



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2022

ENGLISH HOME LANGUAGE: PAPER I

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 13 pages and an Insert of 7 pages (i–vii).
 2. Please check that your question paper is complete.
 3. Detach the Insert from the centre of the question paper.
 4. Answers must be written in the Answer Book.
 5. Answer all questions in your own words unless instructed to do otherwise.
 6. Read the questions carefully.
 7. Please number your answers exactly as the questions are numbered.
 8. Do not write in the margin.
 9. Manage your time carefully and consider the mark allocation when formulating your answers.
 10. It is in your own interest to write legibly and to present your work neatly.
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QUESTION 1 COMPREHENSION

Refer to **TEXT 1** on pages (i) and (ii) of the Insert, *Why the language we use to talk about the refugee crisis matters* by Pippa Bailey, and answer the questions below.

1.1 Refer to paragraph 1.

What is the effect created by the writer's choice of a single-sentenced paragraph? Refer to specific examples from the paragraph to support your answer. (2)

1.2 Refer to paragraph 2.

Explain the writer's use of parenthesis in this paragraph. (2)

1.3 Consider paragraphs 3–7.

Discuss how the writer's use of 'Read those three examples again' (paragraph 7) reveals her attitude towards the comments made about the refugees. (2)

1.4 Refer to paragraph 6 and the extract below from 'Refugee Blues' by W.H. Auden and answer the question that follows.

Came to a public meeting; the speaker got up and said;
"If we let them in, they will steal our daily bread":
He was talking of you and me, my dear, he was talking of you and me.

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

In your view, do paragraph 6 (**TEXT 1**) and the extract from 'Refugee Blues' (above) express the same views about refugees? Motivate your response by referring to both paragraph 6 and the extract from 'Refugee Blues'. (3)

1.5 Refer to paragraph 8.

Explain what the connotations of 'army and locusts' suggests about the refugees' intentions. (2)

1.6 Consider the following from paragraph 11:

'This shift implies identity rather than action; people who migrate are no longer people, but migrants.'

Explore how the above sentence summarises what the writer is saying in paragraphs 10–11. (3)

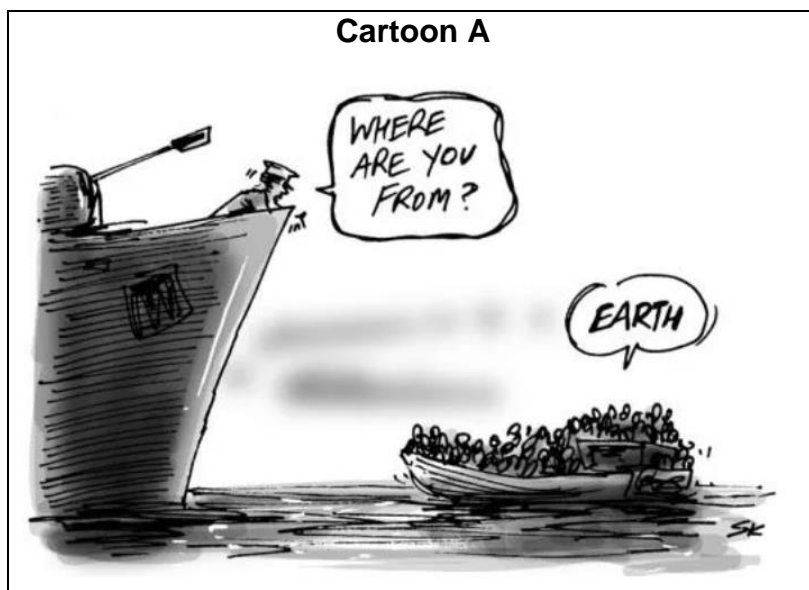
1.7 Refer to paragraphs 15–16.

