11 In your opinion, does TEXT B support the ideas expressed in paragraph 5 of TEXT A? Justify your response.

QUESTION 5: EDITING

"A sizeable percentage of the audience were being shocked by the reality"

Correct the error of concord in each of the sentences below.

1. In economic terms the medium of radio have gone from strength to strength.
2. 'Laughs with the Ronnies' are back on air.
3. Laziness and discouragement is not a solution to this problem.

TIME: 1 HOUR

3

The sky gathered again And the sun grew round that very day. So it must have been after the birth of the simple light In the first, spinning place, the spellbound horses walking warm Out of the whinnying green stable On the fields of praise	35
And honoured among foxes and pheasants by the gay house Under the new made clouds and happy as the heart was long, In the sun born over and over, I ran my heedless ways, My wishes raced through the house high hay And nothing I cared, at my sky blue trades, that time allows In all his tuneful turning so few and such morning songs Before the children green and golden Follow him out of grace,	40 45
Nothing I cared, in the lamb white days, that time would take me Up to the swallow thronged loft by the shadow of my hand, In the moon that is always rising, Nor that riding to sleep I should hear him fly with the high fields And wake to the farm forever fled from the childless land. Oh as I was young and easy in the mercy of his means, Time held me green and dying Though I sang in my chains like the sea.	50

	Message/ Central Idea	Tone	Noteworthy features
Fern Hill Dylan Thomas This poem speaks of the beauty of an actual place named Fern Hill, where Thomas spent time as a child. It is essentially a reflection on his happy times at this place. It is certainly an autobiographical poem.	* This poem describes the splendour of Fern Hill, a real location where Thomas once spent time as a child. * In essence, it is a memory of his pleasant times spent here. Undoubtedly, the poem is autobiographical. * The speaker reflects on and celebrates the joy he experienced during his youth in the countryside. * He thinks back on the freedom he experienced and the stunning scenery all around him. * The speaker, who was once a naïve child, is conscious of the loss of his innocence and fantasy freedom in this nostalgic poem. * The poem is filled with intensely lyrical language and rich metaphorical descriptions that capture the excitement and joy of playing outside as a child and feeling in harmony with the natural world. The result is a hymn to the wonder and grace of childhood and the pain of its eventual loss.	First 4 stanzas: Joy Happiness Carefree Calm Nostalgic Harmonious Celebratory Realistic	Form/Structure: * This poem consists of six stanzas, each comprising nine lines. * There is a strict syllabic count in each line which is repeated in each stanza: 14,14,9,6,9,14,14,7,9. * Despite the strict syllabic count/rhythm, there is no specific form to this poem. * The poem is song-like in its rhythm. The poem can be divided into two parts: the first 3 stanzas are related to the poet's experience as a child and the last 3 stanzas focus on the awakening in the child which signifies the loss of innocence. * This can be related to the Biblical story of Adam and Eve's fall from grace in the Garden of Eden. Poetic Devices: • This poem personifies time; the speaker talks about time as if it is a

	1.1.1 <u>Carefree Nature of Childhood</u> The first three stanzas of the poem are dedicated to depicting the sort of joys and carefree abandon children feel when they are young and untouched by the cares of the world. <u>Thomas</u> draws from his days at his aunt's farm at Fern Hill because these were some of the most idyllic memories he has. Childhood is a time when the young feel empowered, immortal, and capable of such great things. The poem suggests that childhood is the best time of life because the knowledge of death and corruption has not yet crept into their existence. <u>Time</u> is personified and initially acts as a benevolent caretaker in the first three stanzas. 1.1.2 <u>The Changing Nature of Time</u> The last three stanzas of the poem offer the reader a more sobering view of childhood than that shown in the poem's beginning. This perspective depicts the end of childhood and the movement toward the reality of life. As a contrast to the first three stanzas, the last three stanzas depict Time as a cruel master leading the child out of paradise. <u>Themes:</u> Childhood joy and innocence Harmony and the wonders of nature Time The end of childhood grace	person who has allowed him to do manythings in his life. ("Time let me hail and climb" and "Time let me play and be") • Many images in the poem have to do with the passage of time – there are references to the movement of the sun ("And the sun grew round") and the moon ("that is always rising"). • Vivid descriptions of colour abound in the poem – green, gold and white dominate. This adds to the "freshness", youth, joyful and celebratory mood of the poem. • The contrast suggested in the "shadow of my hand" alerts the reader to a shift in mood. This is emphasised bythe emphatic "Oh". This evokes nostalgia and a yearning for the innocence of the speaker's childhood. • Thomas makes Biblical allusions/reverence in the "sabbath" and "holy streams". This links religion to the beauty of Nature. • Assonance, consonance (similar to alliteration – repetition of sound in a word or in adjacent lines) and alliteration abound in this poem. • The use of enjambment adds to the fast pace of the poem – the stanzas "skip" along in a dizzying motion, just as a child spins around as a physical expression of joy.
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How do I analyse the question? What does the examiner expect of me?



Key(s) to unlock the question:

- 🔑 Look at the INSTRUCTIONAL verb (question word)
- 🔑 CONTENT (information in poem/novel)
- 🔑 LIMITATION (reference to specific line(s) or paragraph)

Contextual questions:

1. How does the poet depict childhood in "Fern Hill?"

(2)

Let us unlock the question(s):

Instructional verb	Content	Limitation
Answer:		

2. What, according to Dylan Thomas, held him "green and dying" in "Fern Hill?"

(2)

Instructional verb	Content	Limitation
Answer:		

3. Identify the figure of speech in line 22 and explain its effectiveness?

(3)

Instructional verb	Content	Limitation
Answer:		

4. Discuss how time is personified in the last two lines of the poem?

(3)

Instructional verb	Content	Limitation
Answer:		

5. Essay question:

In this poem Dylan Thomas paints a picture of Fern Hill with his words.

With close reference to **diction, imagery and tone**, critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of 250-300 words (about ONE page).

Instructional verb	Content	Limitation
Answer:		

Planning: How would I tackle this? Look at the following things...

Colour, natural landscape, animals, farm life, passing time, spiritual life/religious connotations, imagery and tone.

PAPER 2: NOVEL

TIME: 1 HOUR

NOVEL AND DRAMA

THE RECIPE FOR SUCCESS

Know the following:

- an accurate knowledge of the storyline (who does what to whom when, why, and where),
- the order in which events take place (what happened first, and then....and then....and then),
- you need to make a careful study of each character (character traits are determined by the interaction of characters with each other, audience and their actions) - TIP: know how to spell the names!
- themes – develop as the characters interact with each other.
- the rising action, climax and denouement of the novel/play.
- setting – TIME and PLACE – would you be able to say WHERE and WHEN any part of the drama takes place?

A QUICK TEST:

- **Open the novel/drama to a random page.**

- **Read the first few lines.**

Here's the TEST:

- **Where and when, within the plot structure, does THIS EXTRACT take place?**
- **How have the characters in this extract, developed/not developed since the beginning of the novel/drama?**

DURING THIS SESSION YOU WILL LEARN HOW TO:

- ✓ deconstruct a contextual question,
- ✓ answer a contextual question correctly.

HOW TO ANSWER CONTEXTUAL QUESTIONS

1. Read the extract and try to work out where it fits into the drama.
2. You must know how to use the instructional verbs/words in the list below when answering the contextual questions.

Question Words	Explanation
<i>Account for</i>	Explain why
<i>Analyse</i>	Separate, examine and interpret critically; positives and negatives; pros and cons
<i>Argue</i>	Put forward reasons in support of or against a statement
<i>Comment on</i>	Give an opinion based on the facts in order to explain.
<i>Define</i>	Give a concise and clear meaning
<i>Demonstrate</i>	Show or make clear; illustrate or explain; proof by reasoning and evidence
<i>Describe</i>	State in words the main points of a process/phenomenon/investigation
<i>Determine</i>	Discover the answer by examining evidence
<i>Differentiate</i>	Use differences to qualify categories

<i>Discuss</i>	Give the facts and evaluate or comment on them.
<i>Evaluate</i>	Express an opinion, using evidence of how good/bad, negative/positive, successful/unsuccessful; assess the information in order to reach a conclusion.
<i>Explain</i>	Make clear; interpret and spell out; give the reason for the meaning of
<i>Give the context of</i>	Give meaning as applicable in use
<i>Motivate</i>	Give reasons for
<i>Substantiate</i>	You must prove or verify your answers with sufficient and valid support. Here you need to use the information given in the question.
<i>Suggest</i>	Offer an explanation or a solution; you are required to propose or offer ideas.
In light of the poem/novel/drama as a whole, critically discuss ...	Evaluate and assess both sides of the topic. / Investigate or examine by argument or debate, giving reasons for and against.
In your view, is ... justified?	Give reasons, based on the text, why you/a character/the writer adopt(s) a particular standpoint.
Critically comment ...	Give a detailed response on the required information, with evidence from the text to support your line of thought.
Discuss the writer's use of style, diction and figurative language, dialogue ...	State how the given aspects of the drama are used to give the text a specific effect.
Comment on the appropriateness/effectiveness of a figure of speech/literary device...	What is the writer's purpose for using...? (impact)

3. How to deconstruct a question:

- Highlight/underline the 3 different parts of a question:
 - i. Instructional verb
 - ii. Recognise content (what should be discussed?)
 - iii. Limitations of question (e.g. lines 2-3)
- Always check the **mark allocation** and know how to formulate the answer to a question.

NOVEL: THE PICTURE OF DORIAN GRAY AND LIFE OF PI

The Picture of Dorian Gray: ANSWERING THE CONTEXTUAL QUESTIONS

Example:

Refer to line 4: 'The soul is a terrible reality.'

Explain why Dorian regards the soul as 'a terrible reality'.

(3)

INSTRUCTIONAL VERB	CONTENT	LIMITATIONS
Explain = Make it clear and simple to show your interpretation and understanding. Describe, giving reasons.	Make it clear/simple and show your understanding of why Dorian regards the soul as 'a terrible reality.'	Line 4

Read the extract below and then answer the questions that follow.

[Lord Henry] lay back and looked at him with half-closed eyes. 'By the way, Dorian,' he said after a pause, 'what does it profit a man if he gain the whole world and lose' – how does the quotation run? – 'his own soul'?'
...

'Don't, Harry. The soul is a terrible reality. It can be bought, and sold, and bartered away. It can be poisoned or made perfect. There is a soul in each one of us. I know it.'
'Do you feel quite sure of that, Dorian?'

5

'Quite sure.'

'Ah! then it must be an illusion. The things one feels absolutely certain about are never true. That is the fatality of Faith, and the lesson of Romance. How grave you are! Don't be so serious. What have you or I to do with the superstitions of our age? No: we have given up our belief in the soul. Play me something. Play me a nocturne, Dorian, and, as you play, tell me, in a low voice, how you have kept your youth. You must have some secret. I am only ten years older than you are, and I am wrinkled, and worn, and yellow. You are really wonderful, Dorian. You have never looked more charming than you do to-night. You remind me of the day I saw you first. You were rather cheeky, very shy, and absolutely extraordinary. You have changed, of course, but not in appearance. I wish you would tell me your secret. To get back my youth I would do anything in the world, except take exercise, get up early, or be respectable.'

10

15

[Chapter 19]

NB: Remember that in the NSC Paper 2, **Question 7** is the contextual question for *The Picture of Dorian Gray*. The questions below are taken from the May/June Paper 2 question paper (2019).

7.5 Refer to line 4: 'The soul is a terrible reality.'

Explain why Dorian regards the soul as 'a terrible reality'.

(3)

7.6 Refer to lines 17–18: 'To get back ... or be respectable.'

Are these words typical of Lord Henry? Justify your response with reference to the novel as a whole.

(3)

7.7 Refer to lines 16–17: 'You have changed, of course, but not in appearance.'

In the light of the novel as a whole, assess the validity of Lord Henry's view of Dorian Gray.

(3)

7.8 In your view, does Dorian Gray redeem himself when he dies? Justify your response. (4)

MARKING GUIDELINES:

7.5 The portrait makes the concept of the soul real to Dorian. This physical manifestation of his soul makes him aware of how his soul has been corrupted and disfigured by his debauched lifestyle. Each time he sees the effects of his actions on the portrait, he realises the irrevocable damage he has done to his soul and how he is unable to redeem himself. His conscience has come to weigh heavily on him.

[Award 3 marks for any two ideas well discussed OR three ideas.]

(3)

7.6 **YES**

Lord Henry enjoys making startling pronouncements. Lord Henry's pre-occupation with youth is evident earlier in the novel when he tells Dorian that 'youth is the one thing worth having'. Lord Henry suggests that he is not a respectable person and thus is unable to 'get back [his] youth'; however, there is no indication that his behaviour is disreputable. He makes many controversial statements but does not appear to act on them although others do. Lord Henry is cynical and has an apparently casual/flippant attitude toward life.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks for any two ideas well discussed OR three ideas.]

(3)

7.7 **VALID**

Dorian is no longer the innocent, naive young man who was introduced to Lord Henry. He has become worldly-wise and cynical. His dissolute lifestyle influences others yet he is unconcerned about the corrupting impact he has on his companions.

OR

INVALID

As a young man, Dorian's self-absorption and willfulness suggest he might develop a tendency toward immoral behaviour. He shows no sincere concern for other people. As a pampered youth and member of the aristocracy, Dorian has always felt a sense of entitlement and that his privilege protects him from censure. Therefore, he has not changed: his behaviour is simply manifested in more overtly immoral actions. Whereas his earlier exploits were fairly innocuous and excusable, they are now depraved and denounced by certain members of his society.

[Accept valid alternative/mixed responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.]

(3)

7.8 **YES**

Dorian acknowledges the evil influence he has had on the lives of other people and he wonders whether he is able to make amends by acts of self-sacrifice. His realisation that his life has been dedicated to a theory that has not brought him the pleasure he thought it would culminates in his lashing out at the portrait. Dorian's ability to show regret is a redeeming quality.

