

ESSENTIAL GUIDE TO THE IEB ENGLISH EXAM

ELEVENTH EDITION

SAMPLE SECTION

EXAM STRUCTURE ANALYSIS, PRACTICE QUESTIONS AND EXPERT TIPS AND STRATEGIES
EVERYTHING YOU NEED TO MASTER IEB ENGLISH HOME LANGUAGE PAPERS I & II

IEB MATRICS

WE'VE GOT YOU COVERED!

The Handmaid's Tale:
Complete Guide and Resource



The Theory of Flight:
Complete Guide and Resource



The Tempest: Complete
Guide and Resource



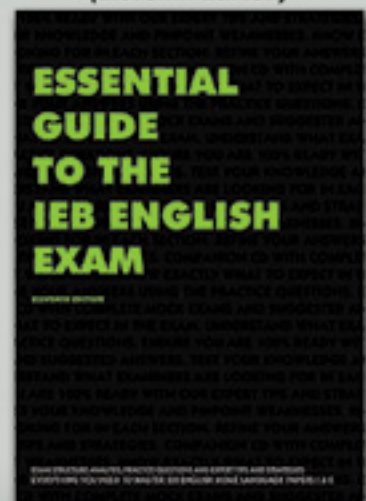
The Complete IEB
Poetry Resource for Grade 12
(Seventh Edition)



The Complete Life Orientation
Resource for Grades 10-12



Essential Guide to the IEB
English Exam for Grade 12
(Eleventh Edition)



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the
English
experience

Essential Guide to the IEB English Examination

**Examination structure analysis, practice questions
and expert tips & strategies**

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Foreword

About The English Experience

The English Experience is an independent South African publishing house that specialises in developing high-quality IEB English educational resources for educators and students. The team of passionate, talented experts behind The English Experience works tirelessly to ensure that every resource encourages insight, growth and debate — enriching and challenging both educators and students — without losing sight of the important goal of examination readiness and success.

Focused on bringing the subject to life, every resource The English Experience publishes incorporates a range of features — including content, contextual and essay questions, rubrics and stimulating enrichment materials — designed to encourage a critical appreciation of the subject and to inspire the higher-order thinking for which examiners are always looking.

The world-class English Experience team includes highly experienced educators, some with over 20 years of classroom experience, passionate literary experts in various fields, such as historical fiction, poetry and Shakespeare, fanatical historians and researchers, creative writers, skilled editors, pernickety proofreaders and obsessive fact checkers — together with spirited university lecturers and enthusiastic young minds who help to ensure that our approach remains unique and fresh.

While examination readiness and success is non-negotiable, our aspiration is to inspire a genuine interest in, and love of, English literature.



Visit www.englishexperience.co.za to learn more about The English Experience and the range of educational resources the company publishes. You can scan this QR code to launch the site on your device automatically. Please note, you may need to have a free 'Tag reader' app installed, which you can download from your app store.

FOREWORD

PREPARING FOR
PAPER IPREPARING FOR
PAPER IIEXAMINATION
PREPARATION

ACKNOWLEDGEMENTS

Using this resource

This comprehensive resource includes: detailed analysis of both papers; extensive guidance on how to answer each question; focused sets of practice questions and suggested answers to help pinpoint strengths and weaknesses. In short, it contains everything needed to master the IEB English Home Language Papers I and II.

Ideal for use in the classroom or self-study, this extensive resource is designed to ensure students are as prepared as possible for the actual process of being examined. To ensure examination readiness, this resource combines understanding with practice, using the following proven, three-step method:

Step 1: Understand

First, each question is comprehensively deconstructed and explained. Students are provided with detailed notes on what kind of question will be asked, why it will be asked and what the examiners will be looking for in the students' responses.

Step 2: Apply

Next, students are given the opportunity to apply this understanding by working through a guided practice question (very similar to the one they will face in the final examination) that has been extensively annotated to help them refine their approach and answers.

Step 3: Reinforce

Finally, students can test and reinforce their skills by working through a practice question without assistance.

This step-by-step process is repeated for every question and both examination papers, enabling students to build a solid platform of understanding and familiarity quickly and methodically. The marking memoranda provided on the companion Suggested Answers CD (sold separately) can also be used to help them pinpoint their strengths and weaknesses.

The companion CD also includes an additional IEB-styled English Home Language practice examination (Papers I and II), with marking memoranda, which can be used to simulate 'examination conditions' in the classroom or distributed to students for revision purposes.

We hope you enjoy using this resource as much as we enjoyed putting it together. If you have any comments, queries or suggestions, please do not hesitate to contact us.