Considering the content of paragraph 15, explain the significance of the writer's use of 'And yet' at the start of paragraph 16. (3)

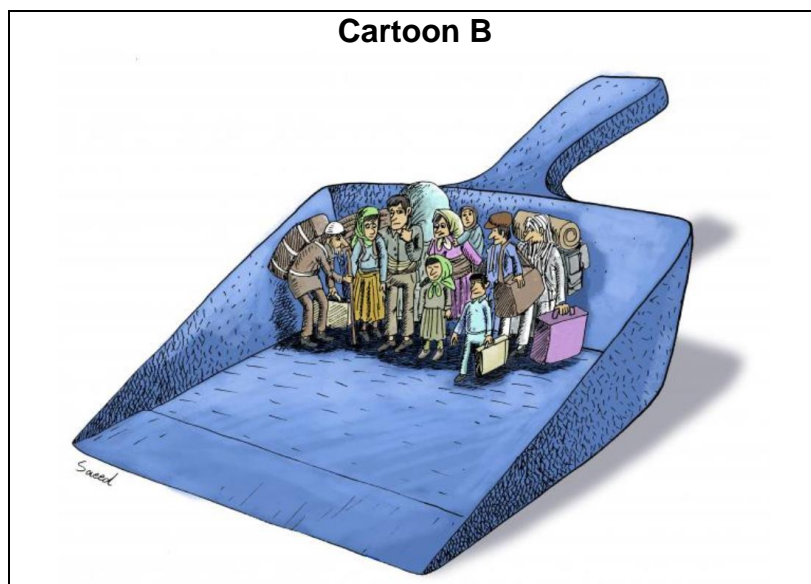
1.8 Refer to paragraph 17.

Comment on how the study mentioned in this paragraph positions the reader to accept the writer's belief that 'there is a clear link between humanising language and empathy'. (3)

1.9 Refer to **TEXT 1**, **Cartoon A** and **Cartoon B** below and then answer the question that follows.



[Source: <<https://www.indy100.com/news/the-cartoon-that-sums-up-the-world-s-migrant-crisis-7268021>>]



[Source: <<https://twitter.com/cartoonmovement/status/1380777571327963140/photo/1>>]

Critically evaluate whether **Cartoon A** or **Cartoon B** is more aligned with the writer's opinions conveyed in **TEXT 1**. Refer to specific details from both **Cartoon A**, **Cartoon B** and **TEXT 1** to support your answer.

(5)
[25]

QUESTION 2 SUMMARY

Refer to **TEXT 2** and **TEXT 3** on pages (iii–iv) of the Insert.

World Radio Day is an annual event. You have decided to request permission to involve your school in the international celebrations.

Using the article (**TEXT 2**) and the infographics (**TEXT 3**) as your primary sources, write an introductory paragraph to an **email** to be sent to your principal in which you explain the significance of radio in the South African context.

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

[10]

QUESTION 3 SEEN POETRY

Refer to the poems 'My Last Duchess' by Robert Browning and 'Ulysses' by Alfred, Lord Tennyson and answer the questions that follow each poem.

My Last Duchess

Robert Browning

| | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| That's my last Duchess painted on the wall, Looking as if she were alive. I call That piece a wonder, now: Frà Pandolf's hands Worked busily a day, and there she stands. Will't please you sit and look at her? I said | 5 |
| 'Frà Pandolf' by design, for never read Strangers like you that pictured countenance, The depth and passion of its earnest glance, But to myself they turned (since none puts by The curtain I have drawn for you, but I) | 10 |
| And seemed as they would ask me, if they durst, How such a glance came there; so, not the first Are you to turn and ask thus. Sir, 'twas not Her husband's presence only, called that spot Of joy into the Duchess' cheek: perhaps | 15 |
| Frà Pandolf chanced to say 'Her mantle laps Over my lady's wrist too much,' or 'Paint Must never hope to reproduce the faint Half-flush that dies along her throat': such stuff Was courtesy, she thought, and cause enough | 20 |
| For calling up that spot of joy. She had A heart... how shall I say? ... too soon made glad, Too easily impressed; she liked whate'er She looked on, and her looks went everywhere. Sir, 'twas all one! My favour at her breast, | 25 |
| The drooping of the daylight in the West, The bough of cherries some officious fool Broke in the orchard for her, the white mule She rode with round the terrace – all and each Would draw from her alike the approving speech, | 30 |
| Or blush, at least. She thanked men, – good; but thanked | |

| | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| Somehow ... I know not how ... as if she ranked My gift of a nine hundred years old name With anybody's gift. Who'd stoop to blame This sort of trifling? Even had you skill | 35 |
| In speech – (which I have not) – to make your will Quite clear to such an one, and say 'Just this Or that in you disgusts me; here you miss, Or there exceed the mark' – and if she let Herself be lessoned so, nor plainly set | 40 |
| Her wits to yours, forsooth, and made excuse, – E'en then would be some stooping, and I choose Never to stoop. Oh sir, she smiled, no doubt, Whene'er I passed her; but who passed without Much the same smile? This grew; I gave commands; | 45 |
| Then all smiles stopped together. There she stands As if alive. Will't please you rise? We'll meet The company below, then. I repeat, The Count your master's known munificence Is ample warrant that no just pretence | 50 |
| Of mine for dowry will be disallowed; Though his fair daughter's self, as I avowed At starting, is my object. Nay we'll go Together down, sir! Notice Neptune, tho', Taming a sea-horse, thought a rarity, | 55 |
| Which Claus of Innsbruck cast in bronze for me. | |

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

3.1 Refer to lines 1–5: 'That's my last ... look at her?'

Discuss how the pronouns in these lines position the reader to view the speaker.

(2)

3.2 Refer to lines 13–21: 'Sir, 'twas not ... that spot of joy.'

Explain how the enjambment reinforces the speaker's tone.

(2)

3.3 Refer to lines 32–43: 'as if she ... Never to stoop.'

Comment on what the poet's use of 'stoop' and 'stooping' reveals about the speaker's relationship with the Duchess.

(3)

3.4 Refer to lines 54–56: 'Notice Neptune, tho' ... bronze for me.'

Discuss how the inclusion of these lines might be of concern for the next Duchess.

(2)

AND

3.5 Refer to 'My Last Duchess' and 'Ulysses' and answer the question that follows.

Ulysses

Alfred, Lord Tennyson

| | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| It little profits that an idle king, By this still hearth, among these barren crags, Match'd with an aged wife, I mete and dole Unequal laws unto a savage race, That hoard, and sleep, and feed, and know not me. | 5 |
| I cannot rest from travel: I will drink Life to the lees: all times I have enjoy'd Greatly, have suffer'd greatly, both with those That loved me, and alone; on shore, and when Thro' scudding drifts the rainy Hyades | 10 |
| Vext the dim sea: I am become a name; For always roaming with a hungry heart Much have I seen and known; cities of men And manners, climates, councils, governments, Myself not least, but honour'd of them all; And drunk delight of battle with my peers, Far on the ringing plains of windy Troy. | 15 |
| I am a part of all that I have met; Yet all experience is an arch wherethro' Gleams that untravell'd world, whose margin fades For ever and for ever when I move. | 20 |
| How dull it is to pause, to make an end, To rust unburnish'd, not to shine in use! As tho' to breathe were life. Life piled on life Were all too little, and of one to me | 25 |
| Little remains: but every hour is saved From that eternal silence, something more, A bringer of new things; and vile it were For some three suns to store and hoard myself, And this grey spirit yearning in desire | 30 |
| To follow knowledge like a sinking star, Beyond the utmost bound of human thought. This is my son, mine own Telemachus To whom I leave the sceptre and the isle – Well-loved of me, discerning to fulfil | 35 |
| This labour, by slow prudence to make mild A rugged people, and thro' soft degrees Subdue them to the useful and the good. Most blameless is he, centred in the sphere Of common duties, decent not to fail | 40 |
| In offices of tenderness, and pay Meet adoration to my household gods, When I am gone. He works his work, I mine. | |

