NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

ENGLISH HOME LANGUAGE: PAPER I

MARKING GUIDELINES

Time: 3 hours 100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

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The Marking Guidelines are to be used in conjunction with the Generic Descriptors.

QUESTION 1 COMPREHENSION

1.1 When Nelson Mandela entered prison 27 years earlier, he was a younger, more impulsive man, a freedom fighter. The time in prison had tempered him substantially and though still vehemently passionate, he knew that restraint would win over more people than unbridled passion.

[There must be a distinction made between the passion of a younger man and the wise restraint of an older statesman. Candidates should display an understanding of the word "tempered".] (2)

1.2 1.2.1 The phrase serves to highlight the point that the apartheid government had not been chosen by all South Africans, but was rather a regime that maintained power through fear and the abuse of power. The government of the day did not represent all South Africans, but rather the white minority and was therefore not a legitimate government, therefore only masquerading as one. (2)

1.2.2 The writer refers to them as such to create a sense of familiarity. They are household names and South Africans referred to them simply as "Madiba" or "Mama Winnie" as terms of endearment and respect. The use of informal names such as these bring the people being spoken about to life and draws the reader closer to the text – it becomes a shared journey for the reader and the Mandelas.

[Reference must be made to the effect on the reader for both marks to be awarded.] (2)

1.3 1.3.1 The verb "cut" implies that the action, though deliberate, is not careful or considered, and that the outcome may be unintended. The verb "carve" implies that Mandela's vision for South Africa had been carefully crafted and that it was not a quick fix or something that took place by accident. Developing a "shared vision" was something that had to be done with sensitivity and with a clear sense of what it could look like for all South Africans and not only a select group of people. To cut something implies less care and commitment; however, to carve something implies being able to see the shape of something before it has been made.

[Candidates must engage with the verb "carve" intentionally and unpack what it implies as opposed to the verb "cut".] (3)

1.3.2 The author's tone is somewhat tongue-in-cheek/cheeky/mocking/ flippant. By placing the "(god forbid)" in parenthesis it implies mock shock and horror. He is mocking the old regime and making fun of their ideology. He is highlighting how parochial their beliefs were in their views of Madiba. (3)

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1.4 The writer positions himself as someone who looks up to Nelson Mandela and appreciates the legacy that he has left behind. A large number of the writer's audience may not have been born at the time and so he includes a few relatable moments and anecdotes to the story. This brings Nelson Mandela to life as a real human being - someone to whom people can relate. He has clearly gone to great lengths to research the story in detail and share some of the endearing anecdotes that have emerged. (3)

1.5 The writer uses the phrase "Yet today" in paragraph 6 to indicate a shift in thinking and to introduce a contrary view to that expressed in the preceding paragraph. Paragraph 5 has only reflected positive responses to Nelson Mandela's release and the hope that this had created. However, in paragraph 6 it is clear that the hope expressed in Paragraph 5 has not translated itself into reality for many and inequality still exists as a hangover from the actions of the apartheid government. The writer has enriched his argument by providing an insight into the past and the present.

[Candidates must recognise that the writer has tried to create a contrast between the hope that was, and how that has played itself out in the present. Candidates must indicate WHERE and HOW the shift has taken place, and WHY this is important in our reading of the text.] (3)

1.6 The picture depicts a family leaving their home so that it can be demolished and with it a sense of belonging and security. Homes are places where families build their lives and the forced removals robbed many families of an opportunity to continue building a stable home life in a safe environment where people could depend on the community around them ("Research has continually linked those removals with a destruction of self and place"). The continuing fallout of the forced removals is that families never recovered financially or socially and their displacement was felt at all levels. Leaving behind stable communities and the means to provide for one's family meaningfully created these "cycles of intergenerational poverty" referred to in paragraph 9. Many of those who were forced to leave District Six never recovered and entered a life devoid of opportunity, often turning to gangsterism and crime to find belonging and to make ends meet.

[Candidates must refer to the image and paragraphs 7, 8, 9 and 10 in their response. The link between what must have been a very traumatic experience and how that prison-like experience continues for the generations that came after must be made.] (4)

1.7 The South Africa described in paragraph 11 stands in stark contrast to the lived reality of many in South Africa today. The freedom for all people dreamt of by Nelson Mandela has become a dream deferred for many, and poverty and social injustices still pervade many communities. There are not many opportunities for restorative justice to be enjoyed by many of those affected by the injustices of the past, leaving them trapped in a cycle of poverty and criminal activity. (3)

[25]

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QUESTION 2 SUMMARY

Global marking, giving credit for concise and coherent sentences expressed in the candidate's own words.

