



NATIONAL SENIOR CERTIFICATE EXAMINATION
SUPPLEMENTARY EXAMINATION MARCH 2016

ENGLISH HOME LANGUAGE: PAPER I

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 8 pages and an Insert of 7 pages (i – vii). Please check that your question paper is complete. Detach the Insert from the centre of the question paper.
 2. Read the questions carefully.
 3. Number your answers exactly as the questions are numbered.
 4. Do not write in the margin.
 5. Answers must be written in the Answer Book.
 6. It is in your own interest to write legibly and to present your work neatly.
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QUESTION 1 COMPREHENSION

Refer to **TEXT 1** on page (i) of the Insert, *'Be a man': Towards healthier, non-violent masculinities in our country's men* and **TEXT 2** on page (ii) of the Insert and answer the questions below.

- 1.1 The writers state in **TEXT 1** that the instruction to 'be a man' is common across 'race, socio-economic class or cultural background' (paragraph 1). How do the examples used as evidence in the text support their statement? (3)
 - 1.2 How is emotive language used in paragraph 2 to demonstrate the implications of being called a 'sissy'? (2)
 - 1.3 Do you agree with the opinion in paragraph 3 that 'The three most destructive words that every man receives when he is a boy are when he is told to 'be a man''? Provide an example from your own observations or experience to support your point of view. (2)
 - 1.4 With close reference to the text, discuss whether there is sufficient evidence to link traditional views of masculinity with violence. (3)
 - 1.5 With reference to tone and diction, identify the writers' attitude to Memela (paragraphs 4 and 5). (3)
 - 1.6 How does the choice of the word 'institution' (paragraph 6) shape our perception of families in society? (2)
 - 1.7 In paragraph 7, the writers quote Priscilla Frank who uses the plural noun 'masculinities' rather than the singular. Why has she made this choice? (3)
 - 1.8 What do the writers mean by 'class and economic inequality intersect with other oppressions' (paragraph 8)? (2)
 - 1.9 Evaluate whether the writers of **TEXT 1** would find **TEXT 2** problematic. Quote from both texts to substantiate your answer. (5)
- [25]**

QUESTION 2 SUMMARY

Refer to **TEXT 3A**, **TEXT 3B** and **TEXT 3C** on pages (iii) and (iv) of the Insert.

Using **TEXT 3A**, **TEXT 3B** and **TEXT 3C**, write a summary in the form of a paragraph entitled 'Advice to procrastinators'. You must include an explanation of what procrastination is and how to overcome it.

- Your summary must be in the form of **one** paragraph, **using no more than 90 words**.
- Your language use must be accurate and in an appropriate register.
- Do not include the title provided in your word count.
- 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 '*La Figlia Che Piange*' by T.S. Eliot (1888 – 1965) and '*To the Snake*' by Denise Levertov (1923 – 1997) and answer the questions that follow each poem.

La Figlia Che Piange by T.S. Eliot (1888 – 1965)

O quam te memorem virgo

Stand on the highest pavement of the stair —
 Lean on a garden urn —
 Weave, weave the sunlight in your hair —
 Clasp your flowers to you with a pained surprise —
 Fling them to the ground and turn 5
 With a fugitive resentment in your eyes:
 But weave, weave the sunlight in your hair.

So I would have had him leave,
 So I would have had her stand and grieve,
 So he would have left 10
 As the soul leaves the body torn and bruised,
 As the mind deserts the body it has used.
 I should find
 Some way incomparably light and deft,
 Some way we both should understand, 15
 Simple and faithless as a smile and shake of the hand.

She turned away, but with the autumn weather
 Compelled my imagination many days,
 Many days and many hours:
 Her hair over her arms and her arms full of flowers. 20
 And I wonder how they should have been together!
 I should have lost a gesture and a pose.
 Sometimes these cogitations still amaze
 The troubled midnight and the noon's repose.

[Anthology: *Clusters*, Gerald de Villiers]

- 3.1 What is the intended effect of using an Italian title, rather than an English one, for the poem '*La Figlia Che Piange*'? (2)
- 3.2 How does the use of pronouns in the second stanza reveal the speaker's dual role in the events of this poem? (2)
- 3.3 How does the sentence structure in lines 8 – 16 ('so I would ... of the hand') convey the speaker's struggle for control? (3)

To the Snake by Denise Levertov (1923 – 1997)

Green Snake, when I hung you round my neck
 and stroked your cold, pulsing throat
 as you hissed to me, glinting
 arrowy gold scales, and I felt
 the weight of you on my shoulders, 5
 and the whispering silver of your dryness
 sounded close at my ears —

Green Snake — I swore to my companions that certainly
 you were harmless! But truly
 I had no certainty, and no hope, only desiring 10
 to hold you, for that joy,

 which left
 a long wake of pleasure, as the leaves moved
 and you faded into the pattern
 of grass and shadows, and I returned 15
 smiling and haunted, to a dark morning.

[Anthology: *Clusters*, Gerald de Villiers]

- 3.4 Refer to line 3 of the poem '*To the Snake*'. Why does the speaker use 'hissed **to** me' rather than the more common 'hissed **at** me' in this line? (1)
- 3.5 Identify the sound technique in lines 6 – 9 ('and the whispering ... were harmless') and explain how it conveys the speaker's mood. (2)
- 3.6 T.S. Eliot wrote: 'Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things.'
- To what extent do the poems '*La Figlia Che Piange*' and '*To the Snake*' convey Eliot's statement? Quote from both poems to support your answer. (5)
- [15]

QUESTION 4 UNSEEN POETRY

Refer to the poems '*Moon*' by Kathleen Jamie and '*My Secret*' by Christina Rossetti and answer the questions that follow each poem.