KEY TO USING THE BOXES IN THIS RESOURCE:



Definition or Glossary

Provides the meanings of words and terms used in the text



Alert

Something to which you need to pay attention



Information

Provides additional detail or facts about a topic



Timing

Tips on how to use your time effectively



Checklist

A list of items to be considered or done

How to impress an IEB examiner

Contrary to how it might appear sometimes, examiners are not looking to deny or cheat anyone out of marks. They have a duty to mark accurately and consistently in order to be fair to everyone who has written the examination, but, fundamentally, they are 'on your side' and want your answers to earn the highest mark possible.

Once all the answer books have been collected, the IEB examiners meet to mark them. After an in-depth discussion about the examination and the answers to the various questions, each examiner will be allocated a pile of answer books to mark. Yours will be in one of the piles and, when the examiner reaches it, he or she will be eager to reward the knowledge and skills you display.

Two common errors

Sadly, examiners report the same two reasons for not being able to reward students in the way that they had hoped every year. The first common reason is because they can't work out what the student has written as an answer, either because the handwriting is too poor or because the response has been crossed out and rewritten to the point where it has become illegible. This upsets examiners because the student may have written an effective response, but they are not allowed to award marks unless they can read and understand what has been written with certainty.

The second reason examiners give is that students are not answering the question. The examiner might be able to see that the student has the knowledge or skills being tested, but is unable to reward the student accordingly because the question has been misinterpreted and answered incorrectly. Again, the examiners' hands are tied as they are only allowed to award marks for responses that answer each question correctly.



These regularly lost marks are the reason why it is so important to write legibly, present your work neatly, read each question carefully, and respond appropriately.

The answer is in the question

Let us be clear up front: yes, you do need to know the syllabus. You are required to have mastered the content of your subject and to be able to produce the relevant information on demand; however, the IEB examiners are looking for more than just that. You will be able to achieve a reasonable mark if you have learnt the material by rote, but the examination (and examiners) will reward you for demonstrating you have understood and thought about the issues raised by the material. You will earn marks for having formed your own opinions about the material and being able to justify them.

This is why the examination won't just ask you factual questions that focus on the 'right' answer, but will also ask you 'open' questions that encourage you to apply your knowledge and skills to different situations and other, real-life contexts. It is an approach that fits especially well with English, where there is rarely just one correct answer and only one correct way to express something.

The goal of the IEB is to arm you with the critical thinking skills that will prepare you for university and help you succeed in your chosen career. The key is not just to 'learn' the material, but actually to engage with it enough to develop your own views and to learn how to substantiate these. In other words, you are being encouraged to work out what you think or how you feel about the material and the issues being raised.

In each of your responses, the examiner is looking for the following three things:

- a knowledge and understanding of the material;
- the ability to apply this knowledge to other scenarios (reasoning skills); and
- the ability to communicate this understanding clearly (language skills).

IEB English Home Language

The 'English Home Language' examination consists of the following four items, each worth 100 marks or 25% of the overall examination:

| | | | |
|------------------------------|--|---------|------------------|
| External Examination | Paper 1: Response to text | 3 hours | 100 |
| | Paper 2: Writing | 3 hours | 100 |
| Continuous Assessment | Portfolio (assessments, assignments and tests) | | 100 |
| | Oral Assessment | | 100 |
| | Total | | 400 marks |

Next: Prepare for Paper I by analysing what you are likely to be asked and how each question should be tackled.



Preparing for Paper I

Introduction to Paper I: Response to text

Paper I is a three-hour examination worth 100 marks or 25 per cent of the total English Home Language assessment. It focuses on testing your ability to understand and respond to texts; in other words, your ability to read a text critically, make sense of what is being communicated, and demonstrate this understanding in your response. It will, typically, consist of between four and six questions and an accompanying 'Insert' of reference texts. This section will help you to prepare for Paper I by outlining what you can expect to encounter.

Sophisticated reading and viewing skills are fundamental abilities that you need to gain knowledge and succeed academically, to thrive in your chosen career and, ultimately, to be an active participant in society. Accordingly, Paper I will be used to assess your ability to read and analyse a wide variety of literary and non-literary texts, such as visual images, in conjunction with your ability to respond using appropriate and effective language structures and conventions.

Paper I addresses two sets of skills: *Reading and Viewing* and *Language* skills. Reading and Viewing skills relate to your ability to make sense of texts and to extract information from them. The examiners want to see that you can, among other things:

- use a range of different reading/viewing strategies depending on the nature of the text and why you are reading it (genre, purpose, audience etc.);
- identify the key features of texts (figurative, rhetorical and literary devices etc.) and explain how they contribute to meaning; and
- recognise how language and images may reflect and shape values and attitudes in texts (bias, prejudice, discrimination, beliefs, socio-political and cultural customs etc.).