Very good	Good	Average	Below average	Very weak
10	8	6½	5	3
9	7½	6	4½	2
8½	7	5½	4	1

Very Good: Candidates producing a very good summary, **which has adhered to all instructions**, will demonstrate that they can successfully select relevant information from the different parts of the texts. Candidates will expertly synthesise that information to suit the new context and fulfil the specific requirements of the summary task. **The register will be consistently appropriate to a press release**, and the summary will stand alone as a successful, cohesive text. Expression will be excellent and will demonstrate a mastery of the language. Full and coherent sentences will be used resulting in a well-crafted, stylistically superior text. A summary in this category that exceeds the word limit can be awarded a maximum of 9 marks.

Good: A candidate producing a good summary will be able to discern which aspects of the texts are relevant, and will be able to synthesise these and convey them in his/her own words. **The summary will successfully meet most of the requirements specified in the instructions.** Candidates will **use the appropriate register for a press release** and this will be well sustained throughout the summary. The expression in such summaries will demonstrate clarity that is not evident in the average summary. Full and coherent sentences will be used and will be well sustained throughout the summary. A summary in this category that exceeds the word limit can be awarded a maximum of 7 marks.

Average: A candidate producing an average summary will demonstrate an ability to discern which aspects of the texts are relevant, and will be able to put these into his/her own words most of the time. **The summary might not take into consideration the most important requirements specified in the instructions.** There may be instances of lifting or lapses that display faulty selection, the incorrect emphasis, or difficulty with synthesis. **The register will mostly be appropriate for a press release**, although minor lapses may occur. Expression will be merely competent and there may be lapses in the construction of full sentences. A summary in this category that exceeds the word limit can be awarded a maximum of 5½ marks.

Below average: A candidate producing a below average summary will demonstrate an ability – some of the time – to discern which parts of the texts are relevant, but may not be able to put this into his/her own words effectively. In some instances, large sections of the original texts will be lifted and reproduced. **It is likely that the register will not be appropriate for a press release** or that the new text will not meet the requirements of the task. Expression is likely to be flawed but will not impede understanding. A summary in this category that exceeds the word limit can be awarded a maximum of 4 marks.

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Very Weak: Summaries in this category will show extremely limited – if any – understanding of the texts. This will be evident through an inability to select appropriate parts of the texts to summarise or through excessive cutting and pasting. **Register will not be appropriate for a press release**. Expression is likely to be poor, impeding understanding.

- Stop reading from 10 words over the word count.
- Subtract 1 mark:
  - if no word count is provided, or
  - if an inexcusably inaccurate word count has been provided.

[10]

QUESTION 3 SEEN POETRY

3.1 The poet has made use of numbering to reinforce the inhumanity experienced by the speaker. "One" and "Two" counts the number of ways the poet has been touched in an unpleasant, humiliating manner. It lists the violations that the speaker experienced and the numbing effect that it may have had on him. (2)

3.2 The speaker finds himself in prison where being touched is an unpleasant, invasive experience. The speaker longs for the future when he will leave prison and be able to experience the sensation of being touched with compassion and kindness. He has not been touched in a humane, loving manner in a long time and he wishes to reconnect with the experience of being treated like a human being. He no longer wants to be "untouched" or considered "untouchable" but he wants to feel connected and "alive". Our sense of touch is what connects us tangibly to people and is an acknowledgement of presence ("Here I am/please touch me").

[Candidates must engage with various forms of the word "touch" in context and not simply provide a broad explanation.] (4)

3.3 The alliteration used in "patting paws" and "prodding paws" (credit candidates who have identified "paws" as a metaphor), as well as the repeated use of the word "paws" emphasises the act of being searched and patted down a number of times a day. Within the context of the poem, this type of touch experienced in prison was inhumane, invasive, cold contact, which made the prisoners feel non-human and robbed of their sense of self. The alliteration also emphasises the inhumane manner in which the prison guards were forced to behave as they were also "prisoners" of an inhumane system.