Moon by Kathleen Jamie (1962 –)	
Last night, when the moon slipped into my attic-room as an oblong of light, I sensed she'd come to commiserate.	
It was August. She travelled with a small valise of darkness, and the first few stars returning to the northern sky,	5
and my room, it seemed, had missed her. She pretended an interest in the bookcase while other objects	10
stirred, as in a rockpool, with unexpected life: strings of beads in their green bowl gleamed, the paper-crowded desk;	15
the books, too, appeared inclined to open and confess. Being sure the moon harboured some intention,	20
I waited; watched for an age her cool gaze shift first toward a flower sketch pinned on the far wall	
then glide to recline along the pinewood floor before I'd had enough. <i>Moon,</i> <i>I said, we're both scarred now.</i>	25
<i>Are they quite beyond you, the simple words of love? Say them.</i> <i>You are not my mother; with my mother, I waited unto death.</i>	30

[*The Overhaul*, (2012) Graywolf Press]

- 4.1 How is the moon characterised in the first two stanzas and why is this image appropriate? (2)
- 4.2 How does the moon's presence affect the atmosphere in the room? Quote to illustrate your answer. (3)
- 4.3 Consider lines 27 – 32 ('Moon ... unto death'). Refer to tone and sentence structure to describe the new atmosphere after line 27. (3)

My Secret by Christina Rossetti (1830 – 1894)

I tell my secret? No indeed, not I;
 Perhaps some day, who knows?
 But not today; it froze, and blows and snows,
 And you're too curious: fie!
 You want to hear it? well:
 Only my secret's mine, and I won't tell.

5

Or, after all, perhaps there's none:
 Suppose there is no secret after all,
 But only just my fun.
 Today's a nipping day, a biting day;
 In which one wants a shawl,
 A veil, a cloak, and other wraps:
 I cannot ope to everyone who taps,
 And let the draughts come whistling thro' my hall;
 Come bounding and surrounding me,
 Come buffeting, astounding me,
 Nipping and clipping thro' my wraps and all.
 I wear my mask for warmth: who ever shows
 His nose to Russian snows
 To be pecked at by every wind that blows?
 You would not peck? I thank you for good will,
 Believe, but leave the truth untested still.

10

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Spring's an expansive time: yet I don't trust
 March with its peck of dust,
 Nor April with its rainbow-crowned brief showers
 Nor even May, whose flowers
 One frost may wither thro' the sunless hours.

25

Perhaps some languid summer day,
 When drowsy birds sing less and less,
 And golden fruit is ripening to excess,
 If there's not too much sun nor too much cloud,
 And the warm wind is neither still nor loud,
 Perhaps my secret I may say,
 Or you may guess.

30

[Anthology: *Clusters*, Gerald de Villiers]

- 4.4 In the poem '*My Secret*', how does the sound enhance the meaning of lines 15 – 17 ('Come bounding ... and all')? (2)

- 4.5 Compare the ways in which the female voice is silenced in the poems '*Moon*' and '*My Secret*'. Quote from both poems to illustrate your answer. (5)

[15]

QUESTION 5

Refer to **TEXT 4**, **TEXT 5** and **TEXT 6** on pages (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 4**. This advertisement promotes a conference held by health professionals in 2008. Explain how specific visual aspects of the advertisement depict the key elements of the conference. (3)
- 5.2 How does the phrase 'setting the agenda' position the organisers and participants in relation to the topics? Explain your answer. (2)
- 5.3 Euthanasia is defined as bringing about a gentle and easy death in the case of incurable and painful disease. By considering visual and verbal details in **TEXT 4**, what would you expect the organisers' stance on euthanasia to be? (4)
- 5.4 Identify one example of American English spelling in **TEXT 4** and provide the South African English equivalent. (1)
- 5.5 How does **TEXT 5** reflect a shift in attitude towards the field of bioethics? (3)
- 5.6 Write a dictionary entry for the term 'bioethics'. Your entry must include the part of speech, a definition and an explanation of the roots of the word. (3)
- 5.7 Refer to the extract from the ethics brochure **TEXT 6**. How does the absence of personal pronouns affect the tone and intention of the document? (3)
- 5.8 5.8.1 Quote one example of the passive voice in **TEXT 6**. (1)
- 5.8.2 Explain why it is effective in this context. (2)
- 5.9 The phrase 'the right thing to do' is written in inverted commas. How does this shape our understanding of the concept? (2)
- 5.10 Refer to sentences A and B below:

A: Ethics consultation provides a facilitated forum for thoughtful exploration of how to act well and make morally good choices.

B: The ethics consultants facilitate a forum where you can thoughtfully explore how to act well and make morally good choices.

Sentence B uses subjects and finite verbs differently from Sentence A. Identify these differences and explain why a client might prefer B over A. (4)

[28]

QUESTION 6

Refer to **TEXT 7** on page (vii) of the Insert.

- 6.1 By describing the process depicted in the cartoon, explain the satire. (4)
- 6.2 Is it necessary to use a hyphen in 'censor-matic'? Explain your answer. (2)
- 6.3 What part of speech is indicated by the use of the suffix **-tion**? (1)
- [7]**

Total: 100 marks