Language skills relate to your ability to use language structures and conventions appropriately and effectively. The examiners want to see that you can, among other things:

- identify and explain the meanings of words and use them correctly;
- use structurally sound sentences in a meaningful and functional manner; and
- demonstrate critical language awareness (i.e. explain why specific language and grammar has been used and its effect on the meaning of the text).

What can you expect?

The structure of Paper I can vary as the IEB is relatively flexible when it comes to the manner in which the broad area of visual and critical literacy is examined (see Question 5), but it will typically consist of six questions and an accompanying 'Insert' of reference texts.

Typical Paper I structure:

| Q No: | Name: | Description: | Marks: |
|-------|------------------------------------|---|--------|
| 1 | Comprehension | Written passage of 700-800 words and 8-10 corresponding questions. | 25 |
| 2 | Summary Writing | One or more written passages of around 350 words in total and instructions (e.g. sum up passages in less than 90 words). | 10 |
| 3 | Contextual 'Seen' Poetry Questions | A set of questions on at least two prescribed or 'seen' poems, linked through a similar theme or visual image. | 15 |
| 4 | 'Unseen' Poetry Question | A set of questions on an 'unseen' contemporary poem, which may be linked to another text (such as a prescribed poem or visual image). | 15 |
| 5 | Visual & Critical Literacy | 5-10 questions that refer to at least one visual text. | 25 |
| 6 | Language Skills | 5-8 questions that refer to at least one text (written or visual image). | 10 |

As noted already, the structure of Paper I can vary significantly. This is because the IEB is relatively flexible when it comes to examining the broad area of visual and critical literacy, propaganda and advertising, and dictionary skills. Questions related to these skills might be restricted to Question 5 or asked over more than one question.

Likewise, the structure of the last question (typically, Question 6) can vary considerably because some language skills, such as the use of appropriate punctuation, may have been set earlier/elsewhere in the paper. If so, this question may be worth less than 10 marks.

Do not be alarmed, therefore, if the paper looks different. Simply read the instructions on the front page carefully, check the mark allocations and adjust the time you spend on each question accordingly.



Timing tip: Paper I is worth 100 marks and you are given three hours or 180 minutes to complete all of the questions. Using the mark allocations for each question as a guide, the table below shows how much time we recommend you spend on each question:

| Q No: | Marks: | Mins: |
|-------|------------|------------|
| 1 | 25 | 40 |
| 2 | 10 | 20 |
| 3 | 15 | 25 |
| 4 | 15 | 30 |
| 5 | 25 | 45 |
| 6 | 10 | 20 |
| | 100 | 180 |

Question 1: Comprehension

Question 1 is designed to assess your comprehension skills; in other words, how well you can understand and critically evaluate a text. It will, typically, consist of a written passage of between 700-800 words in length and eight to 10 corresponding questions. This section will help you to prepare for Question 1 by outlining what you can expect to encounter and suggesting how to tackle the types of questions you are likely to be asked.

Comprehension tests might seem like a form of punishment, but they help you to develop an essential life skill: the ability to understand and decode something you have read. Mastering this skill will make you a more discerning reader, someone able to identify useful ideas and constructive opinions and, equally, to spot prejudiced or inaccurate statements. These are important abilities that will help you to achieve success in life and ensure you are less easily manipulated by others.

What can you expect?

Question 1 will normally start by asking you to refer to a 'Text' in the 'Insert' (see p.10 for more information about the structure of Paper I). The text will usually be the first one ('Text 1') on the first page of the insert, but it might not be. The question might also refer to more than one text. If it does, it is likely that both texts will have a related theme, but different styles and/or arguments. In this case, you will probably be asked to compare and contrast these similarities and differences.



Read the reference in the question carefully to make sure that you refer to the right text or texts in the Insert. The reference may also state the source or origin of the text, which could give you important clues about the context of the piece, its author and publisher.

The 'Text' will usually be a written passage of between 700-800 words in length. It is often a contemporary work, such as a newspaper or magazine article, advertisement or cartoon. The subject of the text is likely to be of a topical, controversial, challenging or unusual nature. It may well relate to an issue that has been debated in the media in the months prior to the examination, which is why reading newspapers and being familiar with current affairs can equip you with valuable background knowledge in the examination.

The questions that make up Question 1 (approximately eight) will usually be a combination of the following types:

- literal — requiring you to analyse and explain different aspects of the text itself (including identifying the meaning of words, language structures and punctuation usage);
- inferential — requiring you to 'read between the lines' and reveal implied information; and
- evaluative — requiring you to relate the issues explored in the text to your own experiences, to formulate (and express) your own opinions about them, and to apply these issues to other contexts.