[Candidates must deal with the alliteration or metaphor and the emphasis that it creates. Broad responses cannot be awarded full marks. If the discussion encompasses the emotions and experiences of the speaker, then the response may be considered for full marks.] (4)

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3.4 The speakers in both poems reference things they long for outside of prison. In 'Touch' the speaker looks forward to being touched on a human level again, to be treated as someone who has value ("I want/to want to be touched/again"). The speaker in 'To Althea, from Prison' references experiences that one has outside of prison, but also speaks of the freedom that he experiences within as a result of his relationship with God and in his love for Althea ("Stone walls do not a prison make, Nor iron bars a cage;/If I have freedom in my love/And in my soul am free"). Both poets make use of images relating specifically to freedom. Lewin repeats the words "When I get out" (lines 1 and 48) and holds in his mind a hopeful image of the future. Lovelace makes reference to "unconfinéd wings" (line 1)/"Angels alone, that soar above" (line 31) and repeats the word "liberty" in the last line of each stanza. The image used links to both poems – it depicts a view of the outside world from a prison cell. It has as its focus a world beyond the confines of the cell and reinforces the hope expressed in both poems. Neither poet is confined in a prison of the mind and both make reference to the things they long for outside the walls of the literal prison they are in.

[Candidates must make a **judgement** about which poet finds **greater** hope using evidence from both poems to support their answer. Candidates who omit this part of the question can only be awarded a maximum of 4 marks.] (5)

[15]

QUESTION 4 UNSEEN POETRY

4.1 The conjunction "until" connects one's sense of wellbeing with a point in time; a time when one can return to Africa and experience the setting moon and the jackals barking all around you. It reinforces the fact that all is right with the world when one is able to connect with Africa tangibly. (2)

4.2 The mood is nostalgic and fills the reader with a sense of longing. The poet uses diction that evokes a desire in one to be in the bush. This has been achieved by using words like "hooked for life"/"spirit yearns"/"hunger". These words all imply that once you have experienced a taste of Africa, you will always want to return.

[Consider valid alternative responses.] (3)

4.3 The metaphor used in setting "your blood on fire" is a very effective way to describe one's senses being awakened and coming alive/evoking passion. It reinforces the impact that experiencing Africa's wild places has on one. This is the purpose of the poem as a whole. (3)

4.4 The use of simile in "like a bug infested rag" highlights the immediacy of violence and how easily the situation can explode – violence lies just beneath the surface like bugs under a rag./Similarly, the use of simile in "immanent as sound in the wind-swung bell" also conveys the sense that fear pervades this community and that it takes very little for the situation to become volatile. Both of these images suggest how charged the atmosphere is/that it will not take much for the tension that is very evident to transform into violence.

[Candidates must explain the effect that at least **one** of the images has on the atmosphere created by the poet to be awarded full marks.] (3)

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4.5 The unknown author of 'Africa' has employed a very conversational style to draw the reader in and invite the reader to return to Africa. The repeated use of the words "you", "your" and "you've" indicates that the reader is being addressed directly and this contributes to the conversational style of the poem. The invitation in stanza 3 ('Africa is waiting – come!) also contributes to the conversational quality of this poem. Brutus has addressed someone specific in his poem 'Nightsong City'. He expresses love for someone/the city personified ('my love') and he also makes use of vivid imagery and especially sounds to depict what was happening in South Africa during apartheid. The style employed is very personal and the diction employed is intimate when addressing the subject of the poem. He also makes reference to a place, the city, and unlike 'Africa', the setting of the poem and the sounds and images used depict the sounds and happenings in a city at night. Instead of the romantic ideal of Africa expressed in 'Africa', Brutus highlights the troubles in South Africa during the apartheid era and the unnatural separation of people of different races – even lovers.

[When referring to style, candidates may deal with diction, sentence structure and figurative language.] (4)

[15]

QUESTION 5 VISUAL AND CRITICAL LITERACY

5.1 5.1.1 The use of "Don't" creates a more informal style and will probably appeal to a wider audience. The more formal use of "Do not" may alienate a younger audience. The target audience, probably younger and more ecologically aware, would relate better to a more colloquial style of writing rather than the formal register used to communicate with an older audience. (3)

5.1.2 Rhetorical question. It forces the readers to consider their choices based on what they have read in the preceding text. It appeals to the readers' conscience and may perhaps lead them to question the humanity of the dairy industry.

