



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

OFFICIAL LANGUAGES: HOME LANGUAGE

EXAMINATION GUIDELINES

GRADE 12

2021

These guidelines consist of 33 pages.

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1. INTRODUCTION

The Curriculum and Assessment Policy Statement (CAPS) for Official Languages: Home Language outlines the nature and purpose of the subject Official Languages: Home Language. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate (NSC) Examination in Official Languages: Home Language.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the School-Based Assessment (SBA).

These guidelines should be read in conjunction with the following policy documents (available at schools, district offices and on the website – www.education.gov.za/www.thutong.org.za):

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Official Languages: Home Language*
- *The National Protocol of Assessment: An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- *The national policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R–12*
- *Circular E16 of 2020, Circular E19 of 2018 and Circular S13 of 2013 (Literature)*

Disjunctive and Conjunctive Orthography in Languages

Disjunctive Orthography	Conjunctive Orthography	Signed Texts
English Afrikaans Sepedi Sesotho Setswana Tshivenda Xitsonga	IsiXhosa IsiNdebele IsiZulu Siswati	South African Sign Language

2. PURPOSE

The purpose of these guidelines is to standardise the setting and marking of examinations in all 12 official languages in respect of:

- Number of sections
- Lengths and types of texts
- Types and levels of questions
- Allocation of marks
- Marking guidelines/Assessment rubrics

3. PAPER 1 (LANGUAGE IN CONTEXT)

Format, structure and mark allocation of question papers

3.1 Cover page

The cover page must contain the following information:

- Subject, level and paper
- Time
- Marks
- Number of pages.

<p>.... Home Language</p> <p>Paper 1 (Language in Context)</p> <p>November/June ... (year of exam)</p> <p>Time: 2 hours</p> <p>Marks: 70</p> <p>This paper consists of ... pages.</p> <p>(SASL: This PowerPoint consists of slides)</p>
--

3.2 Instructions and information page

1. This question paper consists of THREE sections:

SECTION A: Comprehension	(30)
SECTION B: Summary	(10)
SECTION C: Language in context	(30)
2. Read ALL the instructions carefully. (SASL: Watch all signed instructions.)
3. Answer ALL the questions.
4. Start EACH section on a NEW page/in a NEW folder.
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/sign clearly and in the recording frame.

3.3 SECTION A: COMPREHENSION [30 MARKS]**HOME LANGUAGE****QUESTION 1**

- **Select TWO texts** – ONE prose/signed text and ONE visual. The visual text must be related to the prose text.

- **Reading length**

TEXT A (PROSE):

Disjunctive orthography: 700–800 words

Conjunctive orthography: 500–560 words.

Signed text: 5–8 minutes

TEXT B (VISUAL/GRAPHIC):

Do not count the words in the visual.

Can be of any genre.

Marks: minimum of 6 and a maximum of 10 marks.

Focus of questions must be on the visual information.

Test comprehension in context.

NOTE:

There will be:

- Comparative questions based on the two texts (**maximum 4 marks**)
- A maximum of TWO open-ended questions
- Only ONE multiple-choice question

Setting the comprehension questions

When setting questions the following must be considered:

- Questions must follow the sequence of the text, from lower levels of difficulty to higher levels of difficulty.
- **The cognitive demands (see CAPS section 4)**

Always start with easy questions, followed by medium and then higher-order questions.

Various types of questions will be set in such a way that **ALL** the cognitive levels are catered for in the proportions indicated in each section.

Levels 1 and 2: 40% of total for section

Level 3: 40% of total for section

Levels 4 and 5: 20% of total for section

Refer to pages 29–31 for types of questions.

- **The levels of difficulty**

Questions can be divided into different levels of difficulty within a particular cognitive level.

Points to consider

- Texts should be grade and level appropriate.
- Adapt/Edit text if necessary. Ensure that the text is coherent.
- Use standard language. Language/Expression should be appropriate in context.
- Avoid the following: contractions; slang; colloquialisms; vulgar language.
- Number paragraphs/chunks (SASL) and lines correctly.
- Written texts must be retyped.
- Acknowledge the source of a text.
- As far as possible, questions should follow the sequence of the text.
- As far as possible, lower-order questions should precede middle- and higher-order questions.
- Where applicable, questions should explicitly indicate that substantiation/motivation/justification is required.
- Characters in visual texts should be clearly identified.
- In a cartoon, pictures/frames/panels should be clearly numbered.
- Multiple-choice question: there should be four options for candidates to choose from.

Marking the comprehension

- Because the focus is on understanding, incorrect spelling/fingerspelling and language errors in responses should not be penalised unless such errors change the meaning/understanding. (Errors must still be indicated.)
- If a candidate uses words from a language other than the one being examined, disregard those words, and if the answer still makes sense, do not penalise. However, if a word from another language is used in a text and required in an answer, this will be acceptable.
- For open-ended questions, no marks should be awarded for YES/NO or I AGREE/I DISAGREE. The reason/substantiation/motivation is what should be considered.
- No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation is what should be considered.
- When one-word answers are required and the candidate gives a whole sentence, mark correct provided that the correct word is underlined/highlighted.
- When two/three facts/points are required and a range is given, mark only the first two/three.
- Accept dialectal variations.
- For multiple-choice questions, accept BOTH the letter corresponding with the correct answer AND/OR the answer written/signed out in full.

3.4 **SECTION B: SUMMARY [10 MARKS]**

QUESTION 2

Candidates will be instructed to summarise **in paragraph** form only. (SASL - point form)

The instruction to candidates to rewrite the summary in their own words must be used with circumspection.

Length of text:

Disjunctive: approximately 350 words
The summary should not exceed 90 words.

Conjunctive: 270 words
The summary should not exceed 70 words.

Signed text: 5 – 8 minutes.
The signed summary should be 2 – 4 minutes. (1/4 of the time of the text to be summarised)

NOTE: The summary text should not come from the comprehension passage.

Selecting the text and setting the summary

- The type of text chosen for the summary should afford candidates the opportunity to demonstrate ability to identify the main points/arguments from the examples which illustrate them.
- The instructions to candidates must be clear as to what is expected of them to summarise.
- **Heading/title:** Candidates should not be required to provide a heading/title.
- Candidates should be instructed to indicate the number of words used in brackets.