How to tackle Question 1

Step 1: Read the questions

Start by reading through the questions carefully. A text can be difficult to understand fully the first time you read it, but reading through the questions first can help because it encourages you to start thinking about the subject beforehand, triggering any prior knowledge you might have about it and giving you an idea of the specifics to which you will need to pay attention when you do start reading. It may also help you to understand the text.

Step 2: Read through the text

Before you start reading the passage itself, check to see whether the source or origin of the text has been provided; in other words, who it was written by and where/when it was published. This information should give you clues about what to expect when you start reading the actual content.

Assess the layout and formatting of the text as well. Is it a newspaper report or magazine article, for example? Identifying the type of text should also help you anticipate its tone, style and register. Look carefully at any accompanying visuals for clues as to the meaning of the text. Finally, review the heading as its subject and tone will provide further clues.

Once primed, read the text carefully. Think about what you are reading and **ask yourself**

questions about the text: *What is the author trying to say? What is the message or big idea behind the piece? Do I know something about this topic already? How would I explain this to a friend?* Pause at the end of each paragraph and reflect for a minute on what you have just read.

Highlight important ideas and information and **make notes** while you read as this also encourages you to think about the material. Highlighting or underlining important points also helps you to find them easily later on.

Visualise in your mind the characters, events and ideas you encounter as you read. This will help you relate to the text and to **make connections** between it and your own experiences and knowledge. Does the text remind you of something else you have read, for instance? Do any personal memories surface as you are reading?



Timing tip: Question 1 is worth 22-25 marks of the 100 for the whole paper, which suggests you should spend approximately 35-40 minutes on it (20-25% of your allocated three hours or 180 minutes).

There's no need to rush as this gives you plenty of time. The table below shows how we recommend you use it:

| Task | Minutes |
|-------------------|----------------|
| Read questions | 5 mins |
| Read text | 5 mins |
| Answer questions | 25 mins |
| Proofread answers | 5 mins |
| | 40 mins |



If the passage describes a series of events, it can be useful to draw a quick **timeline** to clarify the order in which the events occur. Use chronological words, such as 'before' and 'after', along with the tenses of verbs to work out the sequence.

Your ability to deduce or **infer meaning** is another invaluable skill that the examiners are likely to test. This is your ability to work out things that are not overtly or openly stated or explained. You might be asked to identify the author's inferences (hinted opinions, reasoning, assumptions etc.) and whether or not you agree with them, for example. Also known as 'reading between the lines', this process requires finding clues in the text, drawing upon prior knowledge and paying attention to any figurative, literary or rhetorical devices being used to persuade, manipulate or mislead you. You are also likely to be required to establish what unfamiliar words or ideas mean using your knowledge of grammar, contextual clues and word-attack skills.

Step 3: Answer the questions

Read and analyse each question carefully. Make sure you understand what is being asked. Identify the **task word** (i.e. the instruction) in the question. Common task words include 'consider', 'discuss', 'explain' and 'identify' (see the table of **Task Word** descriptions on p.124). Consider the **mark allocation** of the question and make sure you provide an adequate response. The more complex or involved the question, the higher the mark allocation. If a question is worth three marks, for example, it often means that there are three 'parts' to the answer or three reasons that need to be given.



Double-check your understanding of each question before you start formulating and writing your response. Remember that students regularly lose marks for not answering the actual question being asked.

Step 4: Proofread your answers

Before you rush on to Question 2, read back over your answers. Check for misspellings and mistakes in grammar, punctuation and usage. You might be surprised at how many little errors creep in when you are writing your answers and it seems a shame to let unwitting or careless errors cause you to lose precious marks.

Next: Work through a practice comprehension question that we have annotated to guide and help you.



Question 1: Annotated practice question

Review what you have learnt and assess your current comprehension skills by working through this practice question, which has been annotated with useful hints and tips. Check your answers against the Paper I: Question 1a marking memorandum on the companion Suggested Answers CD to pinpoint your strengths and weaknesses.

Text 1a

Do you already know something about 'emoji'?

What does the heading tell you about the topic?

We're All Using These Emoji Wrongly by Megan Logan

[1] Everyone has a go-to emoji. Mine is something I've always called "Swoopie Star." I use it whenever I want to convey excitement, or when I don't know what else to say but want to express a general zeal for life. Sometimes



Don't forget to highlight or underline important points and ideas as you read.

I use it as the closest approximation of the "More You Know" gif.