OR

NO

Candidates might argue that Dorian's commitment to a hedonistic lifestyle leads him to committing acts of immorality for which he cannot be redeemed. He is eventually unable to live with his conscience and in desperation destroys the portrait and ultimately himself.

[Accept valid alternative/mixed responses.]

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)

Life of Pi: ANSWERING THE CONTEXTUAL QUESTIONS

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION:

Example:

Refer to lines 17–18: 'Life will defend itself'.

Comment on how Pi's actions on the lifeboat prove this statement to be true.

(3)

INSTRUCTIONAL VERB	CONTENT	LIMITATIONS
Comment on (Give an opinion based on the facts in order to explain.)	how Pi's actions on the lifeboat prove this statement to be true	lines 17–18 'Life will defend itself'

Read the extract below and then answer the questions that follow.

EXTRACT D

Everything suffered. Everything became sun-bleached and ~~weatherbeaten~~. The lifeboat, the raft until it was lost, the tarpaulin, the stills, the rain catchers, the plastic bags, the lines, the blankets, the net – all became worn, stretched, slack, cracked, dried, rotted, torn, discoloured. What was orange became whitish orange. What was smooth became rough. What was rough became smooth. What was sharp became blunt. What was whole became tattered.

5

....

We perished away. It happened slowly, so that I didn't notice it all the time. But I noticed it regularly. We were two emaciated mammals, parched and starving. Richard Parker's fur lost its lustre, and some of it even fell away from his shoulders and haunches. He lost a lot of weight, became a skeleton in an oversized bag of faded fur. I, too, withered away, the moistness sucked out of me, my bones showing plainly through my thin flesh.

10

I began to imitate Richard Parker in sleeping an incredible number of hours. It wasn't proper sleep, but a state of semi-consciousness in which daydreams and reality were nearly indistinguishable. I made much use of my dream rag.

15

These are the last pages of my diary:

...

It's no use. Today I die.

I will die today.

I die.

20

This was my last entry. I went on from there, endured, but without noting it. Do you see these invisible spirals on the margins of the page? I thought I would run out of paper. It was the pens that ran out.

[Chapter 89]

- 9.6 Refer to line 15: 'I made much use of my dream rag.'
Explain the importance of the dream rag to Pi.

(2)

INSTRUCT. VERB	CONTENT	LIMITATIONS	COG. LEVEL

Now answer the question.

- 9.7 Refer to lines 4-5: 'What was orange became whitish orange.'
Based on your knowledge of the novel as a whole, discuss the significance of the orange having faded.

(3)

INSTRUCT. VERB	CONTENT	LIMITATIONS

Now answer the question.

- 9.8 Refer to line 20: 'I went on from there, endured'.
Comment on whether Pi overcomes the suffering he experiences on the lifeboat.

(3)

INSTRUCT. VERB	CONTENT	LIMITATIONS

Now answer the question.

- 9.9 Refer to lines 7–12: 'We perished away. ... my thin flesh.'
In your view, is Richard Parker essential for Pi's survival? Justify your response by drawing on your knowledge of the novel as a whole. (3)

INSTRUCT. VERB	CONTENT	LIMITATIONS

Now answer the question.

SELF-EVALUATION

- ☐ I can identify the instructional verb of a question and understand the expectation.
- ☐ I can recognise the content of a question.
- ☐ I realise that I must stick to the limitations of the question.
- ☐ I can identify the cognitive levels and use it to guide me when answering questions.
- ☐ I always look at the number of marks per question and use it to know how much I must write.
- ☐ I double-check that my answer has addressed all levels of the question.

DO NOT READ THE ANSWERS AND USE THEM TO ANSWER THE QUESTIONS. YOU ARE ONLY FOOLING YOURSELF. THIS SESSION IS BETWEEN YOU AND YOU. CHEATING WILL NOT HELP.

MEMO

- 9.6 Refer to line 15: 'I made much use of my dream rag.'
Explain the importance of the dream rag to Pi. (2)

The dream rag is a rag that Pi soaks in sea water and uses to cover his face while he dozes. / It induces a state of hallucination. / Pi uses his dream rag as an escape mechanism. / It allows him to avoid the harsh reality of his situation. / [Award 2 marks for two distinct points.]

- 9.7 Refer to lines 4-5: 'What was orange became whitish orange.'
Based on your knowledge of the novel as a whole, discuss the significance of the orange having faded. (3)

Orange is associated with survival and hope. / All the safety equipment (lifejackets, whistle, lifebuoy) is orange and helps Pi survive. Orange Juice, the orang-utan, and Richard Parker, the orange tiger, offer Pi comfort and hope. / The fading of the colour is indicative of Pi's loss of hope / because his chances of survival seem to be fading with the loss of the life raft and the dwindling of the resources. / [Award 3 marks for a well-developed discussion on the significance of the orange colour fading.]

- 9.8 Refer to line 20: 'I went on from there, endured'.
Comment on whether Pi overcomes the suffering he experiences on the lifeboat. (3)

**Candidates might suggest that the happiness and love that Pi finds in Canada indicate that he has overcome his ordeal. / He successfully studies for two degrees /, marries and has a loving family of his own. / His house is full of evidence that his faith has endured. / However, candidates might argue that Pi has not come to terms with his traumatic experiences. His fading memories of his family / and hoarding of tinned food / and the expression of sadness/pain that appears when he thinks about Richard Parker / are signs that the effects of his ordeal will remain with him always.[Credit valid alternative/mixed responses.]
[Award 3 marks only if there is a comment.]**

- 9.9 Refer to lines 7–12: 'We perished away. ... my thin flesh.'
In your view, is Richard Parker essential for Pi's survival? Justify your response by drawing on your knowledge of the novel as a whole. (3)

Richard Parker is a source of companionship for Pi while they find themselves stranded on the lifeboat. / As long as Pi has to focus on keeping Richard Parker alive, he has a sense of purpose. / Spending time taming Richard Parker distracts Pi from thinking about the physical deprivation he is experiencing. / Being busy prevents him from wallowing in the misery of losing his family. / Richard Parker also saves Pi from being attacked by the hyena and the blind Frenchman. / [Candidates might refer to the second story where Richard Parker is seen as Pi's alter ego. This construct is essential to Pi's survival as it allows him to distance himself from his own savage nature and makes it easier to live with the knowledge of the gruesome acts he was forced to commit.] [Credit valid alternative/mixed responses.] [Award 3 marks for a well-developed discussion.]

PAPER 3: FOCUS: E-mail and newspaper article.

1. E-MAIL



CHECKLIST:

	CONTENT	YES	NO
SUBJECT LINE	➤ Is the subject line clear and concise? ➤ Does it accurately reflect the content or purpose of the email? ➤ Does it capture the recipient's attention?		

RECIPIENTS	➤ Have you included all the necessary recipients?		
INTRODUCTION/ GREETING	➤ Have you started the email with a polite and appropriate greeting? ➤ Have you addressed the recipient by their correct name or title?		
BODY CONTENT	➤ Is the message clear and organized? ➤ Have you expressed yourself concisely and effectively? ➤ Have you provided any necessary context or background information? ➤ Have you used proper grammar and spelling? ➤ Have you avoided using jargon or overly technical language (unless appropriate for the recipient)? ➤ Have you used an appropriate tone?		
CLOSING	➤ Have you provided a courteous closing, such as "Kind regards" or "Thank you" or "Yours sincerely"? ➤ Have you included your name and contact information, if needed? ➤ Have you reviewed your email for any final thoughts or important information?		
PROOFREADING AND EDITING	➤ Have you ensured that the email is concise and to the point? ➤ Have you reviewed the email for clarity and coherence? ➤ Have you removed any unnecessary or redundant information?		

CLASSWORK: E-mail

You have attended a webinar about looking after your wellbeing. Now, write an email to your friend and tell them about it.

Include:

- Your top three tips for how to stay well.
- Why you think these tips are important.
- Where your friend can find out more information.

The body of your answer should be 180 – 200 words in length.

2. NEWSPAPER ARTICLE

REMEMBER THE FOLLOWING:

• The heading must be attractive and interesting.	• The style should be lively, neutral or informal.
• The reader must be addressed directly.	• It can be descriptive and figurative, appealing to the imagination of the readers.
• Names, places, times, positions and any other necessary details should be included in the article.	• Names, places, times, positions and any other necessary details should be included in the article.
• The article should stimulate interest and keep the reader absorbed.	



Name _____



My Newspaper Article

Title of Article: _____

Who _____

What _____

When _____

Where _____

Why _____

How _____

First _____

Next _____

Then _____

Finally _____

Conclusion _____

EXERCISE

- 2.1 Write a newspaper article with the heading:
QUALITY EDUCATION DOES NOT HAVE A PRICE TAG!

OR

- 2.2 Reality television shows are often slated for cheap sensationalism.
Write a newspaper article, expressing various views on reality television shows.

4.4 Newspaper article checklist

Features	Details of the feature	Yes	No	Don't know
Text type	I understand the features of a newspaper article.			
Topic	I understand the topic I have chosen.			
Content, planning and format				
Planning	I can show evidence of planning.			
Content	Each point in my plan is relevant to the topic. I will use these points in my text.			
Purpose / audience	I understand the purpose of a newspaper article. I understand the audience for my newspaper article.			
Format	My newspaper article is correctly laid out: • I have written a main heading. • I have left a line open between each paragraph.			
Language, style and editing				
Choice of words / diction	I have chosen my words carefully to make my newspaper article interesting and informative. My ideas link to the topic.			
Language	I have checked and corrected my grammar, spelling and punctuation.			

REMEMBER THE FOLLOWING:

AIDA: attention (clever language; visuals), interest (viewer awareness that something is missing/problematic in his/her life), desire (awareness of a solution = the product), action (do something about it = buy the product)

EXAMPLES OF THE NEEDS, WANTS, DESIRES ADDRESSED IN ADVERTISEMENTS:

health; enjoyment; excitement; luxury; beauty; romance; independence; success; power; social status; freedom; escape; physical safety; financial security; saving money; being a good person.

TARGET AUDIENCE: The people the advertisement is meant for. Who will look at this advertisement? Who will buy the product or obey the message?

IMAGE/ VISUAL: the picture

EXAM TERMINOLOGY:

Account for ... explain why/ give reasons for

Comment on ...

QUESTION 3: THE ADVERTISEMENT

ACTIVITY 1 Study the advertisement below and respond to the instructions.



Turn on your adventure.

Over 620 miles on a single tank. Volkswagen Amarok.

Turn on your adventure.

Over 620 miles on a single tank. Volkswagen Amarok.



- 1.1 Find all the features of the advert. Write labels on the advertisement.
HEADLINE; LOGO; SLOGAN; IMAGE; SUPPORTING TEXT/ TEXT COPY
- 1.2 Identify the target market.
- 1.3 Analyse the advertisement by writing down how it incorporates each of the AIDA elements.
- 1.4 What need/ desire does the advertisement appeal to?
- 1.5 Discuss whether you think the advert is successful. Motivate your answer by referring to the elements identified in questions 1 – 4 above.
- 1.6 In your view, does the visual image effectively convey the message of the advertisement? Justify your response.
- 1.7 Comment on the advertiser's claim about Amarok in: "Over 620 miles on a single tank".
 - 620 miles is almost 998 kilometres.

LANGUAGE STRUCTURES AND CONVENTIONS: VERB TENSES

ACTIVITY 2: REVISE WHAT YOU ALREADY KNOW ABOUT TENSES

Rewrite the sentences below so that the verb tense is correct:

TIP: Look at time words: last, before, at the moment, as soon as, after.

- 2.1 Phumela (write) her final exam last Friday.
- 2.2 Storytelling (exist) before written history.
- 2.3 At the moment Thami (practise) his speech.
- 2.4 The boat (sail) as soon as the cargo (load).
- 2.5 After the rain (stop) they (go) for a walk. [Try to write two different answers.]

ACTIVITY 3: VERB TENSE CONSISTENCY

When an independent clause is in the past tense, any dependent clauses must also be written in the past tense, not the present tense or the future tense. Consider the example below for an illustration of this rule:

The cat **was bathing** because his paws **are** dirty.×

The cat **was bathing** because his paws **will be** dirty.×

Because the tense of the independent clause is in the past (was bathing), the verb in the dependent clause should also be in the past, as illustrated in the sentence below:

The cat **was bathing** because his paws **were** dirty.✓

- Stick to a verb tense for the entire clause, sentence or paragraph.
- If you tell a story in the past, stay in the past tense.
- Do not shift from one tense to another if the timeline for each action remains the same.

THE EXAM QUESTION: Correct the error of tense in the sentences below:

- 3.1 The teacher explains the tenses to the learners who asked questions during the lesson.
- 3.2 About noon the sky darkened, a breeze sprang up and a low rumble announces the approaching storm.
- 3.3 Yesterday we walk to school but later took the bus home.
- 3.4 One couple admitted their gap year posts would have been more accurate with images of all the toilets they cleaned and beds they made!
[Two possible answers!]

SUGGESTED ANSWERS

1.1	The following labels are relevant: IMAGE; LOGO; SLOGAN; SUPPORTING TEXT/ TEXT COPY
1.2	Anyone who needs a vehicle that is suitable for adventure trips/ fuel economic
1.3	A: visual – they key with images of trees and animals that resemble the way a key blade is cut with notches and teeth. I: adventure is missing in the reader's life D: desire for enjoyment, adventures, holiday A: buy the VW Amarok – it meets the requirements/ is fuel efficient
1.4	The reader's sense of adventure/ sense of driving a fuel-efficient vehicle
1.5	Yes, although the advertisement is simple and not very wordy, the appeal to the reader's sense of adventure is made very effectively through the visual of the key. The image implies that the Amarok holds the key, literally and figuratively, to adventure/ it will unlock the reader's desire for adventure The fuel efficiency is appealing. No, it only appeals to people who like the outdoors. There is not enough information about the vehicle.
1.6	The message is that the Amarok will enable the reader to embark on adventures. The key's blade has images of wildlife that resembles a normal key blade's teeth and notches. This implies that the Amarok will unlock/ turn on your sense of adventure / driving the Amarok can take you to adventurous places.