Setting the marking guidelines

In order to facilitate marking, the marking guidelines must be completed in both paragraph and point form. (SASL: Glossed)
Points must be placed in a table with the quotations on the one side and the 'points/own words' on the other side.

	Quotation + Glossed		Own words/Points
1		1	
2		2	
3		3	
4		4	
5		5	
6		6	
7		7	

Marking the summary

Marking is on the basis of the inclusion of valid material and the exclusion of invalid material.

The point form summary should be marked as follows:

- **Mark allocation:**
 - 7 marks for 7 points (1 mark per main point)
 - 3 marks for language
 - Total marks: 10
- **Distribution of language marks when candidate has not quoted verbatim:**
 - 1–3 points correct: award 1 mark
 - 4–5 points correct: award 2 marks
 - 6–7 points correct: award 3 marks
- **Distribution of language marks when candidate has quoted verbatim:**
 - 6 to 7 quotes: award no language mark
 - 4 to 5 quotes: award a maximum of 1 language mark
 - 2 to 3 quotes: award a maximum of 2 language marks

NOTE:

- **Word Count:**
 - Markers are required to verify the number of words used.
 - Do not deduct any marks if the candidate fails to indicate the number of words used, or if the number of words used is indicated incorrectly. If the word limit is exceeded, read up to the last sentence above the stipulated upper limit and ignore the rest of the summary.
 - SASL - If the time limit is exceeded, "read" up to the last sentence after the stipulated upper time limit and ignore the rest of the summary.

EXAMPLE

Language	Sentence/Phrase			No. of words
ENGLISH	<i>I</i>	<i>walk</i>		2
AFRIKAANS	<i>Ek</i>	<i>loop</i>		2
SEPEDI	<i>Ke</i>	<i>a</i>	<i>sepela</i>	3
SESOTHO/SETSWANA	<i>Ke</i>	<i>a</i>	<i>tsamaya</i>	3
TSHIVENDA	<i>Ndi</i>	<i>a</i>	<i>tshimbila</i>	3
XITSONGA	<i>Mina</i>	<i>ndza</i>	<i>famba</i>	3
ISIZULU/SISWATI	<i>Ngiyahamba</i>			1
ISIXHOSA	<i>Ndiyahamba</i>			1
ISINDEBELE	<i>Ngiyakhamba</i>			1
SA SIGN LANGUAGE	Not applicable			

3.5 **SECTION C: LANGUAGE STRUCTURES AND CONVENTIONS (ASSESSED IN CONTEXT) 30 MARKS**
THREE QUESTIONS, as indicated below.

Will test the following:

Vocabulary and language use
Sentence structures
Critical language awareness

QUESTION 3:

1 or 2 advertisement(s) (combination of visual and written/verbal): 10 marks
(SASL – non-verbal)

Allocation of marks (refer to CAPS):

8 marks on the following:

Persuasive techniques: Emotive language, persuasion, bias, manipulative language

How language and images reflect and shape values and attitudes, images and language that are sexist, biased, ageist, or depend on the reinforcements of stereotypes, especially in advertisements

Impact of use of font types and sizes

2 marks on the following:

Vocabulary development and language use (refer to page 23 and page 24 of the CAPS)

OR

Sentence Structures and the organisation of texts (refer to page 24 and page 25 of the CAPS)

SASL – Language structures and conventions (refer to pages 32 – 36 in the CAPS)

QUESTION 4:

1 or 2 cartoon(s) (single and/or multiple frames): 10 marks

SASL - no written text in frames

8 marks on the following:

Persuasive techniques: Emotive language, persuasion, bias, manipulative language

How language and images reflect and shape values and attitudes, images and language that are sexist, biased, ageist, or depend on the reinforcements of stereotypes

Impact of use of font types and sizes

Analysis, interpretation, evaluation and response to the cartoon or comic strip

2 marks on the following:

Vocabulary development and language use (refer to page 23 and page 24 of the CAPS)

OR

Sentence Structures and the organisation of texts (refer to page 24 and page 25 of the CAPS)

SASL – Language structures and conventions (refer to pages 32–36 in the CAPS)

NOTE: If *Vocabulary development and language use* is assessed for 2 marks in Question 3, *Sentence Structures and the organisation of texts* must be assessed in Question 4, and vice-versa

QUESTION 5:

Prose: 10 marks

SASL – signed text

Allocated as follows:

5 marks on vocabulary development and language use

5 Marks on sentence structures and the organisation of texts

Length of text:

Disjunctive: 150–200 words.

Conjunctive: 120–150 words.

Signed Text: 4 – 6 minutes

NOTE:

There will be:

- TWO open-ended/critical analysis questions in SECTION C (ONE in the advert and ONE in the cartoon). For example:
 - i) In your view ...
 - ii) Comment critically
 - iii) Critically evaluate ...
 - iv) Justify ...
- A maximum of TWO multiple-choice questions.

Setting the questions

- Questions should follow the sequence of the text.
- If possible, lower-order questions should precede middle- and higher-order questions.
- Characters and images in visual texts should be clearly identified.
- Pictures/frames/panels in cartoons should be clearly numbered
- SASL: if the advert is in a different SL, it must be translated into SASL
- The three/four components as outlined in the CAPS must be included.
- Refer to the CAPS: Section 3.2 and APPENDIX 1.

Marking SECTION C

- Spelling:
 - One-word answers must be marked correct even if the spelling is incorrect, unless the error changes the meaning of the word.
 - In full-sentence answers, incorrect spelling should be penalised if the error is in the language structure being tested.
 - Where an abbreviation is tested, the answer must be punctuated correctly
- Sentence structures must be grammatically correct and given in full sentences/ as per instruction.
- For multiple-choice questions, accept BOTH the letter corresponding with the correct answer AND/OR the answer written/signed out in full as correct.

4. PAPER 2 (LITERATURE)**4.1 Framework for setting the paper**

Teachers are to consult *Circular E39 of 2016* for details about the prescribed literature.

SASL: Teachers are to consult *Circular E16 of 2020* for details about the prescribed literature.