[2] Turns out I don't have the first clue what the hell I'm doing. But then, neither do you. We're all doing emoji

What does this phrase suggest about the register of the article?

wrong. Horribly, horribly wrong. Good thing the folks at Unicode are here to save us.

What does the use of the phrase 'here to save us' in this context suggest about the attitude of the author?

[3] More on that in a moment. First, back to Swoopie Star. Turns out it's actually "Dizzy Star," and it means exactly what you think it does: It's meant to communicate dizziness or disorientation. [...]



[Image 1]

[4] Dizzy Star is hardly the only emoji everyone is getting wrong. Oh sure, something like your everyday, standard heart or the ubiquitous "Smiling Face With Smiling Eyes" emoji is hard to screw up. Even your grandfather uses those correctly. But what about "Relieved Face," "Face With No Good Gesture," or the oft-debated "Person With Folded Hands"? Those aren't so easy to interpret.

[5] That's why Unicode, the group that has the awesome job of choosing emoji and setting their standards, recently suggested a few changes, many of which are based on the fact people are so wantonly misinterpreting characters. (And for the record, Unicode says the hands are *not* a high-five.) Take, for example, the "sleepy face," which looks like this across various devices (the last image being the proposed change):

What does the use of the word 'wantonly' in this context tell you about the tone of this article?

[6] See that little drip? Yeah, you (and I and everyone!) though it was a snot bubble, or maybe a tear. Well, it's not. You can't use this emoji to denote you have a cold anymore, friends. Not if you want to be doing it right, anyway. That emoji means



[Image 2]

"sleepy" and Unicode is going to clear that up. Unicode "Propose[s] changing the chart glyph to remove the nasal bubble, which is too specific to Japanese usage... Consider whether this will change the interpretation in Japan." The nasal bubble is derived from popular anime/manga iconography that denotes sleep.

[7] Most of the changes have already been pushed through, so they will slowly but surely start showing up more and more in everyday use. Here's the thing, though. Emoji is like any other language. It changes. It evolves. It reflects the times, and the people using it. So Unicode can tell you that you're using sleepy face wrong, but it's kinda like telling someone not to punctuate their conversation with "like" so damn much. It's probably futile.

[8] As Lisa Leb duska, an English professor at Wheaton College, notes in her piece *Emoji, Emoji, What for Art Thou?*, "All communications—visual and alphabetic—serves multiple purposes, which are sometimes derailed purposefully, through re-appropriation and re-design and re-imagination, and sometimes derailed by accident, happenstance and the emergence of new forms."



Can you figure out what the author is trying to say? Do you agree with her?

[9] Through our misuse, misinterpretation, and subsequent re-imagining of these emoji, we subvert the apparently universal glyph system and push the development of this pictorial language forward, stretching its bounds and testing its limitations.

So maybe our misuse *isn't* ruining everything after all—it's just sort of embarrassing. But hey! Anything to push forward the magical, changing world of emoji!

What does the use of the phrase 'the Swoopie Star debacle' suggest about the seriousness of the author?

[10] So now, allow me to ruin some of your favourite emoji, because my heart is still filled with spite over the Swoopie Star debacle.

"Face with look of triumph"



[Image 3]

[11] Yeah, we've all been doing this wrong. You've been employing this one to convey anger, haven't you? Don't worry, you're not alone. After all, it does remind you of an angry bull, blowing steam from its nostrils. But alas, no. Unicode says it's intended to

convey triumph and "winning"—as nose steam, naturally, does. [...]

[12] The notes read: "Propose changing the chart glyph to remove the 'steam from nose,' to appear like it is winning, not angry/fed up. Consider whether this will change the interpretation in Japan."

"Frowning face with open mouth"



[Image 4]

[13] You likely thought this was a look of shock, or maybe even sadness. It's not—it's a frowny face. That bereft little orange globe isn't sadly surprised, it's closer to "so angry I can't believe it." Look back on how you've used it: Yeah. Incorrectly.

[14] Unicode plans to close the mouth a little and add some defining eyebrows to try and amend the situation. [...]

"Weary Cat Face"



[Image 5]

[15] Unicode's annotation clarifies that Weary Cat Face "indicates tired, not horrified." Not sure I buy it. Weary Cat has always been truly, utterly terrified.

[16] There are no proposed changes to Weary Cat Face at this time, which is probably for the best. Never change, Weary Cat Face. Never change.

Question 1a

Refer to **Text 1a**, an article by Megan Logan published on the *WIRED* website (<http://www.wired.com>).

- 1.1 In light of the article as a whole, explain why Logan relates the personal anecdote of her use of the 'Swoopie Star', and comment on the effectiveness of this anecdote in introducing the topic of the article. (3)

What does knowing where the text was published suggest you should expect?