	Message/ Central Idea	Tone	Noteworthy features
Shipwreck – Emily Dickinson <i>Shipwrecks were common in Dickinson's time, as ships were not as sturdy as they are today, and storm warning equipment did not exist.</i>	* Due to the lack of modern storm warning technology and less durable ships in Dickinson's time, shipwrecks were prevalent. * This poem is based on a true story of a shipwreck that claimed the lives of 40 individuals. * The poem compares the happiness of four people making it through with the tragedy of 40 people passing away. * The emphasis of stanzas three and four is on this sorrow or loss. * On a chilly winter night, the story is told to young listeners. * There is no hollow cliché supplied as "only the waves reply," and the speaker's anguish is apparent. <u>Themes:</u> Realism, survival, nature, death	<u>Stanzas 1-2</u> Joy <u>Stanzas 3-4</u> Sorrow loss sadness grief	Form/Structure: * This poem has 4 stanzas of 4 lines each. It follows a strict rhyme pattern: (abcb defe ghij kllk). * It is close in form to a ballad but does not have the prerequisite refrain characteristic of this form. * The first two stanzas focus on the positive news of the survival of four people. * The last two stanzas focus on the grief of the loss of 40 lives. Poetic Devices: • Dickinson uses punctuation marks to emphasise feeling and tone. The exclamation marks create a celebratory tone in the first two stanzas. • In the last line of stanza two, the exclamation mark highlights the sorrow caused by the deaths of so many people. This conveys the speaker's shock and distress. • The dash in line 6 states an abrupt explanation of who the "bonnie souls" were – these people were known in the community and their loss is immense. • Dickinson uses rhyme and rhythm (consistent use of syllables per line) to give the poem a regular "beat"/pace. It is almost lyrical. • The ringing of the bells is both celebratory and mournful. • The sibilant s in the last stanza emphasises the speaker's sadness as she is reminded of the lives lost in the shipwreck. This slows down the pace and creates an almost respectful silence.

CONTEXTUAL QUESTIONS: How do I analyse the question? What does the examiner expect of me?

Key(s) to unlock the question:

Look at the INSTRUCTIONAL verb (question word)

CONTENT (information in poem/novel)

LIMITATION (reference to specific line(s) or paragraph)

1. Refer to stanza 1

Give TWO reasons why the people of the town are happy?

(2)

Instructional verb	Content	Limitation
Answer:		

2. Explain how the poet contrasts the emotions of joy and sorrow in the poem.

(3)

Instructional verb	Content	Limitation
Answer:		

3. Refer to line 7.

Account for the poet's reference to 'Neighbor and friend and bridegroom'.

(2)

Instructional verb	Content	Limitation
Answer:		

4. Discuss whether you find this poem to be of any relevance today.

(3)

Instructional verb	Content	Limitation
Answer:		

ESSAY QUESTION:

Give a brief account of the poem, "Shipwreck" indicating the reactions of the community to the tragic loss of the sailors as well as towards those who had survived.

Your response should take the form of a well-constructed essay of 250-300 words (about ONE page)

Instructional verb	Content	Limitation

--	--	--

Planning: How would I tackle this? Look at the following things...

Arrival of four soldiers:	Community's reaction:	Quotes from the poem:
First two stanzas	Tone	Quotes from the poem:
Discuss symbolism: The ringing of bells and the 'toll'	The ringing of bells and the 'toll'	Quotes from the poem:
Stanza 3:	Tone:	
Figures of speech: Alliteration	Effectiveness	Quotes from the poem:
Diction	Explain	Quotes from the poem:

Hamlet: ANSWERING THE CONTEXTUAL QUESTIONS

Read the extract below and answer the questions which follow.

Extract C

Laertes

Why ask you this?

Claudius

...

What would you undertake

To show yourself your father's son in deed

More than in words?

Laertes

To cut his throat i' th' church!

5

Claudius

No place indeed should murder sanctuarize;

Revenge should have no bounds.

...

Laertes

I will do't!

And for that purpose I'll anoint my sword.

I bought an unction of a mountebank,

10

So mortal that, but dip a knife in it,

Where it draws blood no cataplasm so rare,

Collected from all simples that have virtue

Under the moon, can save the thing from death

This is but scratch'd withal. I'll touch my point

15

With this contagion, that, if I gall him slightly,

It may be death.

Act 4 Scene 7

GUIDED QUESTION: ANALYSE the QUESTION & FORMULATE AN ANSWER

1. **Refer to lines 2 – 4:** 'what would you... than in words?'

Suggest what **these lines** indicate about **Claudius's character**. (3)

NOTE: You require knowledge of the plot and characters' underlying motives.
Your response must be confined to these lines.

Explain that the learner must provide an idea of what these lines indicate by describing SPECIFIC character traits of Claudius illustrated in the extract.

3 mark allocation = 3 points.

Suggested answer:

Claudius is a master manipulator who plays on Laertes's anger and grief at the death of his father. (1)
He is inciting Laertes to seek revenge against Hamlet while hiding his own ulterior motives of removing Hamlet. (1) **He is merely using Laertes in his pursuit of self-preservation. (1)**

PARTIALLY GUIDED QUESTION: ANALYSE THE QUESTION & FORMULATE AN ANSWER

2. **Refer to lines 8 – 9:** 'I will do ...anoint my sword'

Discuss the extent to which **Laertes's** own **actions** have contributed to the tragedy. (3)

NOTE: You are also required to have knowledge of less important characters and their motives. You must make reference to events later in the play.

Give the facts and evaluate or comment on them.

3 mark allocation = 3 points.

COMPLETE THE RESPONSE.

DO THE FOLLOWING QUESTION ON YOUR OWN

3. Refer to lines 14 – 15: 'I'll touch my point with this the contagion'

Critically discuss the symbol of 'contagion' (poison) in the context of the play as a whole. (3)

NOTE: You are required to be familiar with recurring images like poison, disease, Ophelia's flowers etc. Symbols are used to reinforce the main themes of the play.

Othello: ANSWERING THE CONTEXTUAL QUESTIONS

Let's practise

1. Identify the **Instructional Verb** (refer to the table above)
2. Find the **Restrictive word**.
3. Know the **mark allocation** – this will determine the length and depth of the answer.
4. Determine the **focus** of the question.
5. Apply the **PEA** (Point Evidence Analysis) method in your answer.

EXTRACT H

IAGO

Work on; my medicine works. Thus credulous fools are caught,

And many worthy and chaste dames even thus,

All guiltless, meet reproach. What ho, my lord!

My lord, I say. Othello!

Enter CASSIO

How now, Cassio?

5

CASSIO

What's the matter?

IAGO

My lord is fallen into an epilepsy.

This is his second fit. He had one yesterday.

CASSIO

Rub him about the temples.

IAGO

No, forbear.

10

The lethargy must have his quiet course.

If not, he foams about the mouth, and by and by,

Breaks out into a savage madness. Look, he stirs.

Do you withdraw yourself a little while,

He will recover straight. When he is gone

15

I will on great occasion speak with you.

Exit CASSIO

How is it, general? Have you not hurt your head?

OTHELLO

Dost thou mock me?

IAGO

I mock you not, by heaven,

Would you would bear your fortune like a man.

20

OTHELLO

A horned man's a monster and a beast.

IAGO

There's many a beast then in a populous city,

And many a civil monster.

OTHELLO

Did he confess it?

IAGO

Good sir, be a man.

25

Think every bearded fellow that's been yoked

May draw with you. There's millions now alive

That nightly lie in those unproper beds

Which they dare swear peculiar. Your case is better.

O 'tis the spite of hell, the fiend's arch-mock,

30

To lip a wanton in a secure couch

And suppose her chaste! No, let me know,

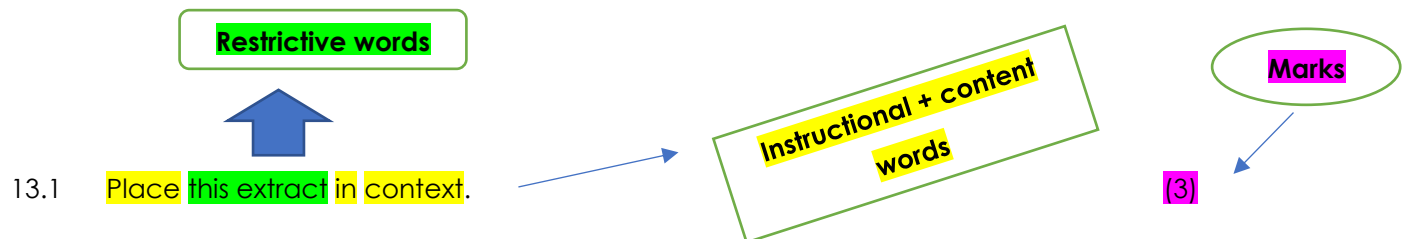
And knowing what I am, I know what she shall be.

OTHELLO

O, thou art wise, 'tis certain.

[Act 4 Scene 1]

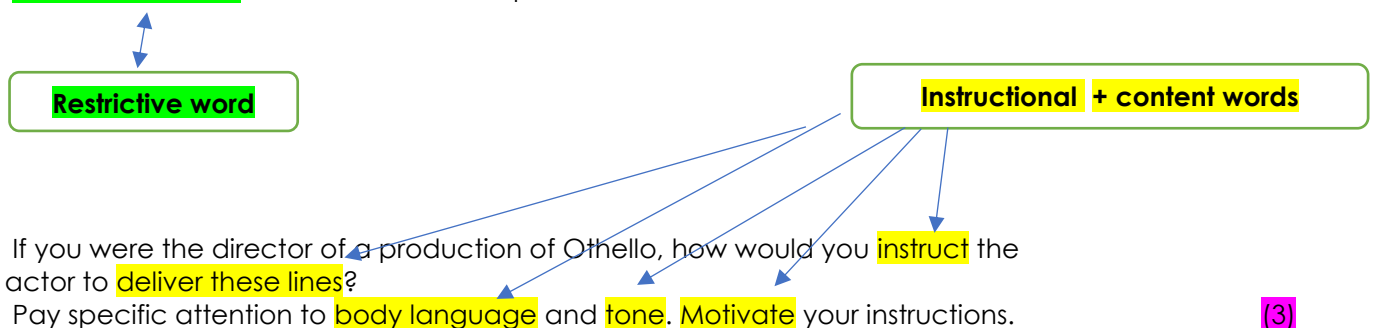
How to analyse the question and answer the question to score full marks.



This is a pivotal moment in the play, it marks a turning point in Othello's trust and relationship with Desdemona. It highlights Iago's skilful manipulation and the tragic consequences it will have for the characters involved. Iago has tormented Othello with thoughts of Desdemona and Cassio as lovers ✓: he lies to Othello that he heard Cassio talk in his sleep about his love affair with Desdemona. ✓ These thoughts have driven Othello into a frenzy that has resulted in Othello falling into epileptic fit/At this point in the play, Iago exalts in triumph to see Othello stripped of his pride and dignity. ✓

Guided analysis and answer to the question. (Identify the instruction and restrictive words)

13.2 Refer to lines 1 – 3: 'Work on ... meet reproach.'



Iago could stand triumphantly smiling over the convulsing Othello, foot placed on his body or hand pointing towards him. ✓ The broad smile could also indicate satisfaction. ✓ His tone could be hateful, triumphant, menacing or mocking – revealing his true feelings about Othello. ✓

13.3 Refer to line 6: 'What's the matter?'

Comment on Cassio's tone in this line. (2)

Cassio speaks in a sincere, caring, concerned tone ✓ as he is worried about Othello. His tone reflects his genuine concern, and it reflects his loyalty and respect for Othello. ✓

13.4 In the drama, *Othello*, characters who trust implicitly are responsible for their own tragic downfall.

Do you agree with the above statement? Justify your response. (3)

Yes. The blind trust exhibited by characters such as Othello, Desdemona and Emilia contribute significantly to their tragic fates. Othello trusts Iago more than he trusts Desdemona. Othello, as described by Iago

earlier in the play, is 'constant, loving and noble' and 'of free and open nature'. He believes that Iago is loyal and devoted to him and considers him to be honest and wise. Othello/Cassio/Desdemona/Emilia – trust Iago implicitly. Each character's inability to distinguish good from evil or manipulation from sincerity results in their demise. Their inability to question the motives of those they trust untimely leads to their downfall and serves as a cautionary tale about the dangers of unquestioning trust.

Cassio trusts Iago and believes that he has his best interest at heart when Iago suggests that he should approach Desdemona to assist in his reinstatement. He does not realise that it was because he trusted Iago, by drinking, that he lost his position as lieutenant. Throughout the play, Cassio considers Iago to be his friend and has no reason to mistrust/doubt him. Each character is personally responsible for their behaviour and beliefs and therefore responsible for their own downfall when they simply trust without being more cautious of Iago.

OR

No. The trusting characters are less to blame for any tragedy which takes place than the master manipulator, Iago. He is solely responsible for the tragedy which takes place. The honourable nature of Cassio/Othello/Desdemona/Emilia is tested against the sharp mental acumen of Iago. These characters are defenceless in the face of extreme cunning which Iago displays.

[candidates may fully agree/partially agree with the statement.]

The Crucible: ANSWERING THE CONTEXTUAL QUESTIONS

FOCUS ON THE FOLLOWING BEFORE ANSWERING:

- Contextualise the extract.
- Instructional verbs/words + limitation/ restriction words + content/ plot/ knowledge words.
- NOTE the mark allocation.

How should you be answering the questions, **SO THAT YOU SCORE THE MARKS?**

It all starts with

- READING THE EXTRACT CAREFULLY, then
- CONTEXTUALISING THE EXTRACT, and finally
- **DECONSTRUCTING THE QUESTION – remember the rules for deconstruction!**

GUIDED ANSWERING EXERCISE:

EXTRACT J

DANFORTH Why? Do you mean to deny this confession when you are free? **1**

PROCTOR I mean to deny nothing!