Format:

The paper consists of THREE sections:

SECTION A: Poetry (30 marks)

SECTION B: Novel (25 marks) **OR** Folklore (25 marks)/SASL: Longer story (25 marks)

SECTION C: Drama (25 marks)

Candidates will be required to answer a total of **FIVE** questions from **THREE** sections for 80 marks, as shown below:

4.1.1 SECTION A: POETRY: 30 MARKS**QUESTIONS 1–4: SEEN (PRESCRIBED) POEMS**

- Set on four poems as follows:
QUESTION 1: Essay question
QUESTIONS 2–4: Contextual questions
- MARKS: (10 x 2) (20)

NOTE: Candidates can answer **ANY TWO** questions.

QUESTION 5: UNSEEN POEM (NOT PRESCRIBED)

- Compulsory
- Contextual
- MARKS: 10

Length of poetry essay

Disjunctive: 250–300 words

Conjunctive: 190–240 words

SASL: 2 – 3 minutes

4.1.2 SECTION B: NOVEL/*FOLKLORE /LONGER STORY**

***(Folklore genre is applicable to African Home Languages): 25 MARKS**

**** (Longer story is applicable to South African Sign Language Home Languages): 25 MARKS**

QUESTIONS 6–11 (SASL QUESTIONS 6–9)

There is a choice between an ESSAY and a CONTEXTUAL question on each novel / longer story.

Length of essays

Disjunctive: 400–450 words

Conjunctive: 340–390 words

SASL: 8 – 10 minutes

Length of extract(s)

- ONE extract:
Disjunctive: Between 350 and 450 words
Conjunctive: Between 200 and 350 words
Signed Texts: 1 min
- TWO extracts:
Disjunctive: approximately 250 words each
Conjunctive: 175 words each
Signed Texts: 2x 30 sec

ASSESSING THE FOLKLORE

The CAPS prescribes that African Home language learners can study and be assessed on three literary genres in Paper 2 (literature): SECTION A: POETRY; SECTION B: NOVEL OR FOLKLORE; SECTION C: DRAMA. In other words, African home language learners have an option of EITHER studying a novel OR folklore in SECTION B of the question paper for literature.

The study of folklore supports one of the NCS principles: Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the constitution.

The folklore genre consists of three subgenres, namely:

Folk narratives: folk tales, fables, tall tales, fairy tales, legends, myths, urban legends

Folk poetry: praise poems, clan praises, folk songs

Folk sayings: idioms, proverbs and riddles.

The teaching and assessment of the narrative component of folklore is similar to that of a novel or short story. Its assessment of the poetic aspects should be the same as that of poetry. However, because folklore also deals with issues of culture and indigenous knowledge systems, it should be assessed from this perspective. The home language CAPS under novel/folklore states that where necessary, attempts to unravel underlying ideas, thoughts and ideologies that control the direction of the novel (narrative) as a whole should be made. In the study of the folklore narrative learners should therefore try to understand the ideologies (view of the world) of their forefathers as well as those contemporary views depicted in narratives, such as urban legends.

With regard to poetry in general, the CAPS states that all literary writers write because they have something to say—something they consider at least interesting, and usually of some importance to the cultural group for which they are writing. We study the text to support, corroborate, clarify and reveal what writers have to say to us. Folklore study and assessment should involve the unravelling of the cultural issues reflected in folk poetry. **The promotion and assessment of candidates' understanding of culture and indigenous knowledge must form part of the folklore subsection.**

The following guidelines should be used by Grade 10–12 teachers and examiners when assessing folklore:

GENERIC GUIDELINES: ESSAY AND CONTEXTUAL QUESTIONS

Examination format:

This section consists of two questions: an **essay** and a **contextual** question. Candidate should choose between an essay and a contextual question.

Scope to be covered

- Both the essay and contextual questions will include where possible, integration of a minimum of at least three of the elements embedded in these main subgenres, namely, the Folk Narratives, Folk Poetry and Folk sayings.
- In other words, the integration needs to consider at least three of the following embedded elements:
- (Folk Narratives): folk tales, fables, tall tales, fairy tales, legends, myths, urban legends.
- (Folk Poetry): praise poems, clan praises, and folk songs.
- (Folk Sayings): idioms, proverbs and riddles
- When setting the essay and contextual questions the following features of narrative and poetic genres should be taken into consideration:
 - **The literary features of the narratives:** Plot, subplot (exposition, rising action, conflict, climax, falling action/anti-climax, denouement/resolution, foreshadowing and flashback):
 - Conflict
 - Characterisation
 - Role of narrator
 - Messages and themes
 - Background, setting and relation to character and theme
 - Mood, ironic twist/ending
 - **The literary features of the poetry:**
 - Literal meaning
 - Figurative meaning
 - Tone and mood
 - Theme and message
 - Imagery
 - Literary devices, such as figures of speech/imagery, word choice (diction), sound devices, tone, rhetorical devices, emotional responses, lines, words, stanzas, rhyme, link, rhythm, punctuation, refrain, repetition, alliteration (consonance and assonance), enjambment

ESSAY QUESTION [25 MARKS]

Types and number of extracts: folk narrative, praise poems, clan praises, folk songs: maximum THREE

Number of folk sayings: depends on the question. The meaning of folk saying should be provided.

Length of essays:

Disjunctive orthography: 400–450 words

Conjunctive orthography: 340–390 words

Signed text: 3-5 minutes

Assessment tools: rubric and marking guidelines

Scope:

- Both the essay and contextual questions will include where possible, integration of a minimum of **at least three** of the elements embedded in these main subgenres, namely, the **Folk Narratives, Folk Poetry and Folk sayings.**

In other words, the integration needs to consider at *least three* of the following embedded elements:

(*Folk Narratives*): folk tales, fables, tall tales, fairy tales, legends, myths, urban legends.

(*Folk Poetry*): praise poems, clan praises, and folk songs.

(*Folk Sayings*): idioms, proverbs and riddles

Ideas for assessment:

- When setting an essay type question, examiners should look for a common thread that occurs in all the folklore subgenres and use it as the point of departure. This common thread could be related to the features (structural aspects) and/or the meaning and function of the subgenres, i.e. the underlying ideas, thoughts and ideologies. See the exemplar question below.

Exemplar essay question:

Fables (animal tales), praise poems, clan praises, folk songs, proverbs, idioms and riddles, use **metaphor** (one thing represents another thing) which is often very effective in impressing ideas upon people's minds and motivates them to take action. Discuss this and give examples from the extracts and folk sayings below. (25)

See notes on metaphor in APPENDIX E (page 28).