Remember to use mark allocations as a guide to the length your answers need to be.

- 1.2 Describe the tone of the passage as a whole, drawing on evidence from the text to support your answer. (3)

Note the requirement to include a brief quotation in your response.

Remember that the **tone** of a text describes the author's attitude towards his or her subject and the **mood** of a text describes how reading it makes you feel.

- 1.3 Explain the implication of Logan's statement that: 'Even your grandfather uses those correctly' [paragraph 4]. (2)

1.4 In your own words, explain why the 'sleepy face' emoji [Image 2] is so frequently misinterpreted. (1)

1.5 Drawing on the arguments of both Logan and the English professor she quotes, (Lisa Lebduska [paragraph 8]), explain why it is 'probably futile' [paragraph 7] for Unicode to try and standardise the intended meanings of emoji. (3)

If you do not know the meaning of a word, try to work it out by considering its context in the passage.

Make sure you follow the instructions and reference the arguments made by both Logan and Lebduska.

1.6 Why do you think Logan believes that she will 'ruin' her readers' 'favourite emoji' [paragraph 10] by providing their original intended definitions? (2)

1.7 By referring to [Image 4], which depicts different iterations of the emoji 'Frowning face with open mouth', explain why this emoji has been so frequently misinterpreted, and identify how the proposed new emoji (pictured on the far right of Image 4) will help prevent misinterpretation. (2)

FOREWORD

PREPARING FOR
PAPER I

PREPARING FOR
PAPER II

EXAMINATION
PREPARATION

ACKNOWLEDGEMENTS

- 1.8 Use each of the following words in a different sentence of your own to demonstrate your understanding of their meanings in context:

- 1.8.1 zeal [paragraph 1]
 1.8.2 approximation [paragraph 1]
 1.8.3 ubiquitous [paragraph 4] (3)

Comprehensions usually include **literal questions** that examine your ability to identify the structural elements and grammar used in a text, including the meaning of specific words, punctuation choices and syntax.

- 1.9 Consider **Text 2a**, an extract from an article by Clive Thompson, which was also published on *WIRED*.

! Take note that the questions that follow will refer to the new extract.

Text 2a

The Emoji is the Birth of a New Type of Language

(👉 No Joke) [extract]

by Clive Thompson

[1] In essence, we're watching the birth of a new type of language. Emoji assist in a peculiarly modern task: conveying emotional nuance in short, online utterances. "They're trying to solve one of the big problems of writing online, which is that you have the words but you don't have the tone of voice," as my friend Gretchen McCulloch, a linguist and author, says.

! Don't forget to highlight or underline important points or ideas as you read

[2] Purists sniff. What have we become, children with crayons? Surely words *alone* can convey emotional tone? Maybe—if you’re a novelist with years of experience in the patient forging and editing of prose, McCulloch says. But we thumbfolk are writing speedily and conversationally, in bursts on SMS or Facebook. Of the 20 most frequently used emoji, nearly all are hearts, smilies, or hand gestures—the ones that emote. In an age of rapid chatter, emoji prevent miscommunication by adding an emotional tenor to cold copy.

What is the main point or idea being made in this extract?

[3] We also use emoji to convey a sort of ambient presence, when words aren’t appropriate. Ryan Kelly, a computer scientist at the University of Bath, has found that when texters finish a conversation, they often trade a few emoji as nonverbal denouement. “You might not have anything else left to say,” Kelly says, “but you want to let the person know that you’re thinking of them.”

1.9.1 In your own words, explain why ‘[p]urists sniff’ [Text 2a, paragraph 2] at the suggestion that emoji convey ‘emotional nuance’ [paragraph 1] to online exchanges. (2)

1.9.2 To whom is Thompson referring by using the term ‘thumbfolk’ [Text 2a, paragraph 2]?(1)

1.9.3 Drawing on the arguments presented in both **Text 1a** and **Text 2a**, identify some of the advantages and potential drawbacks to using emoji in online conversation. (4)

Make sure that you follow the instructions and include references to both of the supplied texts.

Use the task word – ‘identify’ – to guide your response.

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Revision checklist



Did you read the questions first?

Did you take 35-40 minutes to complete this question?

Did you re-read and proofread your answers?



Check your answers against the Paper I: Question 1a marking memorandum on the companion Suggested Answers CD.

Next: Test your skills by working through a comprehension practice question without assistance.



Question 1: Practice question

Test your comprehension skills by working through this practice question without assistance. Check your answers against the Paper I: Question 1b marking memorandum on the companion Suggested Answers CD to pinpoint your strengths and weaknesses.

