



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

ENGLISH HOME LANGUAGE: PAPER I

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 11 pages and an Insert of 7 pages (i–vii). Please check that your question paper is complete. Detach the Insert from the centre of the question paper.
 2. Answer all the questions.
 3. Read the questions carefully.
 4. Number your answers exactly as the questions are numbered.
 5. Do not write in the margin.
 6. Answers must be written in the Answer Book.
 7. It is in your own interest to write legibly and to present your work neatly.
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QUESTION 1 COMPREHENSION

Refer to **TEXT 1** on pages (i) and (ii) of the Insert, *Nelson Mandela's release and the unimagined dream*, and answer the questions below.

1.1 Refer to paragraph 1.

Suggest how 27 years in prison had tempered Nelson Mandela's approach to conflict. (2)

1.2 Refer to paragraph 2.

1.2.1 Explain what the writer implies about the government at the time in the phrase "masquerading as a legitimate government." (2)

1.2.2 Considering the effect on the reader, why does the writer refer to Winnie Mandela as "Mama Winnie Mandela" and Nelson Mandela as "Madiba"? (2)

1.3 Refer to paragraph 3.

1.3.1 Mandela was able to "carve out a shared vision of freedom for the majority of us to hold ourselves to."

What difference would the use of the verb "cut" have instead of "carve" in this context? Explain your answer. (3)

1.3.2 "He was seen as a violent terrorist and, even more worryingly for others, was seen as (god forbid) a communist!"

How does the clause "(god forbid)" in parenthesis shift the meaning and tone in the sentence? (3)

1.4 Refer to paragraph 4.

The writer shares a number of anecdotes from the day of Nelson Mandela's release. Suggest how this informs the reader's understanding of the writer's position. (3)

1.5 Refer to paragraphs 5 and 6.

Explain how the writer has intentionally shifted the focus between these paragraphs. Your answer must take into account how the shift has enriched his argument. (3)

- 1.6 Refer to the image below. The image depicts a family abandoning their home in District Six so that it could be demolished. The photograph was taken in 1956.



[Source: <<https://www.news.uct.ac.za/article/-2016-02-11-remembering-district-six>>]

With reference to **paragraphs 7, 8, 9 and 10 as well as the image**, argue how the forced removals of the residents of District Six were responsible for the building of "new prisons" on the Cape Flats. (4)

- 1.7 Refer to **paragraph 11 and the title of the article**.

Critically evaluate whether the South Africa described in paragraph 11 aligns with Nelson Mandela's 'unimagined dream' referred to in the title. (3)

[25]

QUESTION 2 SUMMARY

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

The pharmaceutical industry has lost much credibility owing to the perception that it is merely profit-driven.

Prepare a **press statement** for the *Sunday Times* in which you **aim to dispel the perception** that pharmaceutical companies are merely interested in **generating a profit** rather than authentically combatting disease.

The format of your press release could follow the guidelines below:

FOR IMMEDIATE RELEASE

Your name and organization

Phone

Email

[The body of your press release]

- Your summary must be in the form of **one** paragraph, **using no more than 90 words**.
- The title and sub-title **will not be included** in the word count.
- Your language use must be precise and in an appropriate register.
- Provide an **accurate** word count at the end of the summary.
- Use your own words. "Cutting and pasting" of information is not acceptable.

[10]

QUESTION 3 SEEN POETRY

Refer to the poems "Touch" by Hugh Lewin and "To Althea, from Prison" by Richard Lovelace and answer the questions that follow each poem.

Touch By Hugh Lewin		
When I get out I'm going to ask someone to touch me very gently please and slowly,	5	Two: paws 30 The first four years of paws every day patting paws, searching – arms up, shoes off
touch me I want to learn again how life feels.		35 legs apart – prodding paws, systematic heavy, indifferent probing away all privacy.
I've not been touched for seven years for seven years I've been untouched out of touch and I've learnt	10 15	I don't want fists and paws 40 I want to want to be touched again and to touch, I want to feel alive 45 again I want to say when I get out
to know now the meaning of untouchable.		
Untouched – not quite I can count the things that have touched me	20	Here I am please touch me. 50
One: fists At the beginning fierce mad fists beating beating	25	
till I remember screaming Don't touch me please don't touch me.		

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

- 3.1 The poet makes use of numbers ("One", "Two") in stanzas 4 and 5.
How does this contribute to our understanding of the speaker's circumstances? (2)
- 3.2 The word "touch" has been repeated numerous times throughout the poem.
Show how the poet frames different meanings of this word to suggest his yearning for freedom. (4)
- 3.3 Name and explain the poetic device used in lines 30–39. Your answer must take into consideration the impact the poetic device has on describing the emotions and experiences of the speaker at this time. (4)

- 3.4 Read the poem 'To Althea from Prison', then examine the image below and answer the question that follows.

To Althea, from Prison	
By Richard Lovelace	
When Love with unconfined wings Hovers within my gates, And my divine Althea brings To whisper at the grates;	5
When I lie tangled in her hair And fetter'd to her eye, The Gods that wanton in the air Know no such liberty.	
When flowing cups run swiftly round With no allaying Thames,	10
Our careless heads with roses crown'd, Our hearts with loyal flames; When thirsty grief in wine we steep, When healths and draughts go free –	
Fishes that tipple in the deep Know no such liberty.	15
When, like committed linnets, I With shriller throat shall sing The sweetest, mercy, majesty And glories of my King;	20
When I shall voice aloud how good He is, how great should be, Enlargéd winds, that curl the flood, Know no such liberty.	
Stone walls do not a prison make, Nor iron bars a cage; Minds innocent and quiet take That for an hermitage:	25
If I have freedom in my love And in my soul am free,	30
Angels alone, that soar above, Enjoy such liberty.	