EXTRACTS AND FOLK SAYINGS

FABLE, FOLK TALE (human beings)

.....
.....

PRAISE POEM: TWO PRAISE POEMS

.....
.....

CLAN PRAISES

.....

FOLK SONG(S)

.....

FOLK SAYINGS:

Proverb(s):

Idiom(s):

Riddle(s):

OR

CONTEXTUAL QUESTIONS [25 MARKS]

Folk narrative question [15 marks]

Type and number of extracts: folk narratives: maximum of TWO

Number of folk sayings: depends on the requirements of the question. The meaning of folk saying should be provided.

Length of extract(s):

Disjunctive: approximately 350–450 words

Conjunctive: 200–350 words

Scope:

- Both the essay and contextual questions will include where possible, integration of a minimum of **at least three** of the elements embedded in these main subgenres, namely, the **Folk Narratives, Folk Poetry and Folk sayings**.

In other words, the integration needs to consider *at least three* of the following embedded elements:

(*Folk Narratives*): folk tales, fables, tall tales, fairy tales, legends, myths, urban legends.

(*Folk Poetry*): praise poems, clan praises, and folk songs.

(*Folk Sayings*): idioms, proverbs and riddles

Ideas for assessment:

- Questions should address the key features of folk narratives, such as plot, setting, characterisation, metaphor, theme, and message. Questions should also address how these key features affect meaning. (See introduction above) For example, examiners can ask candidates to compare and contrast different types of folk narratives, e.g. a myth and a folktale in terms of plot, characterisation, theme and message.
- Questions on theme and message should cover the interpretation of the story as well as the importance and value of folk narratives in everyday life.
- If a folk narrative has incorporated a song, this song should be attended to in respect of the meaning and significance of the song, how the features of the song affect the theme and message of the story and what it says about the culture and indigenous knowledge of the narrator and the audience (readers/listeners).
- Ask questions that will require candidates to link the folk sayings with the narratives, e.g. identify proverbs/idioms/riddles that can best describe the theme and message of the narrative.
- Riddles: Learners can be asked to create a riddle that can explain the theme and message of the story

FOLK POETRY QUESTIONS [10 MARKS]

Number of compulsory extracts: ONE praise poem

Texts used for integration: folk songs, folk sayings and clan praises. These texts should be provided. However, the number will depend on the requirements of the question.

Ideas for assessment:

- The questions could include the following:
Provide learners with folk poetry extract(s) and ask questions based on the literary features: The emphasis should be on how the poetic devices including interjections and exclamations affect the meaning of the poem and how they portray the culture of the poet and the audience (readers).
- Integrating folk sayings: Ask candidates to identify idioms/proverbs/riddles that best describe a character in a praise poem.
- The interpretation of praise poems, significance, message.
- Integrating stand-alone folk songs: Examiners can ask candidates to compare a praise poem and a folk song in terms of literary features, e.g. alliteration, refrain.

Integrating clan praises:

- Examiners can provide (a) stand-alone clan praise(s) and ask candidates to analyse the structure and effect of different types of repetition, such as parallelism, refrain, alliteration, assonance, consonance.
- If a praise poem has incorporated a clan praise candidates could be asked to explain the structure, meaning and the significance of the clan praise within the praise poem and what it says about the culture and indigenous knowledge of the narrator and the audience (readers/listeners, e.g. poem about Nelson Mandela usually incorporates his clan praise).
- Integrating riddles: Learners can be asked to create a riddle that explains the theme and message of the poem or give learners some riddles from the folklore anthology and ask them to choose one that best describes the theme of a praise poem.

4.1.3 SECTION C : DRAMA: 25 MARKS**QUESTIONS 12–15 (SASL: QUESTIONS 10 AND 11)**

There is a choice between an ESSAY and a CONTEXTUAL question on each drama.

LENGTH OF ESSAYS

Disjunctive: 400–450 words

Conjunctive: 340–390 words

SASL: 8–10 minutes

LENGTH OF EXTRACT(S)

- ONE extract:
Disjunctive: approximately 350–450 words
Conjunctive: 200–350 words
Signed Text: 2 min
- TWO extracts:
Disjunctive: approximately 250 words each
Conjunctive: 175 words each
Signed Text: 2x 1 min

NOTE: Names of speakers should not be counted as part of the extract.
Stage directions should be counted as part of the extract.

NOTE: Candidates must attempt ONE ESSAY question and ONE CONTEXTUAL question from either SECTION B or SECTION C.

Format, structure and mark allocation of the question paper

The question paper will consist of a cover page, an instruction and information page, a table of contents page, instructions for each section, the questions and a checklist.

4.2 Cover page

The cover page must contain the following information:

- Subject, level and paper
- Time
- Marks
- Number of pages/slides.

.... Home Language

Paper 2 (Literature)

November/June ... (year of exam)

Time: 2½ hours

Marks: 80

This paper consists of ... pages. (SASL number of slides)

4.3 Instructions and information

This page should contain the following information:

1. Read these instructions carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page 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/ Longer story (SASL HL): (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
SEEN POEMS – Answer **TWO** questions.
UNSEEN POEM – **COMPULSORY** question
SECTION B: NOVEL/ LONGER STORY
Answer **ONE** question.
SECTION C: DRAMA
Answer **ONE** question.
5. **CHOICE OF ANSWERS FOR SECTIONS B (NOVEL/ LONGER STORY 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 for disjunctive orthography and 190–240 words for conjunctive orthography.
SASL: The essay question on Poetry should be answered in 2-4 minutes.
 - Essay questions on the Novel / Longer story and Drama sections should be answered in 400–450 words for disjunctive orthography and 300–360 words for conjunctive orthography.
SASL – The essay question on the Longer story and Drama sections should be answered in 8 – 10 minutes.
 - 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 / in a **NEW** folder.
10. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly / sign clearly and in the recording frame.

4.4 **Table of contents**

This page will enable candidates to choose the questions they wish to answer without having to read through the entire question paper.

SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. (Title of poem)	Essay question		
2. (Title of poem)	Contextual question		
3. (Title of poem)	Contextual question		
4. (Title of poem)	Contextual question		
AND			
Unseen Poetry: COMPULSORY question			
5. (Title of poem)	Contextual question		
SECTION B: NOVEL/LONGER STORY			
Answer ONE question.*			
6. (Novel/Longer story 1 title)	Essay question		
7. (Novel/Longer story 1 title)	Contextual question		
8. (Novel/Longer story 2 title)	Essay question		
9. (Novel/Longer story 2 title)	Contextual question		
10. (Novel 3 title)	Essay question		
11. (Novel 3 title)	Contextual question		
OR			
SECTION B: FOLKLORE*			
Answer ONE question.*			
6. (Folklore title)	Essay question		
7. (Folklore title)	Contextual question		
SECTION C: DRAMA			
Answer ONE question.*			
12. (Drama 1 title) 10. SASL	Essay question		
13. (Drama 1 title) 11. SASL	Contextual question		
14. (Drama 2 title)	Essay question		
15. (Drama 2 title)	Contextual question		

***NOTE:**

In SECTIONS B and C, ONE of the questions answered must either be an ESSAY or a CONTEXTUAL question. You may NOT answer TWO essay or TWO contextual questions.

4.5 Checklist

A checklist should be provided to assist candidates to see whether they have answered the required 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/Folklore (Essay OR Contextual)	6–11	1	
SASL B: Longer Story (Essay OR Contextual)	6-9	1	
C: Drama (Essay OR Contextual)	12–15	1	
SASL C: Drama (Essay OR Contextual)	10-11	1	
NOTE: In SECTIONS B and C, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay or TWO contextual questions.			

4.6 Instructions for each section

The instructions at the beginning of each section should inform candidates of the choices they have to make and the number of questions they are required to answer.

The number of marks should serve as a guide to the length of the answer expected.

Where applicable, questions should explicitly indicate that substantiation/motivation/justification is required.

4.7 Questions

When setting questions, the following must be considered:

- **The cognitive demands**
Various types of questions will be set in such a way that **ALL** the cognitive levels are catered for in the proportions indicated in each question.

Levels 1 and 2: 40% of total for section

Level 3: 40% of total for section

Levels 4 and 5: 20% of total for section

Refer to page 29 for types of questions.

- **The levels of difficulty**
Questions can be divided into different levels of difficulty within a particular cognitive level.

Refer to page 29.

4.8 Marking guidelines

- Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. **(The candidate may not answer the essay and the contextual question on the same genre.)**
- If a candidate has answered all four questions in SECTION A (seen poems), mark only the first two.
- If a candidate has answered two contextual or two essay questions in SECTIONS B and C, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each SECTION, provided that one contextual and one essay have been answered.
- If a candidate gives two answers, where the first one is wrong and the next one is correct, mark the first answer and ignore the next.
- If answers are incorrectly numbered, mark according to the memo.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- **Essay questions:**
 - If the essay is shorter than the required word count / time limit for the signed text, do not penalise, because the candidate has already penalised him/herself. If the essay is too long, assess on merit and discuss with senior markers. **Use the assessment rubrics in APPENDIX A and APPENDIX B to assess candidates' essays.**
- **Contextual questions:**
 - If the candidate does not use inverted commas when asked to quote, do not penalise.
 - For open-ended questions, no marks should be awarded for YES/NO or I AGREE/I DISAGREE. The reason/substantiation/motivation is what should be considered.
 - No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation is what should be considered.

5. PAPER 3 (Creative Writing/Recording)**Format, structure and mark allocation of question papers**

NOTE: For additional information kindly refer to the Creative Writing Self Study Guide document available on the DBE website.

5.1 Cover page

The cover page must contain the following information:

- Subject, level, paper and year
- Time
- Marks
- Number of pages.

<p>... Home Language</p> <p>Paper 3 (Writing / Recording)</p> <p>November/June ... (year of exam)</p> <p>Marks: 100</p> <p>Time: 3 hours</p> <p>This question paper consists of ... pages. (SASL: ... slides)</p>

5.2 Instructions and information page

1. This question paper consists of TWO sections:

SECTION A: Essay	(50)
SECTION B: Transactional Text	(2 x 25) (50)
2. Answer ONE question in SECTION A and TWO questions in SECTION B.
3. Write in the language in which you are being assessed.
4. Start EACH section on a NEW page / in a NEW folder.
5. You must plan (e.g. using a mind map/diagram/flow chart/key words), edit and proofread your work. The plan must appear BEFORE the answer.
6. All planning must be clearly indicated as such. It is advisable to draw a line through all planning.
7. You are strongly advised to spend your time as follows:

SECTION A: approximately 100 minutes
SECTION B: approximately 80 (2 x 40) minutes
8. Number the answers correctly according to the numbering system used in this question paper.
9. The title/heading must NOT be included when doing a word count.
10. Write neatly and legibly / sign clearly and in the recording space.

5.3 **SECTION A: ESSAY****QUESTIONS 1.1–1.8**

Candidates will be expected to answer ONE essay question.

Length of essay:

Disjunctive orthography: 400–450 words

Conjunctive orthography: 340–390 words

SASL: 4 - 6 minutes

Types of essays to be set:

Narrative; Descriptive; Reflective; Discursive; Argumentative

NOTE: Do NOT prescribe what type of essay a candidate should write on a topic.

Number of topics to be set:

Assess EIGHT topics, of which a minimum of TWO and a maximum of THREE should be visual stimuli.

Wording of topics:

Topics should be **concise** and in a language that is **accessible** to candidates.

- Candidates are allowed to give their visual stimuli essays their own topics.
- Flexibility must be exercised with wordy statements requiring an essay response to allow candidates to write only the question number rather than rewriting the entire statement.

NOTE: It is essential that a marking guideline accompanies the assessment rubric.

Weighting and rubrics:

Essays will be assessed according to the following criteria

CRITERIA	MARKS
Content and planning (60%)	30
Language, style and editing (30%)	15
Structure (10%)	5
TOTAL	50

Use the assessment rubric (**APPENDIX C**) to assess candidates' essays.

5.4 **SECTION B: TRANSACTIONAL TEXTS****QUESTIONS 2.1–2.6:**

Candidates are required to answer TWO questions from this section.