DANFORTH Then explain to me, Mr Proctor, why you will not let-

PROCTOR (with a cry of his soul): Because it is my name! Because I cannot have
another in my life! Because I sign myself to lies! **5**
Because I am not worth the dust on the feet of them that hang!
How may I live without my name? I have given you my soul; leave me my

name!

DANFORTH (pointing at the confession in Proctor's hand): Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! (Proctor is motionless) You will give me your honest confession in my hand, or I cannot keep you from the rope. **10**

(Proctor does not reply.) Which way do you go, Mister?

His breast heaving, his eyes staring, Proctor tears the paper and crumples it, and he is weeping in fury, but erect. **15**

DANFORTH Marshal!

PARRIS (hysterically, as though the tearing paper were his life): Proctor, Proctor!

HALE Man, you will hang! You cannot!

PROCTOR (his eyes full of tears): I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave **20**

a banner with, but white enough to keep it from such dogs.

(Elizabeth, in a burst of terror, rushes to him and weeps against his hand) Give them no tear! Tears pleasure them! Show honour now, show a stony heart and sink them with it! (He has lifted her, and kisses her now with great passion) **25**

[Act 4]

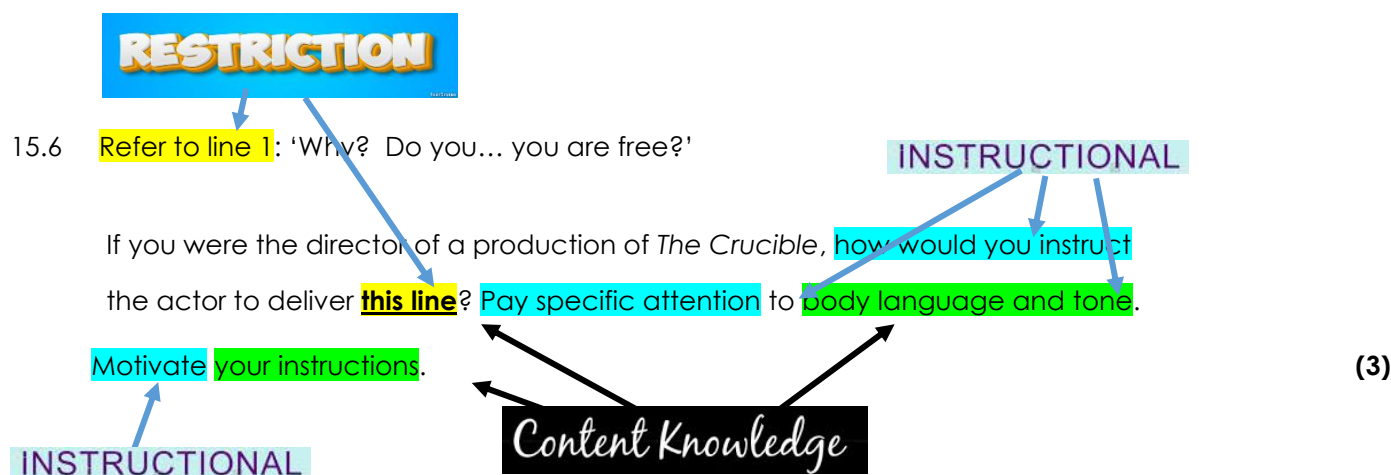
LONG QUESTION ALERT!

LET DECONSTRUCTION BEGIN!

LOOK FOR THE KEYWORDS!

INSTRUCTIONS TO TUTOR:

1. Highlight the various keywords with the learners. HOWEVER, ensure that learners understand the expectation of the question.
2. Many of the KEYWORDS perform multiple functions – as instructional word as well as content knowledge words.



Now that you have dissected the question, think about how you will answer it by following the KEYWORD DIRECTIONS. Stay on the path!

RESTRICTION WORDS:

REFER TO LINE 1. ONLY LINE 1. NO FURTHER THAN LINE 1.
...**this line**.

INSTRUCTIONAL WORDS/VERBS PARAPHRASED:

how would you instruct – if you were the director of the drama, WHAT WOULD YOU TELL THE ACTOR ABOUT **HOW TO SAY...**

Pay specific attention – Note! NB! Super IMPORTANT! **MUST BE IN THE ANSWER!**

Motivate – give reasons for....

CONTENT KNOWLEDGE (What PLOT information do you need to answer this question?)

this line – What is the context of this line? Who is speaking? About what? What emotion?



body language and tone – Not one...not three... **TWO ASPECTS** must be referred to - about HOW the actor must act out THIS ONE LINE.

What do think this character would DO when he says THIS ONE LINE and what TONE would he use (emotion) based on your knowledge of the drama at this stage?

your instructions – you have given the actor the instructions to act in a certain way while delivering the line; WHY THOSE INSTRUCTIONS? Your knowledge of the content IS CRUCIAL when you motivate (give reasons). The reasons are based on your knowledge of the text.

SUGGESTED ANSWER:

Danforth might reach for/points to the document ✓as he questions Proctor. /

He may approach Proctor walking swiftly ✓, wagging his finger at him (BODY LANGUAGE) in a threatening manner.

Danforth might question Proctor calmly but sternly, ✓/as anger is imminent somewhat confused/exasperated ✓(TONE) at having to beg for the confession which has now been signed by Proctor ✓ (JUSTIFICATION)

[Accept valid alternative responses.]

[The candidate's response should be convincing in context.]

[Award 3 marks only if the candidate discusses both body language and tone and includes a justification.]

BODY LANGUAGE + TONE + REASON/MOTIVATION = 3 MARKS

PARTIALLY GUIDED QUESTION (TIMED EXERCISE): ANALYSE AND ANSWER 15.7 & 15.8

15.7 Refer to lines 10 – 11: 'I will not deal in lies, Mister!'

Comment on the irony in Danforth's words.

(3)

The irony is that he is adamant that he will have no part in lies ✓YET every thing he has done (from the start of the witch trials) perpetuates a lie.

The whole trial is based on lies. Once he believes the girls, led by Abigail, really are possessed, Danforth is trapped by his own ego, unable to see that they are lying despite mounting evidence. He just cannot go back and admit that he was fooled.

Danforth has just been too proud to see this. He refuses to accept the truth because to do so would humiliate him. He'd rather see people die.

[Award 3 marks only if irony is fully discussed.]

(3 or 0)

15.8 At the end of the drama, Proctor is able to redeem himself completely and restore his 'name' despite his earlier indiscretion.

Do you agree with the above statement? Justify your response.

(3)

OPEN-ENDED.

Yes.

He has made a choice - to do the right thing, to be true - 'I see some shred of goodness in John Proctor.' He loves his family and does not hesitate to show it. It is almost a relief, after months of coldness between them, to show his love to Elizabeth 'kisses her with great passion'. We can admire him now because he has shown his strength in choosing the right path, even if he dies for it. His indiscretion with Abigail can be overlooked as he proves to be a man of integrity.

OR

No.

His attempt to show his true character comes too late. His affair with Abigail is something which will always be proof of his flawed character. It is his affair which indirectly led to the deaths of many people during the witch trials. Abigail's role cannot be understated as well – however it is her connection to John Proctor which leads to the tragedy which takes place.

[Accept valid alternative/mixed responses.]

[Award 3 marks for any three ideas well discussed OR two ideas.]

(3)

ESSAY WRITING

STRUCTURE OF AN ESSAY:

An essay must have an introduction, a body and a conclusion.

INTRODUCTION

- The introduction is the first paragraph of an essay. It should catch the reader's attention and suggest what the essay is about (the topic).

BODY

- The longest part of an essay is the body of the essay. It is divided into paragraph. Each paragraph usually contains one main idea about the essay topic.

CONCLUSION

- The last paragraph in an essay is the conclusion. It brings the essay to an end. No new information is given in the conclusion, but it often brings together some key points or ideas.

FOCUS: ARGUMENTATIVE & DISCURSIVE

1. DISCURSIVE ESSAY

A discursive essay is objective and aims to give a balanced view of both sides of an argument.

FEATURES OF A DISCURSIVE ESSAY	
You should reflect on both sides of the argument in an impartial manner (without taking sides).	You must be rational and objective in presenting your viewpoints
Your viewpoints should be well substantiated.	Your tone should be unemotional and convincing without being condescending.
You should come to a particular conclusion at the end of the essay.	

Use the template below to plan your discursive essay:

Main Idea
Here's what I think

Discursive writing:
building an argument

Counter Argument
You could argue that...

Evidence to back up my reasons

Here are my reasons

1. _____
2. _____
3. _____

PRO **CON**

When you weigh all the evidence, you can conclude that...

STRONG FINISH

Below follows an example of an introductory paragraph for a discursive essay.

Technology has improved our lives

Some people believe that technology has improved our lives, whilst others believe that it has been detrimental to our livelihoods. However, it is difficult to imagine the world without it; it is a necessary evil.

EXERCISE 1

Write a discursive essay on the following topic. Your final response should be between 350-400 words.

Do subjects at school prepare you for life?

2. ARGUMENTATIVE ESSAY

In an argumentative essay, you must have a specific opinion or viewpoint and argue to defend or motivate your position.

FEATURES OF AN ARGUMENTATIVE ESSAY	
An argumentative essay is subjective and strong opinions are expressed.	You should focus on points for OR against a statement.
You should give a range of arguments to support and substantiate your view.	You should use a variety of rhetorical devices and persuasive techniques.
Use emotive language in a polite manner.	Your conclusion should be strong, clear and convincing.

Below follows an example of an introductory paragraph for an argumentative essay

In order to thrive in this competitive world, it is necessary to appreciate the value of constructive criticism. Do you agree?

People who cannot accept constructive criticism are unable to succeed. They do not get along well with other people and usually become defensive blaming others for their mistakes.

EXERCISE 2

Write an argumentative essay on the following topic. Your final response should be between 350-400 words.

Most teenagers today do not pay attention to leading a healthy lifestyle.

EXERCISE 3

Determine which of the following two essays is an argumentative essay, and which is a discursive essay.

Freedom of choice has advantages and disadvantages.

South Africa has become one of the most democratic countries in Africa. We, as South Africans, are privileged to be able to enjoy many rights that enable us to live freely and democratically in our country. One of the many rights we share is the freedom of choice. All citizens are free to choose whatever they want to eat, wear, and listen to, among other choices. However, freedom of choice has both advantages and disadvantages.

Freedom of choice gives one a sense of individuality. Nothing feels as satisfyingly good as being able to make our own choices without being obliged to satisfy the government or anybody else. It prevents people from entering into situations that are uncomfortable for them and instead allows them to make choices that suit their own needs. Knowing that you are not restricted by anything is definitely an advantage.

However, there are not always advantages to having freedom of choice. The fact that all citizens have the freedom to make their own choices can be dangerous. The choices people make are not always good and tend to violate other people's rights as well. Perhaps the most common example would be the freedom a woman has to choose to terminate a pregnancy. It has been argued that by this choice, an unborn baby's right to life is violated, besides the fact that the woman also puts her own health in danger.

There are pros and cons to everything. Nothing is ever completely and comfortably positive. It has become clear that while freedom of choice is great, we cannot be sure that it has not come with its own disadvantages. It seems right to conclude that it is every citizen's responsibility to exercise his or her freedom of choice wisely. After all, every right comes with a responsibility.

Today young people are more influenced by their peers than by their parents.

Are young people influenced more by their peers than by their parents? In a modern world, most certainly! Rapid change has taken place over the past 10 years in our modern world. Family values and norms have a question mark behind them. Parenthood is not exactly what it used to be.

How can you explain why a grade seven boy would share a cigarette with his friends in a portable toilet on the school premises. A number of factors need to be considered to explain such actions: peer pressure, growing population numbers at time.

There are definitely many factors that contribute to the influence of peers dwarfing the influence of parents on youth. One reason is the number of people in the world. With growing populations, it is becoming more difficult to be unique and special. This is a big problem for teenagers, because they want to be seen and recognised. Peer influences provide a solution where parent influences do not. By doing what their friends want to do, youth make their voices heard. Peers:1 Parents:0.

It is thus understandable why so many youths are influenced by their friends. The facts show that in a modern society, this movement is inevitable. But it does not excuse any form of misbehaviour against parents. It most certainly does not excuse from doing their job.

Argumentative essay	Discursive essay
Title:	Title:
Summary of writer's opinion:	Summary of sides of the argument:

QUESTION 2: ACING THE SUMMARY

Here is your 6-step guideline:

STEP 1	Read the instruction carefully to clearly understand the SPECIFIC FOCUS for your summary.
STEP 2	Scan the passage to understand the content.
STEP 3	Start with paragraph 1. Read the first sentence with concentration. Check this sentence against the SPECIFIC FOCUS of the instruction.
STEP 4	If the sentence is a relevant point, shorten the sentence by removing the UNNECESSARY details (Leave out examples, figurative language, repetitions, unnecessary statistics etc.). If it is a short sentence, then change a word or 2 by replacing with synonyms. E.g.: Teenagers usually diet to maintain attractive figures. Change to: Youngsters diet to be attractive.
STEP 5	Read the next sentence and check it against the SPECIFIC FOCUS. If it is not RELEVANT, leave it and move on to the next sentence. Follow the same procedure until you have found SEVEN points.
STEP 6	When you have written out the seven ideas from the passage, count the number of words used and write it at the bottom of the paragraph. NB: Ensure that you have reached the stipulated WORD COUNT.



Now practise with the text below:

TEXT C provides insight into the importance of self-confidence. Summarise in your own words the **advantages of developing self-confidence**.

NOTE:

1. Your summary should include SEVEN points and NOT exceed **90 words**.
2. You must write a fluent paragraph.
3. You are NOT required to include a title for the summary.
4. Indicate your word count at the end of your summary.

THE IMPORTANCE OF SELF-CONFIDENCE

To achieve even the smallest of goals, and to get through life's daily duties and responsibilities, you have to have some self-confidence. Very importantly, developing a self-confident attitude allows you to wade through the push and pull of different voices and opinions. Relying on other people to guide you and following their opinions robs you of your individuality, makes you unsure of yourself and can lead to depression. Self-confidence is an attitude that you hold about yourself and that allows you to move forward and achieve your goals. An article on self-confidence from the counselling centre at the University of Illinois defines self-confidence as having a positive attitude, but with realistic views. They note that a self-confident person has a general sense of control of her own life, and can do what she wishes, plans and expects. Self-confidence means that even if things do not go your way, you still believe that eventually, somehow, some way, they will.