Text 1b

Moving beyond white femininity[:] Black hair and identity by Panashe Chigumadzi

[1] “Who am I?”

[2] A question familiar to anyone who has suffered through teenage anxiety.

[3] Although I’m not quite past those concerns, despite being well into my twenties, I had seldom heard that question expressed as earnestly as it was last week.

[4] I was listening to poetry being recited by the girls of the Gayaza Secondary School in Uganda.

[5] I was visiting Uganda for the first time as a participant in the Writivism Literary Festival held at the National Museum in Kampala.

[6] During the day, the museum is a hive of schoolchildren. In this traffic of ankle-length dresses, khaki shorts, white socks and closely cropped hair, I was struck by the appearance of a particular group of school girls.

[7] The first thing that caught my attention was that the girls quite literally wore the best uniform I had seen.

[8] Theirs was a well-fitted short-sleeved dress, which could be worn in the girls’ choice of an assortment of bright colours – red, yellow, green, orange, pink, purple and blue. The girls’ dark skin sung against the brights.

[9] Lift your eyes from their bright uniforms, and their heads were crowned in an assortment of beautiful natural styles and Afros. Some were short. Some were medium-sized.

[10] Some were round. Some were square-shaped. Some were pulled into buns. Some were just left to be.

[11] As a product of the rainbow nation’s schooling system, which gave me unflattering uniforms (like my high school’s kilt-inspired skirt) and exposed my hair to sodium hydroxide, I found myself staring and, to be quite honest, emotional.



[12] This was a glimpse into the future.

The girls’ uniforms and hair exuded a kind of rainbow-ism designed with black bodies and black hair in mind.

[13] One that does not subsume blackness, but elevates it.

[14] During the festival’s schools outreach, I learnt that these girls were from the country’s oldest girls’ school.

[15] When it became time to introduce myself, I tried to express how happy

I was to see them, that I couldn’t stop staring, and I asked if I could take their picture.

[16] Neither the other African writers nor the girls understood it. Another southern African writer and I tried to explain to them why their hair was noteworthy to us.

[17] We were unsuccessful. Not for a lack of words, I am a writer after all, but rather a lack of context.

[18] That every girl had natural hair was nothing to write home about. What else would I have them do with their hair? What else was there to do with their hair?

[19] They couldn’t understand why I was making such a fuss, because that to them was the default.

[20] Eventually, we came to a sort of understanding about this hair issue, but it was mostly an intellectual and not a visceral or emotional understanding of what it is like to aspire to – and fail to meet – the standards of white femininity.

[21] A little frustrated at first, I had to remind myself that when we become accustomed to reacting and to fighting, we sometimes lose sight of the future.

[22] Having survived South Africa’s Model C and private school systems, I have long known that I have no desire to send my own unborn children to schools that demand assimilation, that there is a need to create new schools that centre on blackness.

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[23] Of course, this cannot be the solution for a systemically racist, exclusive schooling system.

[24] Those historically white schools should be forced to decolonise, because their infrastructure was subsidised by Bantu education, and they are historically indebted to the very black children they continue to marginalise.

[25] I am left thinking quite seriously that, should we not yet have succeeded in creating a decolonised schooling system when my own unborn children are of school-going age, I will ship them off to Uganda, rather than face the racist patriarchy of our schools.

[26] Of course, the school has its fair share of colonial hangover, as with any elite mission school on the continent.

[27] A poem recited by one of the girls, supposedly written by “a friend”, which extolled the virtues of a

young woman who had dreamt of her wedding since she was a child, was a throwback to the school’s 1905 founding purpose of educating girls, especially the daughters of Buganda chiefs, to become “better wives” while having Christianity entrenched in their formative years.

[28] Still, more than a century later, as we listened to the teen-angst-ridden and teenage-love poems composed by the Gayaza girls with their Afros, I was struck by how they were as carefree and confident as young womanhood allows.

[29] I saw a future vision for our unborn black daughters.

[30] A future rainbow-ism that elevates black girls so that they are free to stumble and fall, free to ask, “Who am I?”, without the fear of having to measure up to the false standards of white femininity.

Question 1b

Read **Text 1b**, an opinion piece published on the *News24* website, and answer the questions that follow.