Length of texts:

Disjunctive orthography: Approximately 180–200 words (content only)

Conjunctive orthography: Approximately 100–120 words (content only)

SASL: 2–3 minutes

Types of texts candidates will be required to write:

(Refer to the CAPS: page 82)

SASL: Friendly/informal and formal signed messages (request/complaint/thanks/congratulations/sympathy)/report (formal and informal)/review/newspaper article/magazine article/"speeches"/dialogue/interview/eulogy/vlog

SIX topics will be set from the categories indicated below.

Set a minimum of ONE and a maximum of TWO questions from Category A.

Set a minimum of ONE and a maximum of THREE questions from Category B.

Set a minimum of ONE and a maximum of THREE questions from Category C.

<p>Category A: Friendly letter/formal letter (request/application/business/complaint/sympathy/congratulations/thanks) formal/informal letter to the press/Curriculum Vitae and covering letter (asked as a combination)/e-mail SASL: Friendly/informal signed messages (to a friend / family member, e.g. sympathy, congratulations, thanks) and Formal messages (Business: requests, applications, complaints / Announcements: birth, marriage, deaths / Invitations)</p> <p>Category B: Formal report/informal report/review/newspaper article/magazine article/agenda and minutes of meeting (asked as a combination) SASL: Formal report/informal report/review/newspaper item/magazine item</p> <p>Category C: Formal speech/informal speech/dialogue/written interview/obituary SASL: Formal "speech"/informal "speech"/dialogue/ interview/eulogy</p> <p>Candidates will be expected to answer TWO questions.</p>

NOTE:

Visuals may be used only as supportive material.
 THE TYPE OF TEXT REQUIRED SHOULD BE CLEARLY INDICATED AS A HEADING.

Wording of topics:

Topics should be **concise** and in a language that is **accessible** to candidates.
 SASL: Signing should be clear and not cause any misinterpretation of the topic

Weighting and rubrics:

Texts will be assessed on the following criteria:

CRITERIA	MARKS
Content, planning and format (60%)	15
Language, style and editing (40%)	10
TOTAL	25

Use the assessment rubric (**APPENDIX D**) to assess candidates' transactional texts.

Marking the creative writing:

<p>An essay cannot be without any indication that it has been read and awarded marks accordingly. The final mark awarded on the essay must be justifiable.</p> <p>Unlike the summary where there is a very strict word limit, an essay is creative work. If an essay is flowing in terms of creativity and captivating to the reader, it becomes unfair to focus only on the length at the expense of the content. The rule of thumb is that:</p> <ul style="list-style-type: none"> • No additional penalties may be imposed as the rubric itself imposes penalties. 	
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6.1 APPENDIX A: SECTION A: RUBRIC FOR MARKING THE LITERARY ESSAY: POETRY (10 MARKS)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT	5–6	4	3	2	0–1
Interpretation of topic. Depth of argument, justification and grasp of text. 6 MARKS	-In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	-Shows understanding and has interpreted topic well. -Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem	-Fair interpretation of topic -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem	-Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	-No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
STRUCTURE AND LANGUAGE	4	3	2	1	0–1
Structure, logical flow and presentation. Language, tone and style used in the essay 4 MARKS	-Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	-Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	-Some evidence of structure -Essay lacks a well-structured flow of logic and coherence -Language errors minor; tone and style mostly appropriate	-Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style	-Poorly structured -Serious language errors and incorrect style

NOTE: If a candidate has ignored the content completely and written a creative essay instead, award a 0 mark for both Content and Structure and Language.

6.2 APPENDIX B: SECTIONS B AND C: ASSESSMENT RUBRIC FOR LITERARY ESSAY – NOVEL/FOLKLORE AND DRAMA (25 MARKS)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT	12–15	9–11	6–8	4–5	0–3
Interpretation of topic. Depth of argument, justification and grasp of text. 15 MARKS	-Outstanding response: 14–15 Excellent response: 12–13 -In-depth interpretation of topic -Range of striking arguments extensively supported from text -Excellent understanding of genre and text	-Shows understanding and has interpreted topic well -Fairly detailed response -Some sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and text evident	-Mediocre interpretation of topic; not all aspects explored in detail -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Partial understanding of genre and text	-Scant interpretation of topic; hardly any aspects explored in detail -Few points in support of topic -Very little relevant argument -Little understanding of genre and text	-Very little understanding of the topic -Weak attempt to answer the question -Arguments not convincing -Learner has not come to grips with genre or text
STRUCTURE AND LANGUAGE	8–10	6–7	4–5	2–3	0–1
Structure, logical flow and presentation. Language, tone and style used in the essay. 10 MARKS	-Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	-Clear structure and logical flow of argument -Introduction and conclusion and other paragraphs coherently organised -Logical flow of argument -Language, tone and style largely correct	-Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	-Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style -Paragraphing faulty	-Lack of planned structure impedes flow of argument -Language errors and incorrect style make this an unsuccessful piece of writing -Inappropriate tone and style -Paragraphing faulty
MARK RANGE	20–25	15–19	10–14	5–9	0–4

- There must not be more than two categories' variation between the Structure and Language mark and the Content mark.
- A creative response must be awarded 0 for Content and 0 for Language and Structure.

6.3 APPENDIX C: ASSESSMENT RUBRIC FOR ESSAY – HOME LANGUAGE (50 MARKS)

NOTE:

- Always use the rubric when marking the creative essay (Paper 3, SECTION A).
- Marks from 0–50 have been divided into FIVE major level descriptors.
- In the Content, Language and Style criteria, each of the five level descriptors is divided into an upper- and a lower-level subcategory with the applicable mark range and descriptors.
- Structure is not affected by the upper-level and lower-level division.