[Award 1 mark for the identification of the stylistic device and 2 marks for the explanation.] (3)

5.1.3 This advertisement can definitely be considered vegan propaganda. It appeals to the reader's emotions, it is intended to shock and its purpose is to convince one that change is necessary. It is also raising awareness of a cause; to stop the consumption of dairy owing to the cruel practices used to produce it.

Textual elements: The caption "Humane milk is a myth" is highly emotive and challenges the reader's knowledge of the dairy industry. The rhetorical question used at the end of the text also enhances the propagandist nature of the advertisement. Textual elements can include:

"#ditchdairy";

"G0**VEGAN**WORLD.com" (font, colour and images created in letters can be discussed here);
"Text KIT + YOUR EMAIL to 60999 for your **FREE VEGAN GUIDE"**.
These elements must be identified and it must be explained how they have contributed to the creation of a propaganda campaign.

Visual elements: The image of the cow behind the barbed-wire fence is also emotive and conjures up images of animals in captivity. (4)

5.2 5.2.1 The purpose of the advertisement is to shock the readers and to make them feel guilty about eating meat products. By placing an image of each of the animals in their edible form on the advertisement, the advertiser is enhancing the impact of the message. The use of red font in the slogan also emphasises the cruelty of the meat industry, as it refers to blood being shed. The slogan is very effective as it makes use of the argument of choice, which is often employed in pro-life campaigns and is applying it to animals. Using a bolder font to highlight the words "personal choices" and "personal choice" draws attention to the fact that animals have no say in whether or not they will be slaughtered for food; however, people can choose not to eat them. (3)

5.2.2 The layout of the advertisement forces the reader to look at the images as well as the text. The text draws the reader's eye across the page and by placing the text next to the images of animals in their live form and as meat products, the reader is forced to engage with the message of advertisement. (2)

5.3 The irony alluded to in this advertisement is that often pro-vegan campaigns are accused of being too brash and "in-your-face" by their detractors, however, the same could be said for much of the advertising of fast-food outlets. Many of these advertisements could be considered offensive to vegans. (3)

5.4 Text 5 makes use of popular images of consumers eating meat products from their favourite outlets to attract the attention of those who would normally not be too concerned about their choices. It also critiques the attitudes of those who eat meat products as they are often the first to criticise pro-vegan campaigns for being too explicit and in-your-face. They turn the campaign on its head by trying to make the reader see the advertisement from their (a vegan) point of view. In Text 3 and Text 4 the advertisers use the shock value of the words and images in the advertisements to raise awareness of the cruelty of the dairy and meat industry. The diction used in Text 3 ("still bloody from birth"/"piteously"/ "slaughtered") and the images presented in Text 4 (the animals in their live form juxtaposed as meat to be consumed) present a fairly convincing argument for not consuming dairy or meat products. The diction and images used evoke an emotive response from the reader.

[Candidates need to refer to **both the visual and textual elements** of all three advertisements to demonstrate how their approaches differ.] (4)

[22]

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QUESTION 6 LANGUAGE

6.1 airplane (1)

6.2 6.2.1 "Buoyant" compliments the content of the article as it is a pun on the idea that aeroplanes float in the air. The word is therefore used successfully to describe to the reader the elation that the Wright brothers must have felt with the success of their glider. (2)

6.2.2 uplifted, invigorated
[Credit valid alternative synonyms in context.] (1)

6.3 split infinitive – 'to merely add'. Corrected to 'to add merely'. The infinitive is made up of "to" and the verb "add" by placing the adverb "merely" between them, splits the infinitive.

[Award marks as follows: ½ a mark for split infinitive and ½ a mark for the correction = 1. Award 1 mark for the correct explanation.] (2)

6.4 The function of the semi-colon is to balance two equally important ideas that highlight the contribution that the Wright brothers intended to make. An alternative punctuation mark could be a dash/full stop. (2)

6.5 Error of concord – "…they <u>was</u> …". It should read "they <u>were</u>". The pronoun "they" is plural and the verb "was" is singular. They therefore do not agree.