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



[Source: <<https://www.megapixel.com/view-from-chateau-dif-prison-cell-in-the-background-marseille-france-stock-photo-63546331>>]

Both 'Touch' and 'To Althea, from Prison' were written during times when the poets were incarcerated.

Provide **evidence of imagery** from both poems that **link to the visual above**, and judge which poet finds greater hope.

(5)
[15]

QUESTION 4 UNSEEN POETRY

Refer to the poems 'Africa' by an unknown author and 'Nightsong City' by Dennis Brutus and answer the questions that follow each poem.

Africa**By Author unknown**

When you have acquired a taste for the dust,
 and the scent of our first rain,
 You're hooked for life on Africa,
 and you'll not be right again.
 Until you can watch the setting moon 5
 and hear the jackals bark,
 And know they are around you
 waiting in the dark.

When you long to see the elephants
 or hear the coucal's¹ song, 10
 When the moonrise sets your blood on fire,
 then you've been away too long.
 It is time to cut the traces loose,
 and let your heart go free,
 Beyond that far horizon 15
 where your spirit yearns to be.

Africa is waiting – come!
 Since you have touched the open sky
 And learned to love the rustling grass
 and the wild fish eagle's cry. 20
 You'll always hunger for the bush;
 for the lion's rasping roar;
 To camp at last beneath the stars
 and to be at peace once more.

[Source: <<https://www.i.pinimg.com/originals/c0/db/cf/c0dbcf967bfc0b1b3b8a190d0c9dfecf.jpg>>]

Glossary: coucal¹ – A coucal is one of about 30 species of birds in the cuckoo family.

4.1 Refer to stanza 1.

Explain the impact that the conjunction "until" (line 5) has on the reader's understanding of the poem. (2)

4.2 Consider how the mood established in the poem is enhanced by the poet's careful use of diction. (3)

4.3 Suggest how the metaphor used in line 11 enriches the sensory impact of the poem. (3)

4.4 Read the poem 'Nightsong City' below and answer the questions that follow.

Nightsong City

By Dennis Brutus

Sleep well, my love, sleep well:
the harbour lights glaze over restless docks,
police cars cockroach through the tunnel streets;

from the shanties creaking iron-sheets
violence like a bug-infested rag is tossed
and fear is immanent as sound in the wind-swung bell;

the long day's anger pants from sand and rocks;
but for this breathing night at least,
my land, my love, sleep well.

5

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

Consider the use of imagery in stanza 2 and explain how it enhances the atmosphere described in the poem.

(3)

4.5 Both poems convey powerful messages but from very different perspectives. Discuss how **each poet** has used a specific style to convey his or her message.

(4)

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QUESTION 5 VISUAL AND CRITICAL LITERACY

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

5.1 Refer to TEXT 3.

5.1.1 Consider the use of the contraction "don't" in the slogan. Judge whether or not it would have been more effective to have used the words "do not" instead. Motivate your answer. (3)

5.1.2 Identify the stylistic device used in "Can you?" In what way does it enhance the reader's engagement with the advertisement? (3)

5.1.3 To what extent can this advertisement be considered **vegan propaganda**?

Justify your response with reference to both the **visual and textual elements** of the advertisement. (4)

5.2 Refer to TEXT 4.

5.2.1 Evaluate how font, colour and the slogan aid in driving the message of the advertisement. (3)

5.2.2 Explain how the layout of this advertisement contributes to the manner in which it is read. (2)

5.3 Refer to TEXT 5.

Discuss how the use of irony in this text shapes the reader's opinion. (3)

5.4 Refer to TEXT 3, TEXT 4 and TEXT 5.

With reference to **both the visual and textual elements**, critically compare all three texts and suggest how the approach used to communicate with the target audience in **TEXT 5** is different from that used in **TEXT 3** and **TEXT 4**. (4)

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QUESTION 6 LANGUAGE

Refer to **TEXT 6** on page (vii) of the Insert and answer the questions below.

- 6.1 With specific reference to the heading, which word gives the reader a clue that this article originated in America? (1)
- 6.2 6.2.1 Evaluate the use of the word "Buoyant" in line 1 and discuss its impact on the reader. (2)
- 6.2.2 Suggest a synonym for "buoyant" (line 1) that would be appropriate in this context. (1)
- 6.3 Identify and correct the common error in line 2 of the body of the text, and explain the correction you have made. (2)
- 6.4 "... the Wright brothers were no longer content to merely add to the growing body of aeronautical knowledge; they were going to invent the airplane" (lines 1–3).
Explain the function of the semi-colon in the sentence above and suggest an alternative punctuation mark that could be used. (2)
- 6.5 Identify the error in line 5 and discuss why it is incorrect. (2)
- 6.6 Examine the last sentence (lines 5 and 6).
6.6.1 Rewrite this sentence in the passive voice. (1)
- 6.6.2 Explain whether the same impact would have been achieved using the active voice. (2)
- [13]**

Total: 100 marks