Criteria		Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT & PLANNING (Response and ideas) Organisation of ideas for planning; Awareness of purpose, audience and context 30 MARKS	Upper level	28–30	22–24	16–18	10–12	4–6
		-Outstanding/Striking response beyond normal expectations -Intelligent, thought-provoking and mature ideas -Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending	-Very well-crafted response -Fully relevant and interesting ideas with evidence of maturity -Very well organised and coherent (connected), including introduction, body and conclusion/ending	-Satisfactory response -Ideas are reasonably coherent and convincing -Reasonably organised and coherent, including introduction, body and conclusion/ending	-Inconsistently coherent response -Unclear ideas and unoriginal -Little evidence of organisation and coherence	-Totally irrelevant response -Confused and unfocused ideas -Vague and repetitive -Unorganised and incoherent
	Lower level	25–27	19–21	13–15	7–9	0–3
		-Excellent response but lacks the exceptionally striking qualities of the outstanding essay -Mature and intelligent ideas -Skilfully organised and coherent (connected), including introduction, body and conclusion/ending	-Well-crafted response -Relevant and interesting ideas -Well organised and coherent (connected), including introduction, body and conclusion	-Satisfactory response but some lapses in clarity -Ideas are fairly coherent and convincing -Some degree of organisation and coherence, including introduction, body and conclusion	-Largely irrelevant response -Ideas tend to be disconnected and confusing -Hardly any evidence of organisation and coherence	-No attempt to respond to the topic -Completely irrelevant and inappropriate -Unfocused and muddled

APPENDIX C: ASSESSMENT RUBRIC FOR ESSAY – HOME LANGUAGE (50 MARKS) (continued)

Criteria		Exceptional	Skilful	Moderate	Elementary	Inadequate
LANGUAGE, STYLE AND EDITING Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling	Upper level	14–15 -Tone, register, style and vocabulary highly appropriate to purpose, audience and context -Exceptionally impressive use of language -Compelling and rhetorically effective in tone -Virtually error-free in grammar and spelling -Very skilfully crafted	11–12 -Tone, register, style and vocabulary very appropriate to purpose, audience and context -Language is effective and a consistently appropriate tone is used -Largely error-free in grammar and spelling -Very well crafted	8–9 -Tone, register, style and vocabulary appropriate to purpose, audience and context -Appropriate use of language to convey meaning -Tone is appropriate -Rhetorical devices used to enhance content	5–6 -Tone, register, style and vocabulary less appropriate to purpose, audience and context -Very basic use of language -Tone and diction are inappropriate -Very limited vocabulary	0-3 -Language incomprehensible -Tone, register, style and vocabulary not appropriate to purpose, audience and context -Vocabulary limitations so extreme as to make comprehension impossible
		15 MARKS -Language excellent and rhetorically effective in tone -Virtually error-free in grammar and spelling -Skilfully crafted	10 -Language engaging and generally effective -Appropriate and effective tone -Few errors in grammar and spelling -Well crafted	7 -Adequate use of language with some inconsistencies -Tone generally appropriate and limited use of rhetorical devices	4 -Inadequate use of language -Little or no variety in sentences -Exceptionally limited vocabulary	
STRUCTURE Features of text; Paragraph development and sentence construction	Lower level	5 -Excellent development of topic -Exceptional detail -Sentences, paragraphs exceptionally well-constructed	4 -Logical development of details -Coherent -Sentences, paragraphs logical, varied	3 -Relevant details developed -Sentences, paragraphs well-constructed -Essay still makes sense	2 -Some valid points -Sentences and paragraphs faulty -Essay still makes some sense	0–1 -Necessary points lacking -Sentences and paragraphs faulty -Essay lacks sense
		5 MARKS				

6.4 APPENDIX D: ASSESSMENT RUBRIC FOR LONGER TRANSACTIONAL TEXT HOME LANGUAGE (25 MARKS)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<p>CONTENT, PLANNING & FORMAT</p> <p>Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context</p> <p>15 MARKS</p>	<p>13–15</p> <ul style="list-style-type: none"> -Outstanding response beyond normal expectations -Intelligent and mature ideas -Extensive knowledge of features of the type of text -Writing maintains focus -Coherence in content and ideas -Highly elaborated and all details support the topic -Appropriate and accurate format 	<p>10–12</p> <ul style="list-style-type: none"> -Very good response demonstrating good knowledge of features of the type of text -Maintains focus – no digressions -Coherent in content and ideas, very well elaborated and details support topic -Appropriate format with minor inaccuracies 	<p>7–9</p> <ul style="list-style-type: none"> -Adequate response demonstrating knowledge of features of the type of text -Not completely focused – some digressions -Reasonably coherent in content and ideas -Some details support the topic -Generally appropriate format but with some inaccuracies 	<p>4–6</p> <ul style="list-style-type: none"> -Basic response demonstrating some knowledge of features of the type of text -Some focus but writing digresses -Not always coherent in content and ideas -Few details support the topic -Has vaguely applied necessary rules of format -Some critical oversights 	<p>0–3</p> <ul style="list-style-type: none"> -Response reveals no knowledge of features of the type of text -Meaning is obscure with major digressions -Not coherent in content and ideas -Very few details support the topic -Has not applied necessary rules of format
	<p>LANGUAGE, STYLE & EDITING</p> <p>Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling</p> <p>10 MARKS</p>	<p>9–10</p> <ul style="list-style-type: none"> -Tone, register, style and vocabulary highly appropriate to purpose, audience and context -Grammatically accurate and well-constructed -Virtually error-free 	<p>7–8</p> <ul style="list-style-type: none"> -Tone, register, style and vocabulary very appropriate to purpose, audience and context -Generally grammatically accurate and well-constructed -Very good vocabulary -Mostly free of errors 	<p>5–6</p> <ul style="list-style-type: none"> -Tone, register, style and vocabulary appropriate to purpose, audience and context -Some grammatical errors -Adequate vocabulary -Errors do not impede meaning 	<p>3–4</p> <ul style="list-style-type: none"> -Tone, register, style and vocabulary less appropriate to purpose, audience and context -Inaccurate grammar with numerous errors -Limited vocabulary -Meaning obscured

APPENDIX E**NOTES ON THE METAPHOR****What is a metaphor?**

1. A figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison.
2. One thing conceived as representing another; a symbol: *'Hollywood has always been an irresistible, prefabricated metaphor for the crass, the materialistic, the shallow, and the craven.'* (Neal Gabler)

Key words when dealing with metaphors: implicit comparison, symbol, representation.

An example of metaphor in a folk narrative:

When a hare overpowers/fools a lion it is **metaphorical** because it shows that a **powerful/strong person** can be overpowered or dominated by a **weak person** who uses wisdom.

Example of metaphor in praise poems:

In some praise poems characters are depicted as **lions, tigers, crocodiles**, especially when their clan praises are incorporated in the poems. This is metaphorical.