| | |
|---------------------------------------------------------------|----|
| There lies the port: the vessel puffs her sail: | |
| There gloom the dark broad seas. My mariners, | 45 |
| Souls that have toil'd, and wrought, and thought with me – | |
| That ever with a frolic welcome took | |
| The thunder and the sunshine, and opposed | |
| Free hearts, free foreheads – you and I are old; | 50 |
| Old age hath yet his honour and his toil; | |
| Death closes all: but something ere the end, | |
| Some work of noble note, may yet be done, | |
| Not unbecoming men that strove with Gods. | |
| The lights begin to twinkle from the rocks: | 55 |
| The long day wanes: the slow moon climbs: the deep | |
| Moans round with many voices. Come, my friends, | |
| 'Tis not too late to seek a newer world. | |
| Push off, and sitting well in order smite | |
| The sounding furrows; for my purpose holds | 60 |
| To sail beyond the sunset, and the baths | |
| Of all the western stars, until I die. | |
| It may be that the gulfs will wash us down: | |
| It may be we shall touch the Happy Isles, | |
| And see the great Achilles, whom we knew. | 65 |
| Tho' much is taken, much abides: and tho' | |
| We are not now that strength which in old days | |
| Moved earth and heaven; that which we are, we are; | |
| One equal temper of heroic hearts, | |
| Made weak by time and fate, but strong in will | 70 |
| To strive, to seek, to find, and not to yield. | |

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

Show how the title of each poem emphasises the societal norms about those who are given a voice and those who are voiceless.

(2)

- 3.6 Consider 'My Last Duchess', 'Ulysses' and the extract below and then answer the question that follows.

Dramatic monologues fictionalise an attitude that can be seen from the outside and very often the characters condemn themselves from their own mouths. The speaker in a dramatic monologue is often weak, vain, and brutal. The reader is prevented from sympathising with the protagonist and the character portrayed must be markedly simpler than first appears.

[Source: Philip Hobsbaum *The Rise of the Dramatic Monologue*]

Critically discuss whether Browning and Tennyson's choice of the dramatic monologue is similar in presenting the speakers as 'weak, vain, and brutal'. Refer to both poems to support your response.

(4)

[15]

QUESTION 4 UNSEEN POETRY

Refer to the poems 'Vuka Paphaphama' by Ruth Everson and 'Lost or Found World' by Mongane Wally Serote and answer the questions below.

Vuka Paphaphama

Ruth Everson

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| You must believe that you can rise – Vuka paphaphama! ¹ Get up! Get up! Shed yesterday's memorymuddled sheets, This is not the time for sleeping. | 5 |
| Life is flowing under the tired mattress, Beyond the dark tightnight curtains a furious sun is beating. | |
| Leave the bed heavy with old excuses and hungry hurts, This is the time for courage. Woza, Woza! ² | 10 |
| Grass is springing up between the floorboards The fear-full house is flooding away You know that you must rise: Vuka paphaphama! Get up! | |
| It is time. | 15 |

[Source: Anthology *Landscapes of Courage*, Ruth Everson]

Glossary:

¹ *Vuka paphaphama* – get up quickly

² *Woza* – come

4.1 Refer to lines 1–3: 'You must believe ... Get up!'

Discuss how the speaker's purpose is enhanced by the choice of punctuation. (2)

4.2 Refer to lines 4–7: 'Shed yesterday's ... sun is beating.'

Comment on the effect created by the poet's use of 'memorymuddled' (line 4) and 'tightnight' (line 7) on the meaning of these lines. (3)

4.3 Refer to lines 8–9: 'Leave the bed ... time for courage.'

Examine what the diction suggests about the state of mind of the person to whom the poem is addressed. (2)

4.4 Refer to line 12: 'The fear-full house is flooding away'.

Explain whether this line would have been as effective if the poet had used *fearful* instead of 'fear-full'. (2)

4.5 Refer to line 15: 'It is time.'

Suggest why the poet has used 'It is time' instead of 'Is it time?' as the last line of the poem. (2)

AND

4.6 Refer to 'Vuka Paphaphama' and 'Lost or Found World' and answer the question that follows.

Lost or Found World

Mongane Wally Serote

Skies of truth are now scenes
At the mercy of my curtain eyes,
I wink often more often,
To draw the curtains
To cut and forget the skies. 5

The sea of identity is tears,
A too salty expression
Bleeding my blue veins that's my pen,
On the loose sand that shall sip,
And the wind shall help cover it, 10
From the needy arteries.