Research at the University of Illinois notes that when parents play a significant role in the instilling of self-confidence in children, this encourages self-reliance. If you did not have your parents' help, you could not accomplish this yourself. Mentally visualising yourself in great detail as a confident person, is a great way to start being confident. In his book, *Unleash the Champion*, Denny Dicke says that visualising is the most effective tool for building confidence and belief. After repeatedly visualising yourself being and acting confident and achieving what you wish by confidently going after it, Dicke notes that when it does come time to move with confidence, you will act confidently because your mind sees this as familiar ground.

Becoming self-confident does not mean you are unrealistic about yourself and your situation. You understand that you are not Superman, but being confident means still moving forward toward achieving your goals and satisfying your desires, even when things do not seem to be going your way. Jennifer Capriati, the 1992 Olympic gold medal winner in singles tennis, said to herself, 'I can do this! I am the best!' Positive self-talk can really help get you through times of doubt and help you to maintain that feeling of self-confidence.

Possible points to include:

Advantages of developing self-confidence

Self-confidence allows you to go through the push and pull of different voices and opinions.

It is an attitude that allows you to move forward and achieve your goals.

It gives you a general sense of control of your own life, wishes, plans and expectations.

It means that even if things do not go your way, you still believe that in the end they will.

It encourages self-reliance.

Being confident means still moving forward toward achieving your goals and satisfying your desires, even when things do not seem to be going your way.

It helps you to practise positive self-talk which can help get you through times of doubt.

GETTING THE PRONOUN RIGHT

Remember, pronouns are substitute words. They take the place of nouns and other pronouns.

 Before we look at the rules, do the quick test below to see how much you remember.

1.	She is more intelligent than me.	✓OR ×
2.	Every learner must do their own work.	
3.	One should love his country.	
4.	Me and my friends want to watch a movie.	
5.	The movie was amusing but they could have made it shorter.	
6.	It says on the news today that more rain can be expected this week.	
7.	Books have been written about pronouns that are very expensive.	

Let us take a look at each sentence and try to fix the errors by applying simple rules.

1. She is more intelligent than me. To decide whether to use the subject or object pronoun after the words 'than' or 'as', complete the sentence in your mind: ☞She is more intelligent than I/me. She is more intelligent than I (am).✓
2. Every learner must do their own work. Use a singular pronoun to refer to a singular noun. ☞Every learner (= each one = singular) must do his/her (=singular pronoun) own work.
3. One should love his country. If the word one is used to refer to any specific person; then the pronoun should be one to refer to the same person. ☞One should love one's country.
4. Me and my friends want to watch a movie. The order of personal pronouns in a sentence should be: third person, second person, first person. Never put yourself first! ☞My friends and I want to watch a movie.
5. The movie was amusing but they could have made it shorter.

6. **It** says on the news that more rain can be expected this week.

Use the pronouns "it" and "they" with precision. Who is "it"? Who is "they"?

➡The movie was amusing but **the director** could have made it shorter.

➡**The reporter** said that more rain can be expected this week.

7. Books have been written about pronouns **that** are very expensive.

In the sentence above it sounds as if the pronouns are expensive! A relative pronoun should be placed as near as possible to its subject.

➡Books (subject) **that** (relative pronoun) are very expensive have been written about pronouns.

THE EXAM QUESTION

Rewrite the sentence so that it is grammatically correct:

You either get cabin fever or one sees something that needs fixing.

➡**You** either get cabin fever or **you** see something that needs fixing./**One** either gets cabin fever or (one) sees something that needs fixing.

WORK ON YOUR OWN: Paper 1 Practice

PREPARATION FOR PAPER 1 (LANGUAGE)

Paper 1 is out of **70 marks**.

You will have **2 hours** to answer the question paper.

Page 2 will have **Instructions** and Information.

Read this page carefully.

Remember you will be given **10 minutes reading time** before the examination starts.

Use this time wisely to read through the entire question paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Comprehension (30)
SECTION B: Summary (10)
SECTION C: Language structures and conventions (30)

2. Read ALL the instructions carefully.

3. Answer ALL the questions.

4. Start EACH section on a NEW page.

5. Rule off after each section.

6. Number the answers correctly according to the numbering system used in this question paper.

7. Leave a line after each answer.

8. Pay special attention to spelling and sentence construction.

9. Suggested time allocation:

SECTION A: 50 minutes
SECTION B: 30 minutes
SECTION C: 40 minutes

10. Write neatly and legibly.

SECTION A: COMPREHENSION

QUESTION 1: READING FOR MEANING AND UNDERSTANDING

Read TEXTS A and B below and answer the questions set.

TEXT A

You will have about **50 minutes** to complete Section A.

Question 1 counts 30 marks.

There are **TWO** texts (A & B). You must read **both**.

Use your **10 minutes** reading time to **read** through the texts.

STRATEGIES FOR ANSWERING THE COMPREHENSION

1. Read the titles/headings – think about them, understand them.
2. Read the first paragraph carefully.
3. Skim the passage.
4. Read the last paragraph carefully.
5. Read the passage using a pencil.
6. Skim questions – underline the **instruction words** in the QUESTIONS in pencil.

Comment on the writer's use of rhetorical questions in paragraph 4.

7. Respond by **starting** with the **KEY words** in question.

The writer's use of rhetorical questions in paragraph 4...

8. Read your answer carefully.
9. Scrutinise the question again. This time focus on the **mark allocation**.

Hint: A question worth 3 marks probably requires the following:

PEELS METHOD

(**P**oint, **E**xplain, **E**vidence, **L**ink, **S**ubstantiate)

In a comprehension, you can expect three types of questions:

PEELS METHOD

(**P**oint, **E**xplain, **E**vidence, **L**ink, **S**ubstantiate)

1. **GENERAL COMPREHENSION** – questions testing your understanding of the text.
2. **VOCABULARY** – questions testing word meanings (synonyms, antonyms, etc).
3. **TECHNICAL** questions – testing the method and style of the text/passage presentation.

There is a way to answer questions that contain a technical element/aspect. Bearing in mind that these questions can contain very specific phrases, there are acceptable responses that you can use to answer them – responses that you can learn about.

Technical-type questions focus on the following:

- ✓ Use of statistics or numbers
- ✓ Grammar – formal / conversational / slang
- ✓ Direct speech
- ✓ Rhetorical questions
- ✓ Paragraphs, sentence lengths
- ✓ Figurative language – images
- ✓ Repetition
- ✓ Diction, emotive words
- ✓ Style – choice of diction / punctuation

The possible answers would include the following phrases:

- ✓ To involve us more directly, personally
- ✓ To provoke emotional responses
- ✓ To add credibility, validity, authenticity
- ✓ To convince, manipulate, persuade.
- ✓ To emphasise, highlight
- ✓ To engage readers (participation)
- ✓ To encourage thinking / an opinion
- ✓ To elicit a response
- ✓ To reach a possible solution

You will now work through the Comprehension Section of the May/June 2022 SC/NSC examination paper to guide you through the skills of answering the questions

CANCEL CULTURE: A TOOL FOR SOCIAL JUSTICE?

- 1 Within the past few years, the idea that a person can be 'cancelled' – in other words, culturally blocked from having a prominent public platform or career – has become a polarising topic of debate. The rise of 'cancel culture' and the idea of cancelling someone coincide with a familiar pattern: a celebrity or other public figure does or says something offensive; a public backlash, often fueled by social media, ensues. 5

- 2 Then come the calls to cancel individuals – that is, to effectively end their career or damage their reputations, whether through boycotts of their work or disciplinary action from an employer. To many people, this process of publicly calling for accountability and boycotting has become a tool of social justice – a way of combatting, through collective action, some of the huge power imbalances that often exist between public figures with far-reaching platforms and audiences, and the communities their words and actions may harm. However, others believe that 'cancel culture', rather than being a way of speaking truth to power, has spun out of control and become a senseless form of social media mob rule. Actually, ending someone's career through the power of public backlash is difficult. Very few celebrities or other public figures have truly experienced career-ending repercussions despite facing considerable negative criticism. 10 15

- 3 Continued support for those who face cancellation demonstrates that instead of destroying someone's livelihood, becoming a target of criticism and backlash can encourage public sympathy. Yet, to hear talk about 'cancel culture' by a few celebrities, you might think it is some sort of 'celebrity hunting season' – an unstoppable force descending to ruin the careers of anyone who dares to push society's moral boundaries. This framing frequently portrays the offender as the victim of reckless vigilante justice. 20 25

- 4 So, which is it? Is 'cancel culture' an important tool of social justice or a new form of merciless mob intimidation? Or does the very idea of being cancelled work to deter potentially bad behaviour?

- 5 These questions are receiving more and more mainstream consideration, as the idea of 'cancel culture' is about how to hold public figures accountable for bad behaviour. And the conversation is not just about when and how public figures should lose their status and their livelihoods. It is also about establishing new ethical and social norms and how to respond collectively when those norms are violated. 30 35

- 6 Charity Hudley, a linguist at the University of California, likened the act of cancelling someone to a boycott, but of a person rather than a business. She said it also promotes the idea that people should be empowered to reject pop culture that spreads harmful ideas: 'If you don't have the ability to stop something through political means, what you can do is refuse to participate.' 40

- 7 She also said, 'Cancelling is a way to acknowledge that you don't have to have the power to change structural inequality. You don't even have to have the power to change all of public sentiment. But as an individual, you can still have power beyond measure. When you see people cancelling a celebrity, it's a collective

way of saying, "We have elevated your social status and your economic prowess – we're not going to pay attention to you in the way that we once did. I may have no power, but I have the power to ignore you".'

8 From this perspective, 'cancel culture' can serve as a corrective for the sense of powerlessness that many people feel. The debate around 'cancel culture' is partly about how we treat each other, and partly about frustration with the lack of real consequences for powerful people. All of this dramatic rhetoric¹ from both sides of the debate shows how pervasive 'cancel culture' has become. Even though 'cancel culture' seems to generate few lasting consequences for celebrities and their careers, some people view it as part of a broader trend they find deeply disturbing – an inability to forgive and move on.

9 Aaron Rose, a corporate consultant said, 'Mainstream internet activism is a lot of calling out and blaming and shaming. We have to get honest with ourselves about whether calling out and cancelling give us more than a short-term release of cathartic² anger. I used to think that those tactics created change, but eventually realised that I was not seeing the true change I desired. We were still sad and mad. And the bad people were still bad. And everyone was still traumatised.' He says he now wants to 'create more stories of transformation rather than stories of punishment and ex-communication'.

10 To many opponents of 'cancel culture', a vital element of the debate is the belief that people can change. Rose said, 'The difference between "cancel culture" and a more reconciliatory, transformational approach to a disagreement is the difference between expecting amends and never letting a wound close. Between expressing your rage and identifying with it forever.'

[Adapted from [vox.com](https://www.vox.com)]

QUESTIONS: TEXT A

1.1 Refer to paragraph 1.

What do you understand by the concept, 'cancel culture'? (2)

1.2 With reference to paragraph 2, explain the reason for the rise of 'cancel culture'. (2)

1.3 Refer to paragraph 3.

Why is the outcome of 'cancel culture' paradoxical? (3)

1.4 Comment on the writer's use of rhetorical questions in paragraph 4. (3)

1.5 Refer to paragraph 5.

Discuss how the writer defends the practice of 'cancel culture'. (3)

1.6 Critically discuss the diction used in, 'All of this ... and move on' (lines 51–55). (3)

1.7 Discuss the extent to which paragraphs 9 and 10 support the title of the passage. (3)

SECTION B: SUMMARY

The summary section, if properly answered, is an opportunity for you to gain marks in this paper. There are some basic rules to follow when attempting the summary question. Remember that the marker is looking for **SELECTED, RELEVANT** points and not a summary of the entire text.

Where to begin?

1. Focus on the **topic**:

For example, the SC/NSC May/June 2022 Paper 1 instruction for Question 2 is:

how young people can emerge as the next generation of leaders.

Write the topic in **LARGE BOLD** letters at the top of your planning page.

2. How do we do it?

- **Highlight/Underline** the **relevant points** to the topic in the actual text.

This is an important process!

- Once you have highlighted it, go back and check that **EACH** point you have highlighted **ANSWERS** the **INSTRUCTION QUESTION**.

For example:

how young people can emerge as the next generation of leaders.

Let's look at this in action!

SUMMARY

QUESTION 2: SUMMARISING IN YOUR OWN WORDS

TEXT C highlights the importance of developing youth leadership. Summarise, in your own words, **how young people can emerge as the next generation of leaders.**

NOTE:

1. Your summary should include SEVEN points and NOT exceed **90 words**.
2. You must write a fluent paragraph.
3. You are NOT required to include a title for the summary.
4. Indicate your word count at the end of your summary.

TEXT C

YOUNG PEOPLE AS EMERGING LEADERS

Young people are already spearheading the social entrepreneurial movement across the world. There are currently two ways the sector talks about young people – as the beneficiaries of 'youth development' or as participants of 'youth-led development' – but often it is not clear whether as a group we are being portrayed as the problem or the solution.

We should be focusing on inter-generational work. Currently young activists are given their own spaces, but at the cost of not being in the room for the 'grown-up' discussions. Young people are equipped to interact and inform decision-making on thematic issues, so they should be involved in all discussions. We need more young people participating in decision-making at both local and global levels. For example, national policymaking in India often involves consultation with industry groups, community leaders, and other sections of society. However, these should involve youth consultations, and advisory groups formed to work on youth issues.

It is frustrating to see 'youth leaders' who do not talk about race, gender or class, so having more intersectional youth-led organisations should be a priority. Increasingly young people are getting 'a voice' at the table, but like everyone else in society, young people have many different perspectives and won't always feel they identify with any given platform's 'youth voice'.