[Candidates must be able to name the error for 1 mark – error of concord. If they simply identify the error as 'was', ½ a mark may be awarded. Award 1 mark for the correct explanation.] (2)

6.6 6.6.1 The impact made on society [by them] would last forever. (1)

6.6.2 By positioning the possessive adjective "their" at the front of the sentence in the active voice, the writer is foregrounding the Wright brothers as the agent. By writing the sentence in the passive voice, their involvement is less obvious and minimises the impact they made. (2)

[13]

Total: 100 marks

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DESCRIPTORS FOR EVALUATING RESPONSES DETERMINED BY MARK ALLOCATION AND COGNITIVE SKILL

A 5-mark question that requires extended abstract thinking. The response demonstrates understanding, application, analysis, complex inference and/or synthesis, evaluation or appreciation.	
Marks	**Skills**
5	The excellent response: • is **complete and detailed**, making specific reference to more than one element of the required text(s). • **makes insightful links** between the question and the text(s). • **provides evidence** that understanding can be transferred to a new context. • **integrates all elements, making connections and demonstrating a clear understanding** of how the parts contribute to the whole.
4½–4	The very good response: • **makes specific reference** to the required text(s). • makes **accurate links** between the question and the text(s). • provides evidence that **understanding** can be **applied to familiar contexts**. • **integrates the key elements, making connections and demonstrating a clear understanding** of how the parts contribute to the whole.
3½–3	The average response: • refers to the required text(s) in a **general** way without addressing all aspects. • makes simple, **underdeveloped links** between the question and the text(s). • could be complete, without the required references or evidence. • **does not demonstrate an understanding** of the significance of the whole determined (does not clarify/establish the significance of the whole).
2½–2	The incomplete response: • refers to the text(s) in a **general** way. • is **inaccurate or simplistic**. • demonstrates **concrete thinking** and an **incomplete understanding** of the elements.
1½–0	The very partial response: • **refers to the text(s).** • does not answer the question because of a **lack of understanding**.
1–0	The inadequate response: • attempts to deal with **only one aspect** of the question, but does so very poorly. **Very limited understanding** displayed.

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A 4 mark question that requires relational thinking. Demonstrates understanding, application, analysis, complex inference or synthesis. This answer could require evaluation or appreciation.	
Marks	**Skills**
4	The excellent response: • is complete, **addressing all aspects of the question** and drawing them together accurately. • **links** all the ideas and provides the required **evidence**. • demonstrates **understanding** applied to familiar contexts. • **integrates all elements**, making connections and **demonstrating a clear understanding** of how the parts contribute to the whole.
3½–3	The good response: • shows that the **significance of each element is understood**, but an aspect of the answer is **not clearly explained**. or • addresses each element, but **does not successfully link them**. • is **not entirely convincing** and/or does not convey a clear understanding of how the parts contribute to the whole.
2½	The average response: • is **multi-structural**, **but** addresses the elements in an **incomplete or flawed way**. • **does not link elements** or **does not demonstrate an understanding** of the significance of the elements. • **omits or misunderstands** a key element.
2	The incomplete response: • is **one-dimensional**, omitting more than one element. • indicates a **flawed understanding** of the question and/or the text(s).
1½–0	The very partial response: • attempts to address aspects of the question, but indicates only **partial understanding**. • does not answer the question because of a lack of understanding.
1–0	The inadequate response: • attempts to deal with **only one aspect** of the question, but does so very poorly. **Very limited understanding** displayed.

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A 3 mark question that requires multi-structural thinking. Demonstrates understanding, application, analysis, inferential comprehension of implied and figurative meanings	
Marks	**Skills**
3	The excellent response: • **engages with all aspects** of the question and **provides** the required **evidence**. • indicates a clear understanding of the significance of each element.
2½	The good response: • is multi-structural, but **not integrated**. or • is convincing but **incomplete**. • **provides evidence** if required.
2	The average response: • is either **one-dimensional**, without sufficient **evidence**, or **is superficial and general**. • does not provide enough relevant justification. • demonstrates that the candidate understands the issue.
1½	The incomplete response: • demonstrates a **flawed or incomplete understanding** of what has been asked. • indicates an understanding of the text/s. • **attempts to use the text/s** to answer the question, but reasoning is concrete or simplistic.
1–0	The inadequate response: • indicates **only partial/limited/no understanding** of this aspect of the text/s.

A 2 mark question that requires uni-structural thinking. Demonstrates understanding and application, literal comprehension and reorganisation	
Marks	**Skills**
2	The excellent response: • is **complete and accurate**.
1½	The good response: • is **partially complete and accurate**. **or** • is **complete and mostly accurate**.
1–0	The incomplete response: • Includes only **one half of the required response or is inaccurate**.

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