Mountains of hope are flowers,
Passes attracting cars like bees,
For the precious modern honey,
That is money. 15
This modern madness
Snaps flowers from their stems
Leaves dry dead bodies, walking up the street.

Old wishes is present deeds,
Bright with blinding for old 20
Dark with wonder for the new,
That's where we are
Lost or found world!

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

Critically explore how 'Vuka Paphaphama' might be a suitable response to the speaker's views in 'Lost or Found World'. Refer to the mood and diction in both poems to support your answer.

(4)
[15]

QUESTION 5 CRITICAL AND VISUAL LITERACY

TEXT 4, **TEXT 5**, and **TEXT 6** on pages (v–vi) of the Insert are advertisements encouraging change in support of the environment. Examine all the texts before attempting to answer the questions.

5.1 Refer to **TEXT 4**.

Examine whether the advertiser's decision to link the pollution of the ocean to the COVID-19 virus is effective. Refer to specific visual and verbal details to support your answer.

(4)

5.2 Consider the following from **TEXT 4**.

DISPOSABLE PLASTIC IS A VIRUS THAT SUFFOCATES THE PLANET, TO.

Explain why the advertiser's use of 'to' is incorrect.

(1)

5.3 Refer to the following from **TEXT 4**.

Single-use plastic stands for greater hygiene but produces tons of waste.

5.3.1 Discuss how the advertiser's use of sentence structure is effective in advancing the advertisement's argument.

(2)

5.3.2 Explain whether the sentence is an example of hyperbole.

(2)

5.4 Refer to **TEXT 5**.

Discuss fully whether the simplicity of the layout strengthens or undermines the seriousness of the advertiser's message. Motivate your response with specific reference to both visual and verbal details in the advertisement.

(4)

5.5 Refer to **TEXT 4** and **TEXT 5**.

Critically discuss which advertisement is more effective in conveying the danger humanity poses on the environment. Refer to specific visual and verbal details from both **TEXT 4** and **TEXT 5** to support your answer.

(4)

5.6 Refer to the following from **TEXT 6**.

**YOU HAVE TO BE
PRETTY COLD-BLOODED
TO STAND IN THE WAY OF
HUNDREDS OF THOUSANDS
OF CLEAN ENERGY JOBS**

5.6.1 Explain whether the use of 'cold-blooded', in the context of the advertisement, is meant literally or figuratively. Motivate your response with specific reference to the advertisement. (2)

5.6.2 Suggest why the advertiser has chosen to use the pronoun 'YOU' instead of 'THEY'. (2)

5.7 Refer to **TEXT 6**.

Comment on what the advertiser's use of visual and verbal details reveals about societal values. (4)
[25]

QUESTION 6 LANGUAGE

Refer to **TEXT 7** on page (vii) of the Insert and answer the questions that follow.

6.1 Consider the following from **TEXT 7**:

| |
|---------------------------|
| A very newsworthy pencil. |
|---------------------------|

6.1.1 Examine whether the sentence is grammatically correct. (1)

6.1.2 Is the above sentence an effective example of a pun? Refer to **TEXT 7** in its entirety to support your answer. (2)

6.2 Identify and correct the errors in the following sentences from **TEXT 7**.

6.2.1 'Sleeping on street-side ... purpose to life.' (lines 2–5). (1)

6.2.2 'After being rescued ... doesn't require wood.' (lines 6–10). (1)

6.3 Explain whether the advertiser's use of 'tail' (line 2) and 'your' (line 13) is correct in the context of the advertisement. (2)

6.4 Consider the following from **TEXT 7**:

| |
|--------------------------------|
| Belief in a better way. |
|--------------------------------|

6.4.1 Identify the part of speech of 'Belief' and write down the verb form. (1)

6.4.2 Explain which of the two words is more appropriate in context. (2)
[10]

Total: 100 marks