Supporting young people to engage socially, politically and economically and creating opportunities for them to contribute to developmental processes create effective policy and build a generation of engaged citizens. Too often, however, their engagement is inhibited by traditional, customary and legal structures that do not value their perspectives.

Young social entrepreneurs and civil society leaders often face issues related to resources, access and accountability. This is where more experienced leaders can step in and provide assistance. There are many examples of industry leaders serving on boards of social enterprises and NGOs, partnering with younger organisations to channel funds and mentoring young entrepreneurs.

We are tired of spaces where we are the topic of the discussion, not the leaders of it. Listening means taking those voices seriously. No one benefits if young people are a wasted resource.

[Adapted from theguardian.com]

FIRST DRAFT

YOUNG PEOPLE AS EMERGING LEADERS

What is the summary about? You should have a gist of what is being spoken about here. Highlight/underline the important points in the text. Remember to keep referring to the instruction.

Young people are already spearheading the social entrepreneurial movement across the world. There are currently two ways the sector talks about young people – as the beneficiaries of 'youth development' or as participants of 'youth-led development' – but often it is not clear whether as a group we are being portrayed as the problem or the solution.

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We are tired of spaces where we are the topic of the discussion, not the leaders of it. Listening means taking those voices seriously. No one benefits if young people are a wasted resource.

HOW YOUNG PEOPLE CAN EMERGE AS THE NEXT GENERATION OF LEADERS.

Young people should be given the opportunity to engage in discussions with adults. The youth should be involved in local and international decision-making processes. Discussions should involve the youth and teams should be established to give advice on youth-related matters. Organisations representing the youth should be more diverse and representative. Because they have diverse views, their contributions must be appreciated and encouraged.

Youth participation in economic and socio-political discussions should be facilitated.
Young people should be included in policy-making decisions.
Established leaders can facilitate the development of under-resourced young leaders.
The young must lead conversations about their role in society.
The contribution of the youth must be taken into account.

NOTICE HOW EACH OF THESE POINTS MAKES COMPLETE SENSE AS YOU READ IT WITH THE INSTRUCTION.

FINAL DRAFT

Please remember that your final draft **MUST** be in the form of a **SINGLE** paragraph. You may also delete/put a line across all of your previous drafts so that the marker knows which aspect to mark.

Young people should be allowed to interact with adults in order to be involved in local and global decision-making processes. Organisations representing the youth should be more diverse and representative. The youth should be guided by advisory teams because of their divergent viewpoints. More specifically, young people's participation in fiscal decision-making contributes to the socio-economic growth of the country. Established leaders should facilitate their development, while the youth lead conversations about their role in society. The contributions of the youth must be appreciated/encouraged and taken into account.

(87 words)

A final word of warning...

1. Avoid lifting by copying complete sentences from the text. Try to rephrase points in your own words.
2. Avoid being dishonest by misstating the exact number of words used.

SECTION C: LANGUAGE STRUCTURES AND CONVENTIONS

QUESTION 3: ANALYSING ADVERTISING

Many advertisements are created according the AIDA principle:

- A Stands for ATTRACTING attention. Ask 'what attracts my attention to the advertisement?' Use of font, bold print, colour, shapes, pictures, photos, songs, jingles, celebrities, people...
- I Stands for keeping the INTEREST of prospective buyers. Pictures, promises and short facts are used. The target market must be reached quickly in order to entice interest. To tempt, invite and cajole.
- D Stands for DESIRE. To persuade people to buy, they must want that product. Choice of words is very important. A promise to be more popular, more beautiful, in better health, more successful... works.
- A Stands for ACTION. Buyers must be told how to take action to obtain the product. Know where to purchase. Also, 'special offer' or 'give-aways' or 'limited number' entice action.

There are many other ways of persuading people – know the techniques!
Know terms such as the following: visual, consumers, target market, layout, font, stereotypes, logo, slogan...

PERSUASIVE – R

<u>Persuasive techniques used</u>		<u>Aim/Intention/Purpose</u>
Pronoun	Use of personal pronouns 'we', 'us', 'you' or relating to a common cause.	Shows personal involvement, experience. Credible, reliable, sincere, believable. Involves us more directly.
Emotive diction	Emotive adjectives	Emotive words: e.g. 'a new principal' vs 'foolish'. Emotive words create an expectation/bias/ Just ONE word can swing things. To provoke emotional responses.
Rhetorical Questions	Questions to raise doubts/ concerns/ ...	To provoke involvement, an emotional response, answer, reaction. To involve us more directly/personally. To engage readers (participation).
Sentence styles	Style – direct/casual / Length of sentences	To convince, manipulate, persuade, emphasise, highlight. To engage readers - (participation).
Us	Inclusivity	Encourage a response, play on feelings. Desire to be part of AND included.
Amount/numbers	Numbers / statistics / data / research	Credible, reliable. Stood the test of time. Experience.
Stars/celebrities/ people	Celebrities/Avarice (greed)	To attract attention. To add credibility, validity, authenticity.
Image	Visual – pictures/photos	Adds credibility, validity, authenticity. To convince, persuade, highlight and makes it easier to understand.
Variation of Font	Font/ size /punctuation	To emphasise, attract attention, to highlight
Expressions	Literary expressions / figurative expressions / puns / clever sayings / ...	To impress, astonish, imprint. Gets the reader's attention. Makes you remember – recall.
Repetition	Has a pounding effect – hammers a point	Makes you remember - Recall. It emphasises. To convince, manipulate, persuade.

Let's put these aspects into practise.

QUESTION 3: ANALYSING ADVERTISING

Study the advertisement (TEXT D) below and answer the set questions.

TEXT D HELP SAVE THE SANDWICH!



The tuna in your sandwich needs help. Because many species are being overfished driving them to the brink of collapse. Indiscriminate tuna fishing also harms other sea life. WWF is working with fishers to get smarter fishing gear in the water and leaders in the tuna industry to get more sustainable seafood in your sandwich. WWF also co-founded the Marine Stewardship Council (MSC) an independent organisation that certifies and rewards sustainable fishing. Look for the MSC's ecolabel to enjoy sustainable seafood. Help us look after the world where you live at panda.org/50

QUESTIONS: TEXT D

3.1 Account for the use of the phrase, 'SAVE THE SANDWICH' in the headline. (2)

3.2 'Because many species are being overfished driving them to the brink of collapse.'
Critically discuss how the language used in this sentence is intended to influence the reader. (3)

3.3 In your view, does the written text at the bottom of the advertisement support the visual image? Justify your response. (3)

3.4 Supply the root word of 'independent'. (1)

3.5 Provide the verb form of 'industry'. (1)

[10]

PAPER 2

TIME: 1 HOUR

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections:

SECTION A: Poetry (30)
SECTION B: Novel (25)
SECTION C: Drama (25)
4. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY
PRESCRIBED POETRY – Answer TWO questions.
UNSEEN POEM – COMPULSORY question

SECTION B: NOVEL - Answer ONE question.

SECTION C: DRAMA - Answer ONE question.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer questions ONLY on the novel and the drama you have studied.
 - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
 - If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C. Use the checklist to assist you.
6. LENGTH OF ANSWERS:
 - The essay question on Poetry should be answered in about 250–300 words.
 - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.
8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:

SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

TABLE OF CONTENTS

SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. 'Solitude'	Essay question	10	6
2. 'Poem of Return'	Contextual question	10	8
3. 'At a Funeral'	Contextual question	10	9
4. 'First Day after the war'	Contextual question	10	10
AND			
Unseen Poetry: COMPULSORY question			
5. 'Recollection'	Contextual question	10	11
SECTION B: NOVEL Answer ONE question.*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	12
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	12
8. <i>Life of Pi</i>	Essay question	25	14
9. <i>Life of Pi</i>	Contextual question	25	14
SECTION C: DRAMA Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	17
11. <i>Hamlet</i>	Contextual question	25	17
12. <i>Othello</i>	Essay question	25	21
13. <i>Othello</i>	Contextual question	25	21
14. <i>The Crucible</i>	Essay question	25	25
15. <i>The Crucible</i>	Contextual question	25	25

NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.

CHECKLIST: Use this checklist to ensure that you have answered the correct number of questions.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5	1	
B: Novel (Essay OR Contextual)	6–9	1	
C: Drama (Essay OR Contextual)	10–15	1	

NOTE: In SECTIONS B and C, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question.
You may NOT answer TWO essay questions or TWO contextual questions.

SECTION A: POETRY: PRESCRIBED POETRY

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

SOLITUDE - Ella Wheeler Wilcox

Laugh, and the world laughs with you;
Weep, and you weep alone;
For the sad old earth must borrow its mirth,
But has trouble enough of its own.
Sing, and the hills will answer;
Sigh, it is lost on the air;
The echoes bound to a joyful sound,
But shrink from voicing care.

5

Rejoice, and men will seek you;
Grieve, and they turn and go;
They want full measure of all your pleasure,
But they do not need your woe.
Be glad, and your friends are many;
Be sad, and you lose them all,—
There are none to decline your nectared wine,
But alone you must drink life's gall.

10

15

Feast, and your halls are crowded;
Fast, and the world goes by.
Succeed and give, and it helps you live,
But no man can help you die.
There is room in the halls of pleasure
For a large and lordly train,
But one by one we must all file on
Through the narrow aisles of pain.

20

"Wheeler's poem is a testimony that we are all alone in this life."

With close reference to the **diction, imagery, and tone** of the poem, discuss this statement.

Your response should take the form of a well-constructed essay of 250 – 300 words (about **ONE** page). [10]

Instructional verb	Content	Limitation

Planning: How would I tackle this? Look at the following things...

Title of poem:	On the whole:	Quotes from the poem:
First two lines in each stanza	Tone	Quotes from the poem:
Discuss imagery: Metaphors – 'nectared wine' and 'life's gall'	Imagery Happiness vs sadness	Quotes from the poem:
Stanza 3:	Tone:	
Figures of speech: Personification Alliteration	Effectiveness	Quotes from the poem:
Diction Juxtaposed ('feast')	Explain	Quotes from the poem:

PAPER 2

TABLE OF CONTENTS

SECTION A: POETRY			
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AND			
Unseen Poetry: COMPULSORY question			
5. 'African Grass'	Contextual question	10	11
SECTION B: NOVEL Answer ONE question.*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	12
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	12
8. <i>Life of Pi</i>	Essay question	25	14
9. <i>Life of Pi</i>	Contextual question	25	14
SECTION C: DRAMA Answer ONE question.*			
10. <i>Hamlet</i>	Essay question	25	17
11. <i>Hamlet</i>	Contextual question	25	17
12. <i>Othello</i>	Essay question	25	21
13. <i>Othello</i>	Contextual question	25	21
14. <i>The Crucible</i>	Essay question	25	25
15. <i>The Crucible</i>	Contextual question	25	25

NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.

SECTION A: POETRY: PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

SOLITUDE - Ella Wheeler Wilcox

Laugh, and the world laughs with you; Weep, and you weep alone; For the sad old earth must borrow its mirth, But has trouble enough of its own. Sing, and the hills will answer; Sigh, it is lost on the air; The echoes bound to a joyful sound, But shrink from voicing care.	5
Rejoice, and men will seek you; Grieve, and they turn and go; They want full measure of all your pleasure, But they do not need your woe. Be glad, and your friends are many; Be sad, and you lose them all,— There are none to decline your nectared wine, But alone you must drink life's gall.	10 15
Feast, and your halls are crowded; Fast, and the world goes by. Succeed and give, and it helps you live, But no man can help you die. There is room in the halls of pleasure For a large and lordly train, But one by one we must all file on Through the narrow aisles of pain.	20

“Wheeler’s poem is a testimony that we are all alone in this life.”

With close reference to the **diction, imagery, and tone** of the poem, discuss this statement.

Your response should take the form of a well-constructed essay of 250 – 300 words (about **ONE** page).

[10]

Poem of Return by **Jofre Rocha**

When I return from the land of exile and silence
do not bring me flowers.

Bring me rather all the dews,
tears of dawns which witnessed dramas.

Bring me the immense hunger for love 5
and the plaint of tumid sexes in star-studded night.

Bring me the long night of sleeplessness
with mothers mourning, their arms bereft of sons.

When I return from the land of exile and silence,
no, do not bring me flowers... 10

Bring me only, just this
the last wish of heroes fallen at day-break
with a wingless stone in hand
and a thread of anger snaking from their eyes.

QUESTION 2: POETRY – CONTEXTUAL QUESTIONS

- 2.1. In line 2 of the poem, Rocha uses an empathic “do not bring me flowers”. Why do you think he is so adamant about this request? (2)
- 2.2 Refer to line 1 and 10. Account for the use of the repetition of the phrase “when I return”. (2)
- 2.3 Comment on the poet's tone as expressed in line 15 “...a thread of anger snaking from their eyes.” (3)
- 2.4 Critically discuss how Rocha's wish for an unconventional return is cause for remembrance rather than celebration. (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

At a funeral by Dennis Brutus

Black, green and gold at sunset: pageantry
And stubbled graves: expectant, of eternity,
In bride's-white, nun's-white veils the nurses gush their bounty
Of red-wine cloaks, frothing the bugled dirging slopes
Salute! Then ponder all this hollow panoply. 5

For one whose gifts the mud devours, with our hopes
Oh all you frustrate ones, powers tombed in dirt,
Aborted, not by death but carrion books of birth
Arise! The brassy shout of freedom stirs our earth
Not death but death's-head tyranny scythes our ground. 10
And plots our narrow cells of pain defeat and dearth:
Better that we should die, than that we should lie down.