Example of a metaphor in a folk song:

Xitsonga wedding songs are originally sung to a bride who cries on her wedding day:

Song: *'melee, miyela, tshiketa ku rila u lo tilavela xiluva xa wena'*

Direct translation: *'keep quiet, keep quiet, stop crying, you have chosen your own flower'*

The word **xiluva** (flower) has been used metaphorically. It stands for your **lover** or **your husband**.

Example of metaphor in a proverb:

'Do not take coal to Witbank (Emalahleni)' is a folk saying based on a metaphor.

Taking coal to Witbank represents giving a person things he already has or what he possesses in abundance.

Example of a metaphor in clan praise:

In Sesotho when the Bakoena praise themselves, they call themselves *dikoena*. The use of the totem crocodile is metaphoric.

Example of metaphor in SASL text:

In SASL, when a signer uses the upturned claw handshape to represent the aunt as a sunflower in the poem, the flower is used metaphorically to show what the aunt's kind nature.

7. TYPES OF QUESTIONS AND COGNITIVE LEVELS

Using Barrett's Taxonomy, various types of questions will be set in such a way that ALL the cognitive levels are catered for in the proportions indicated:

Levels 1 and 2: 40% of total marks
 Level 3: 40% of total marks
 Levels 4 and 5: 20% of total marks

NOTE: See table below.

Barrett's Taxonomy

LEVEL	DESCRIPTION	QUESTION TYPES
1	Literal (information in the text)	e.g. Name the ...; List the ...; Identify the ...; Describe the ...; Relate the ...
2	Reorganisation (analysis, synthesis or organisation of information)	e.g. Summarise the main ideas ...; State the differences/ similarities ...
3	Inference (engagement with information in terms of personal experience)	e.g. Explain the main idea ...; What is the writer's intention ...; What, do you think, will be ...
4	Evaluation (judgements concerning the value or worth)	e.g. Do you think that ...; Discuss critically ...
5	Appreciation (assess the impact of the text)	e.g. Discuss your response ...; Comment on the writer's use of language ...

8. ASSESSMENT IN LANGUAGES

8.1 Cognitive levels

According to **Barrett's Taxonomy of Reading Comprehension** there are five cognitive levels. In ascending order of complexity, these are: Literal, Reorganisation, Inference, Evaluation and Appreciation. In **Bloom's Taxonomy** the following six question categories are defined: Knowledge, Comprehension, Application, Analysis, Synthesis and Evaluation.

While the overlaps in the two taxonomies are evident, the exploration of **Types of Questions** below uses the cognitive levels as outlined in **Barrett's Taxonomy**.

8.2 Types of questions

8.2.1 Contextual questions (language and literature papers):

Contextual questions are set on a variety of selected texts (in the language paper) and on extracts from the prescribed texts (in the literature paper) to assess language competency and to gauge the extent of the insight and depth of understanding espoused in the NCS CAPS. The level of complexity depends on the level at which the language is being assessed (i.e. HL, FAL or SAL).

- (a) **Literal:**
Questions that deal with information explicitly stated in the text:
- Name the things/people/places/elements ...
 - State the facts/reasons/points/ideas ...
 - Identify the reasons/persons/causes ...
 - List the points/facts/names/reasons ...
 - Describe the place/person/character ...
 - Relate the incident/episode/experience ...
- (b) **Reorganisation:**
Questions that require analysis, synthesis or organisation of information explicitly stated in the text:
- Summarise the main points/ideas/pros/cons ...
 - Group the common elements/factors ...
 - State the similarities/differences ...
 - Give an outline of ...
- (c) **Inference:**
Questions that require a candidate's engagement with information explicitly stated in the text, in terms of his/her personal experience:
- Explain the main idea ...
 - Compare the ideas/attitudes/actions ...
 - What is the writer's (or character's) intention/attitude/motivation/reason ...
 - Explain the cause/effect of ...
 - What does an action/comment/attitude (etc.) reveal about the narrator/writer/character ...?
 - How does the metaphor/simile/image affect your understanding ...?
 - What, do you think, will be the outcome/effect (etc.) of an action/situation ...?
 - True/False questions
 - Multiple-choice questions
 - Choose the correct option (from a given list)
 - Fill in the blanks (using contextual clues)
 - Questions on visual and graphic literacy

(d) Evaluation:

- These questions deal with judgements concerning value and worth. These include judgements regarding reality, credibility, facts and opinions, validity, logic and reasoning, and issues such as the desirability and acceptability of decisions and actions in terms of moral values.
- Do you think that what transpires is credible/realistic/possible ...?
- Is the writer's argument valid/logical/conclusive ...?
- Discuss/Comment critically on the action/intention/motive/attitude/suggestion/implication ...
- Do you agree with the view/statement/observation/interpretation that ...?
- In your view, is the writer/narrator/character justified in suggesting/advocating that ...? (Substantiate your response/ Give reasons for your answer.)
- Is the character's attitude/behaviour/action justifiable or acceptable to you? Give a reason for your answer.
- What does a character's actions/attitude(s)/motives ... show about him/her in the context of universal values?
- Discuss critically/Comment on the value judgements made in the text.

(e) Appreciation:

These questions are intended to assess the psychological and aesthetic impact of the text on the candidate. They focus on emotional responses to the content, identification with characters or incidents, and reactions to the writer's use of language (such as word choice and imagery).

- Discuss your response to the text/incident/situation/conflict/dilemma ...
- Do you empathise with the character? What action/decision would you have taken if you had been in the same situation?
- Discuss/Comment on the writer's use of language ...
- Discuss the effectiveness of the writer's style/introduction/conclusion/imagery/metaphors/use of poetic techniques/literary devices ...

8.2.2**The literary essay:**

- An essay question requires a sustained piece of writing of a specified length on a given topic, statement, point of view or theme.
- The literary essay requires a candidate to discuss/discuss critically a comment/statement/viewpoint on a specific text. The essay may be argumentative or discursive, and involves a candidate's personal response to and engagement with the text.

9. CONCLUSION

This Examination Guidelines document is meant to articulate the assessment aspirations espoused in the CAPS document. It is therefore not a substitute for the CAPS document which educators should teach to.

Qualitative curriculum coverage as enunciated in the CAPS cannot be over-emphasised.