- 3.1. How does the use of the word "pageantry" (line 1) suggest the scene that is being described? (2)
- 3.2 Refer to line 3. Explain the use of the superlative in the word "gush their bounty". (2)
- 3.3 Refer to line 9, "Arise!"
Discuss how this single statement changes the tone of the poem. (Refer to the poem as a whole.) (3)
- 3.4 Critically discuss the effectiveness of the use of imagery in lines 11-12. "And plots our narrow cells of pain defeat and dearth:/ Better that we should die, than that we should lie down." (consider the poem as a whole). (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

Sonnet 130 by William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white, **5**
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know
That music hath a far more pleasing sound; **10**
I grant I never saw a goddess go;
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

- 4.1. Refer to line 1-2
Account for the speaker's use of a negative image in the description of his mistress. (2)
- 4.2 Suggest why the use of the word "reeks" (line 7) to describe his mistress is particularly hyperbolic? (2)
- 4.3 Discuss the effectiveness of the image "I grant I never saw a goddess go/ My mistress when she walks treads on the ground." (line 10-11) (3)
- 4.4 Critically discuss how the structure used by the poet effectively contributes to the central message of the poem. (3)

[10]

UNSEEN POETRY (COMPULSORY)
QUESTION 5: CONTEXTUAL
QUESTION

Note that the UNSEEN poem is
ALWAYS question 5!

Read the poem below and then
 answer the questions that follow.

RECOLLECTION by Shimmer Chinodya

I remember this wood only too well. I remember these crouching thorn trees (- it seems they've hardly grown ever since I last saw them -) And these criss-crossing bush paths Bordering a coarse crop of grass yellowed With the dust stirred up By swishing feet of children, and The wind of course. I remember too, the chirping of the timid little birds.	5
I remember how we used to run barefootUnder these thorn trees. Three brothers with feet full of thorns - Bird-shooting we were, with rough made little catapultsThat exploded into our own faces. And pockets full of jingling stones picked up somewhere. Between us we shot down one bird in a year.	10 15
I remember the big sign that said Something about people not being allowed in -And we, heedless, half ignorant prowlers Made the wood our hunting-ground And birds and bitter little berries our prey.	20
I remember it only too well... I remember even more now, how young we were then And how this scrub bush Growing patched and ungreen - a short walk From the township's street of grim houses Satisfied our boyish dreams.	25

- 5.1. Refer to lines 1-9
 What impression of the landscape is created in stanza 1? (2)
 - 5.2 Refer to line 15. Explain how the use of the word "jingling" (line 15) contributesto
 the mood of the second stanza. (2)
 - 5.3 Comment on the effectiveness of the connotations of the words: "prowlers"
 (line19) and "prey" (line 21) in the context of the poem. (3)
 - 5.4 Refer to lines 22-27. "I remember it only too well"
 Critically discuss how these lines reveal the central idea of the poem. (3)
- [10]

PAPER 2

TIME: 1 HOUR

NOVEL, DRAMA

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

The Picture of Dorian Gray highlights that living without boundaries is dangerous to oneself and others.

Critically discuss this statement with close reference to the novel.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT A

'How long will you like me? Till I have my first wrinkle, I suppose. I know, now, that when one loses one's good looks, whatever they may be, one loses everything. Your picture taught me that. Lord Henry Wotton is perfectly right. Youth is the only thing worth having. When I find that I am growing old, I shall kill myself.'

Hallward turned pale, and caught his hand. 'Dorian! Dorian!' he cried, 'don't talk like that. I have never had such a friend as you, and I shall never have such another. You are not jealous of material things, are you? – you who are finer than any of them!' 5

'I am jealous of everything whose beauty does not die. I am jealous of the portrait you have painted of me. Why should it keep what I must lose? Every moment that passes takes something from me, and gives something to it. Oh, if it were only the other way! If the picture could change, and I could be always what I am now! Why did you paint it? It will mock me some day – mock me horribly!' The hot tears welled into his eyes; he tore his hand away and, flinging himself on the divan, he buried his face in the cushions, as though he was praying. 10

'This is your doing, Harry,' said the painter bitterly. 15

Lord Henry shrugged his shoulders. 'It is the real Dorian Gray – that is all.'

[Chapter 2]

7.1 Place the above extract in context.

(3)

- 7.2 Refer to lines 1–2: 'I know, now, ... one loses everything.'
What does this comment tell the reader about Victorian society? (2)
- 7.3 Refer to line 16: 'Lord Henry shrugged his shoulders.'
Explain what this gesture implies about Lord Henry. (3)
- 7.4 Refer to line 15: '"This is your doing, Harry," said the painter bitterly.'
Based on your knowledge of the novel as a whole, critically discuss whether Lord Henry is responsible for Dorian's lifestyle choices. (3)

AND

EXTRACT B

Yes: it had been merely fancy. Sibyl Vane's brother had not come back to kill him. He had sailed away in his ship to founder in some winter sea. From him, at any rate, he was safe. Why, the man did not know who he was, could not know who he was. The mask of youth had saved him.

And yet if it had been merely an illusion, how terrible it was to think that conscience could raise such fearful phantoms, and give them visible form, and make them move before one! What sort of life would his be if, day and night, shadows of his crime were to peer at him from silent corners, to mock him from secret places, to whisper in his ear as he sat at the feast, to wake him with icy fingers as he lay asleep! As the thought crept through his brain, he grew pale with terror, and the air seemed to him to have become suddenly colder. Oh! in what a wild hour of madness he had killed his friend! How ghastly the mere memory of the scene! He saw it all again. Each hideous detail came back to him with added horror. Out of the black cave of Time, terrible and swathed in scarlet, rose the image of his sin. When Lord Henry came in at six o'clock, he found him crying as one whose heart would break. 5 10 15

It was not till the third day that he ventured to go out. There was something in the clear, pine-scented air of that winter morning that seemed to bring him back his joyousness and his ardour for life.

[Chapter 18]

- 7.5 Refer to line 1: 'it had been merely fancy.'
Briefly describe the events that led to Dorian having these thoughts. (3)
- 7.6 Explain how the 'mask of youth' (line 4) saved Dorian in this context. (3)
- 7.7 Refer to lines 14–15: 'When Lord Henry ... heart would break.'
Discuss Dorian's state of mind at this point in the novel. (2)
- 7.8 Refer to lines 13–14: 'Out of the ... of his sin.'
Comment on the significance of Time being dressed in scarlet in this context. (3)
- 7.9 Drawing on your knowledge of the novel as a whole, critically discuss the impact that the principles of aestheticism have on Dorian. (3)

[25]

LIFE OF PI – Yann Martel

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

QUESTION 8: LIFE OF PI – ESSAY QUESTION

The unpleasant experiences endured by Pi throughout his life are valuable to him.

Critically discuss the extent to which you agree with this statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT C

The ship sank. It made a sound like a monstrous metallic burp. Things bubbled at the surface and then vanished. Everything was screaming: the sea, the wind, my heart.
From the lifeboat I saw something in the water.
I cried, 'Richard Parker, is that you? It's so hard to see. Oh, that this rain would stop!
Richard Parker? Richard Parker? Yes, it is you!' 5
I could see his head. He was struggling to stay at the surface of the water.
'Jesus, Mary, Muhammad and Vishnu, how good to see you, Richard Parker! Don't give up, please. Come to the lifeboat. Do you hear this whistle? **TREEEEEE! TREEEEEE! TREEEEEE!** You heard right. Swim, swim! You're a strong swimmer. It's not a hundred feet.' 10
He had seen me. He looked panic-stricken. He started swimming my way. The water about him was shifting wildly. He looked small and helpless.
...
'What are you doing, Richard Parker? Don't you love life? Keep swimming then! **TREEEEEE! TREEEEEE! TREEEEEE!** Kick with your legs. Kick! Kick! Kick!'
He stirred in the water and made to swim. 15
'And what of my extended family – birds, beasts and reptiles? They too have drowned. Every single thing I value in life has been destroyed.'
[Chapter 37]

- 9.1 Account for Pi's reaction to seeing Richard Parker in the water. (3)
- 9.2 Refer to line 16: 'And what of ... too have drowned.'
Discuss the impression of Pi created in this line. (3)
- 9.3 Refer to line 2: 'Everything was screaming: the sea, the wind, my heart.'
Comment on the effectiveness of this image in this context. (3)
- 9.4 Refer to line 7: 'Jesus, Mary, Muhammad and Vishnu'.
Based on your knowledge of the novel as a whole, discuss the significance of this reference. (3)

AND

EXTRACT D

Richard Parker once again hesitated for hours before jumping off the boat. When he did, mid-morning, as soon as he landed on the shore he jumped back and half fell in the water and seemed very tense. He hissed and clawed the air with a paw. It was curious. I had no idea what he was doing. His anxiety passed, and noticeably surer-footed than the previous day, he disappeared another time over the ridge. 5

...

The next day, after another restful night on the boat – to which, once again, Richard Parker had returned – I was able to walk. Falling half a dozen times, I managed to reach the tree. I could feel my strength increasing by the hour. With the gaff I reached up and pulled down a branch from the tree. I plucked off some leaves. They were soft and unwaxed, but they tasted bitter. Richard Parker was attached to his den on the lifeboat – that was my explanation for why he had returned another night. 10

I saw him coming back that evening, as the sun was setting. I had retethered the lifeboat to the buried oar. I was at the bow, checking that the rope was properly secured to the stem. He appeared all of a sudden. At first I didn't recognise him. This magnificent animal bursting over the ridge at full gallop couldn't possibly be the same listless, bedraggled tiger who was my companion in misfortune? But it was. It was Richard Parker and he was coming my way at high speed. He looked purposeful. His powerful neck rose above his lowered head. His coat and his muscles shook at every step. I could hear the drumming of his heavy body against the ground. 15

I have read that there are two fears that cannot be trained out of us: the startle reaction upon hearing an unexpected noise, and vertigo. I would like to add a third, to wit, the rapid and direct approach of a known killer. 20

[Chapter 92]

- 9.5 Place this extract in context. (3)
- 9.6 Refer to lines 1–3: 'Richard Parker once ... with a paw.'
Discuss how Richard Parker's behaviour in these lines foreshadows Pi's realisation about the island, later in the novel. (3)
- 9.7 Refer to lines 21–22: 'I would like ... a known killer.'
Taking into consideration the whole novel, critically discuss how Pi manages his fear of Richard Parker. (3)
- 9.8 Were it not for Richard Parker, Pi would not have survived his ordeal at sea.
Do you agree with this statement? Justify your response. (4)

[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer ONLY on the play you have studied.

HAMLET – William Shakespeare

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: *HAMLET* – ESSAY QUESTION

In *Hamlet*, the relationships between children and their parents influence the outcome of the play.

Critically discuss the validity of the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT E

CLAUDIUS

Though yet of Hamlet our dear brother's death
The memory be green, and that it us befitted
To bear our hearts in grief, and our whole kingdom
To be contracted in one brow of woe,
Yet so far hath discretion fought with nature, That we
with wisest sorrow think on him, Together with
remembrance of ourselves.

5

Therefore our sometime sister, now our queen,
Th'imperial jointress to this warlike state,
Have we as 'twere with a defeated joy,
With an auspicious, and a dropping eye,
With mirth in funeral, and with dirge in marriage,
In equal scale weighing delight and dole,
Taken to wife. Nor have we herein barred

10

Your better wisdoms, which have freely gone With this
affair along. For all, our thanks.

15

Now follows that you know: young Fortinbras,
Holding a weak supposal of our worth,

Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleaguéd with this dream of his advantage,

20

He hath not failed to pester us with message
Importing the surrender of those lands Lost by
his father, with all bonds of law, To our most
valiant brother.

25

...

All but Hamlet off

HAMLET

O, that this too too sullied flesh would melt, Thaw and
resolve itself into a dew!

Or that the Everlasting had not fixed

His canon 'gainst self-slaughter! O God, God,

How weary, stale, flat, and unprofitable Seem to
me all the uses of this world!

Fie on't! ah fie! 'tis an unweeded garden

That grows to seed, things rank and gross in nature Possess it
merely.

30

[Act 1, Scene 2]

- 11.1 Place this extract in context. (3)
- 11.2 Refer to lines 1–4: 'Though yet of ... brow of woe'.
Explain the irony of Claudius's words in these lines. (2)
- 11.3 Refer to lines 17–25: 'young Fortinbras, Holding ... most valiant brother.'
Based on your knowledge of the play as a whole, discuss how Fortinbras and
Hamlet differ in their attitudes toward avenging their fathers' deaths. (3)
- 11.4 Refer to lines 27–32: 'O, that this ... of this world!'
Discuss Hamlet's state of mind at this point in the play. (3)
- 11.5 Refer to lines 33–35: ' 'tis an unweeded ... Possess it merely.'
Comment on the state of Denmark with reference to the above image. (3)

AND

EXTRACT F

CLAUDIUS		
I have sent to seek him, and to find the body.		
How dangerous is it that this man goes loose!		
Yet must not we put the strong law on him.		
He's loved of the distracted multitude,		5
Who like not in their judgement but their eyes,		
And where 'tis so, th'offender's scourge is weighed		
But never the offence. To bear all smooth and even,		
This sudden sending him away must seem		
Deliberate pause. Diseases desperate grown		
By desperate appliance are relieved, Or not		10
at all.		
<i>Enter Rosencrantz, Guildenstern and others</i>		
How now! What hath befallen?		
ROSENCRANTZ		
Where the dead body is bestowed, my		
lord, We cannot get from him.		
CLAUDIUS		
But where is he?		15
ROSENCRANTZ		
Without, my lord, guarded, to know your pleasure.		
CLAUDIUS		
Bring him before us.		
ROSENCRANTZ		
Ho Guildenstern! Bring in the lord.		
<i>Enter Hamlet and Guildenstern</i>		
CLAUDIUS		
Now, Hamlet, where's Polonius?		
...		
<i>Attendants off</i>		
CLAUDIUS		
Hamlet, this deed, for thine especial safety,		20
Which we do tender, as we dearly grieve		
For that which thou hast done, must send thee hence With		
fiery quickness. Therefore prepare thyself.		
The bark is ready, and the wind at help,		
Th'associates tend, and every thing is bent For		25
England.		
HAMLET		
For England.		
CLAUDIUS		
Ay, Hamlet.		
HAMLET		
Good.		
CLAUDIUS		
So is it if thou knew'st our purposes.		30
HAMLET		

I see a cherub that sees them. But, come, for England! (<i>He bows</i>) Farewell, dear mother. CLAUDIUS Thy loving father, Hamlet. HAMLET My mother–father and mother is man and wife, man and wife is one flesh, and so my mother. (<i>He turns to his guard</i>) Come, for England! [Act 4, Scene 3]	35
--	----

- 11.6 Refer to lines 9–11: 'Diseases desperate grown ... not at all.'
What do these lines reveal about Claudius's attitude toward Hamlet? (2)
- 11.7 Refer to lines 14–17: 'Where the dead ... know your pleasure.'
Using these lines as a starting point, comment on the nature of Rosencrantz and Guildenstern's friendship with Hamlet. (3)
- 11.8 Refer to lines 37–38: 'My mother–father ... so my mother.'
If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 11.9 Refer to line 2: 'How dangerous is it that this man goes loose!'
Is Claudius's assessment of Hamlet accurate? Justify your response by drawing on your knowledge of the play as a whole. (3)

[25]

OTHELLO – William Shakespeare

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: OTHELLO – ESSAY QUESTION

In *Othello*, the relationships between husbands and their wives influence the outcome of the play.

Critically discuss the validity of the above statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT G

OTHELLO

Most potent, grave and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her.
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech
And little blessed with the set phrase of peace,
For since these arms of mine had seven years' pith
Till now some nine moons wasted, they have used
Their dearest action in the tented field,
And little of this great world can I speak
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love—what drugs, what charms,
What conjuration and what mighty magic
(For such proceedings am I charged withal)
I won his daughter.

5

10

15

BRABANTIO

A maiden never bold of spirit,
So still and quiet, that her motion
Blushed at herself—and she, in spite of nature,
Of years, of country, credit, everything,
To fall in love with what she feared to look on?
It is a judgement maimed and most imperfect
That will confess perfection so could err
Against all rules of nature, and must be driven
To find out practices of cunning hell
Why this should be. I therefore vouch again
That with some mixtures powerful o'er the blood,
Or with some dram conjured to this effect, He
wrought upon her.

20

25

30

DUKE

To vouch this is no proof
Without more wider and more overt test
Than these thin habits and poor likelihoods
Of modern seeming do prefer against him.

35

[Act 1, Scene 3]

- 13.1 Briefly describe the circumstances that have led to this confrontation between Othello and Brabantio. (2)
- 13.2 Refer to lines 25–32: 'It is a judgement ... wrought upon her.'
Discuss Brabantio's prejudice with reference to the diction in these lines. (3)
- 13.3 Refer to lines 20–24: 'A maiden never ... to look on?'
Is the portrayal of Desdemona in these lines consistent with how she presents herself before the Duke? Justify your response. (3)
- 13.4 Refer to lines 33–36: 'To vouch this ... prefer against him.'
Comment on what the Duke's words convey about the law in Venice. (3)

AND

EXTRACT H

OTHELLO	
Look here, Iago–	
All my fond love thus do I blow to heaven ... 'Tis gone.	
Arise, black vengeance, from thy hollow cell!	
Yield up, O love, thy crown and hearted throne To tyrannous hate! Swell, bosom, with thy fraught, For 'tis of aspics' tongues!	5
IAGO	
Pray be content.	
OTHELLO	
O, blood, Iago, blood!	
IAGO	
Patience, I say. Your mind perhaps may change.	
OTHELLO	10
Never, Iago. Like to the Pontic sea,	
Whose icy current and compulsive course	
Ne'er feels retiring ebb, but keeps due on	
To the Propontic and the Hellespont,	
Even so my bloody thoughts with violent pace	15
Shall ne'er look back, ne'er ebb to humble love,	
Till that a capable and wide revenge	
Swallow them up. <i>(He kneels)</i> Now, by yond marble heaven,	
In the due reverence of a sacred vow I here engage my words.	20
IAGO	
Do not rise yet. <i>(He kneels)</i>	
Witness you ever-burning lights above,	
You elements that clip us round about,	
Witness that here Iago doth give up	
The excellency of his wit, hands, heart,	25
To wronged Othello's service. Let him command,	
And to obey shall be in me remorse, What bloody work so ever.	
<i>They rise</i>	
OTHELLO	
I greet thy love,	30
Not with vain thanks, but with acceptance	
bounteous, And will upon the instant put thee to't.	
Within these three days let me hear thee say That Cassio's not alive.	
IAGO	
My friend is dead; 'Tis	35
done as you request. But let her live.	
[Act 3, Scene 3]	

- 13.5 Refer to lines 1–3: 'Look here, Iago ... 'Tis gone.'
Explain how Iago has convinced Othello of Desdemona's unfaithfulness. (3)

- 13.6 Refer to line 36: 'But let her live.'
Explain the irony of Iago's words in this line. (2)
- 13.7 Refer to lines 30–34: 'I greet thy ... Cassio's not alive.'
Comment on Othello's state of mind at this point in the play. (3)
- 13.8 Refer to line 9: 'O, blood, Iago, blood!'
If you were the director of a production of *Othello*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 13.9 Refer to lines 15–20: 'Even so my ... engage my words.'
Critically discuss how these lines influence your assessment of Othello. (3)
- [25]**

THE CRUCIBLE – Arthur Miller

Answer EITHER QUESTION 14 (essay question) OR QUESTION 15 (contextual question).

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In *The Crucible*, the relationships between family members influence the outcome of the play.

Critically discuss the extent to which you agree with this statement.

[25]

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT I

PARRIS	(<i>pressed, turns on her</i>): And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?	
ABIGAIL	Uncle, we did dance; let you tell them I confessed it – and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.	
PARRIS	Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?	5
ABIGAIL	We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it. Child. Sit you down.	
PARRIS	(<i>quavering, as she sits</i>): I would never hurt Betty. I love her dearly.	10
ABIGAIL	Now look you, child, your punishment will come in its time. But if you trafficked with spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it.	
PARRIS	But we never conjured spirits.	
ABIGAIL	Then why can she not move herself since midnight? This child is desperate! (ABIGAIL <i>lowers her eyes</i>) It must come out – my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?	15
PARRIS	I have heard of it, uncle.	
ABIGAIL	There is a faction that is sworn to drive me from my pulpit.	20
PARRIS		
[Act 1]		

- 15.1 Refer to line 14: 'But we never conjured spirits.'
Why have Abigail and the girls 'conjured spirits' in the forest? (2)
- 15.2 Refer to lines 3–4: 'Uncle, we did ... I must be.'
Explain what these lines suggest about Salem society. (3)
- 15.3 Refer to line 10: 'I would never hurt Betty. I love her dearly.'
Based on your knowledge of the play as a whole, discuss whether Abigail is sincere in her love for Betty (3)
- 15.4 Refer to lines 16–20: 'It must come ... from my pulpit.'
Comment on Parris's state of mind in these lines. (3)

AND

EXTRACT J

PARRIS	He's come to overthrow this court, Your Honour!	
PROCTOR	These are my friends. Their wives are also accused –	
DANFORTH	(with a sudden briskness of manner): I judge you not, sir. I am ready to hear your evidence.	
PROCTOR	I come not to hurt the court; I only –	5
DANFORTH	(cutting him off): Marshal, go into the court and bid Judge Stoughton and Judge Sewall declare recess for one hour. And let them go to the tavern, if they will. All witnesses and prisoners are to be kept in the building.	
	Aye, sir. (Very deferentially) If I may say it, sir, I know this man all my life. It is a good man, sir.	10
HERRICK	(it is the reflection on himself he resents): I am sure of it, Marshal. (HERRICK nods, then goes out.) Now, what deposition do you have for us, Mr Proctor? And I	
DANFORTH	beg you be clear, open as the sky, and honest. (as he takes out several papers): I am no lawyer, so I'll – The pure in heart need no lawyers. Proceed as you will.	15
PROCTOR	(handing Danforth a paper): Will you read this first, sir? It's a sort of testament.	
DANFORTH	The people signing it declare their good opinion of Rebecca, and my wife, and Martha Corey. (DANFORTH looks down at the paper.)	
PROCTOR	(to enlist Danforth's sarcasm): Their good opinion! (But DANFORTH goes on reading and PROCTOR is heartened.)	20
	These are all landholding farmers, members of the church. (Delicately, trying to point out a paragraph.) If you'll notice, sir – they've known the women many	
PARRIS	years and never saw no sign they had dealings with the Devil.	
PROCTOR	PARRIS nervously moves over and reads over Danforth's shoulder.	
[Act 3]		

- 15.5 In line 2, Proctor refers to his wife's having been accused of witchcraft. Explain the circumstances that have led to Elizabeth's arrest. (3)
- 15.6 Refer to line 16: 'The pure in heart need no lawyers.' Explain why Danforth's words are ironic in the context of the play. (2)
- 15.7 Refer to line 1: 'He's come to overthrow this court, Your Honour!' Comment on Parris's attitude toward Proctor at this point in the play. (3)
- 15.8 Refer to line 5: 'I come not to hurt the court; I only –'. If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.9 Refer to lines 10–11: 'If I may ... good man, sir.' Is Herrick's assessment of Proctor accurate? Justify your response by drawing on your knowledge of the play as a whole. (3)

BRABANTIO

A maiden never bold of spirit, 20
So still and quiet, that her motion
Blushed at herself—and she, in spite of nature,
Of years, of country, credit, everything,
To fall in love with what she feared to look on?
It is a judgement maimed and most imperfect 25
That will confess perfection so could err
Against all rules of nature, and must be driven
To find out practices of cunning hell
Why this should be. I therefore vouch again
That with some mixtures powerful o'er the blood, Or 30
with some dram conjured to this effect, He wrought
upon her.

DUKE

To vouch this is no proof
Without more wider and more overt test Than 35
these thin habits and poor likelihoods Of modern
seeming do prefer against him.

[Act 1, Scene 3]

- 13.1 Briefly describe the circumstances that have led to this confrontation between Othello and Brabantio. (2)
- 13.2 Refer to lines 25–32: 'It is a judgement ... wrought upon her.'
Discuss Brabantio's prejudice with reference to the diction in these lines. (3)
- 13.3 Refer to lines 20–24: 'A maiden never ... to look on?'
Is the portrayal of Desdemona in these lines consistent with how she presents herself before the Duke? Justify your response. (3)
- 13.4 Refer to lines 33–36: 'To vouch this ... prefer against him.'
Comment on what the Duke's words convey about the law in Venice. (3)

AND

FOCUS: LETTER TO THE EDITOR

This letter is written to the editor of a newspaper or a magazine. The purpose of the letter is to reflect and highlight current issues or problems. The letter could praise, criticise or inform.



Formal letter

- A formal letter can have a range of audiences and purposes. For example, it can be a letter of complaint; a business letter; a letter of application; or a covering letter to accompany your CV.
- The tone of a formal letter must be polite and business-like. A formal register is always used.
- A formal letter has its own format. Make sure you lay out your information correctly, such as the addresses; the greeting; the subject line; and the salutation and signature at the end.



Letter to the press

- The content of this type of letter usually deals with the writer's view or opinion about a subject currently being debated in a newspaper. The purpose of it is for the writer to express his or her opinion about something, for publication in the newspaper.
- The letter is addressed to the editor of the newspaper, but the main audience of the letter is the readers of that newspaper.
- A letter to the press has its own format. Pay close attention to where you lay out information such as addresses and the subject line, and the type of greeting and salutation you use.

Learner Activity

EXERCISE: There is much debate about whether the Grade 12 final results should be published in the newspapers, or not. **Write a letter to the editor of your local newspaper expressing your views on this matter.**

Step 4: Write the final text

The diagram shows a letter to the editor with various parts highlighted and annotated. The letter text is as follows:

The Editor
City Press
Strand Street
Cape Town
7405

Sir/Madam

RE-INTRODUCTION OF DEATH PENALTY

In the Friday edition of your newspaper Dr F. Solomon argued strongly for the re-introduction of the death penalty. However, I do not agree with his views. I believe that the death penalty can be very dangerous for our society.

It has been proven that the death penalty does not stop criminals. Statistics show that there are no fewer murders. In addition, other statistics show that people have been executed when they were innocent. Society is then also guilty of committing murder.

My final argument has to do with our past history of violence during apartheid. Many people were hanged because they dared to fight for freedom. But did they fight for a freedom in which the cycle of violence continues? I do not think so. I urge your readers to reject this call to return to a past in which murder was a legitimate state weapon. This cannot happen!

Yours faithfully

R. Dinizulu

R. DINIZULU

46 Madisane Street
Malunga Park
Guguletu
7750
20 June 2013

Annotations and boxes:

- Correct position and format for press address:
 - Addressed to The Editor
 - No punctuation
- Correct greeting; no name added
- Subject line included
- Leave bigger spaces between paragraphs
- Correct salutation
- Signature
- Name printed under signature
- Letter writer's address at the bottom of the letter:
 - No punctuation
 - Postcode added
 - Date at the end

Features	Details of the feature	Yes	No	Don't know
Exam instructions	I understand the exam instructions for writing a letter.			
Letter topic	I understand the letter topic I have chosen.			
Letter type	I understand the features of the letter type I have chosen.			
Content, Planning, Format				
Planning	I can show evidence of planning my letter.			
Content	Each point in my plan is relevant to the topic. I will use these points in my letter.			
Purpose / audience	I understand the purpose of the letter type I have chosen. I understand the audience of the letter type I have chosen.			
Letter structure	The first paragraph of my letter. The paragraphs in the body of my letter relate to the topic. The last paragraph concludes the ideas in my letter.			
Sentences	I have not repeated sentences in my paragraphs. I have used full sentences.			
Paragraphs	My ideas link and are well-organised in paragraphs. Each paragraph contains a new idea. Ideas are not repeated. The ideas in the paragraphs link to the letter topic.			
Format	I have used the correct format for the type of letter I have chosen.			
Language, Style, Editing				
Choice of words / diction	I have chosen my words carefully to make my letter interesting. My letter has the correct register for the type of letter I have written.			
Verb tenses	I have used tenses correctly.			
Concord	My nouns and verbs are in agreement.			
Spelling	My spelling is correct.			
Punctuation	My sentences start with a capital letter and end with a punctuation mark. I have used apostrophes correctly.			