- 1.1 What kind of question is posed in the first sentence of this text? Justify your answer. (2)

- 1.2 Identify the Figure of Speech in the phrase ‘a hive of school children’ [paragraph 6], and explain why it is effective in this context. (2)

- 1.3 How do the uniforms and hairstyles from the Ugandan schools differ from those of the writer's school experience? (3)

- 1.4 Why do the school girls not understand why the writer was 'making such a fuss' [paragraph 19] about their uniforms and hairstyles? (2)

- 1.5 What does the use of the word 'survived' [paragraph 22] suggest about the writer's experience of the school system? (1)

- 1.6 In your opinion, what is the tone of the article? Justify your answer using examples from the text. (4)

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- 1.7 Explain the meaning of the idiom, 'nothing to write home about' [paragraph 18] as it is used in the context of the text. (1)

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- 1.8 From what example of 'colonial hangover' [paragraph 26] does the writer suggest the school that she visited suffers? (1)

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- 1.9 Use each of the following words in four different sentences of your own to demonstrate your understanding of their meanings in context:

1.9.1 exuded [paragraph 12]

1.9.2 subsume [paragraph 13]

1.9.3 visceral [paragraph 20]

1.9.4 entrenched [paragraph 27] (4)

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Text 2b

As a retired educator, and a girls' high school alumnus; now a text book producer, and most importantly, as a South African:

1. First of all the hair should be clean.
2. Hair that is short can be worn naturally, and neatly cut / styled.
3. Longer hair should be kept off the eyes and face, neatly tied back.
4. No hair ornaments besides regulation colour elastic bands or other commercial ties, like scrunchies, alice band / stretch band, plain hair clips.
5. No hairpieces / attachments of any kind.
6. No unnatural colour.
7. No obvious gel / hairspray, etc.
8. No hair coverings except school regulation, e.g. a knitted cap.

Everything in South Africa today blows up into a racist issue, which is ridiculous. If your school is unable to draw up multicultural rules, allow me to help you. You can email me on xxxxx@xxxxx.com for any kind of professional multicultural assistance. For a reasonable fee, I will speedily sort out your problems.

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Check your answers against the Paper I: Question 1b marking memorandum on the companion Suggested Answers CD.

Next: Prepare for Question 2 by reviewing what you are likely to be asked and how the summary question should be tackled.



Preparing for Paper II

Introduction to Paper II: Writing

Paper II is also a three-hour examination worth 100 marks or 25 per cent of the total English Home Language assessment. It focusses on testing your ability to create meaningful texts across a wide variety of formats; in other words, it assesses how well you can apply different formats, styles and registers when writing for different purposes and audiences. It will, typically, consist of eight questions spread over two sections (literature and transactional writing). This section will help you to prepare for Paper II by outlining what you can expect to encounter.

It is not enough just to be able to read and understand texts written by others, you also need to be able to communicate your own thoughts and ideas coherently. To succeed professionally and personally, you need to be able to construct a wide variety of meaningful and appropriate texts. This is why Paper II continues after Paper I as it is used to assess your mastery of linguistic styles and their appropriate uses.

Paper II addresses two sets of skills: *Writing and Presenting* skills, along with *Language* skills (for more information about the Language skills requirements, see the *Introduction to Paper I* on page 9). Writing and Presenting skills relate to your ability to communicate functionally and creatively through writing. From this perspective, the goal of Paper II is to assess how competent and versatile a writer you are, by testing how well you can develop different texts for a variety of purposes. The examiners want to see that you can, among other things:

- use planning skills (concept maps, outlines etc.) to tailor your writing for a specific purpose, audience, and context. Marks are no longer awarded for planning; however, it remains a crucial step in any successful piece of writing;
- use advanced writing strategies and techniques for first drafts (stylistic and rhetorical devices, sentence types, paragraphs, conjunctions, pronouns and adverbs etc.); and
- reflect on, analyse and evaluate your own work (content, style, register, diction, editing etc.) and present a polished, appropriate final product.

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What can you expect?

The structure of Paper II can also vary slightly, particularly with regard to Section B (transactional writing), but it will, typically, consist of eight questions spread over two sections.

Typical Paper II structure:

| Q No: | Name: | Description: | Marks: |
|---|------------------------------|---|--------|
| Section A: Literature | | | |
| 1 | Literary Essay (Shakespeare) | Compulsory and sophisticated, intertextual question requiring a 600 word essay response. | 30 |
| 2, 3, 4, 5 | Literary Essay (Novels) | Choice of essay topics (usually two on each novel) requiring a 600 word essay response. | 30 |
| Section B: Transactional Writing | | | |
| 6 | Short Piece 1 | Compulsory question requiring a response of approximately 250-300 words to an imaginary scenario and one or more accompanying texts. | 20 |
| 7 & 8 | Short Piece 2 | Choice of question (usually two) requiring a response of approximately 250-300 words to an imaginary scenario and one or more accompanying texts. | 20 |



As noted already, the **structure of Paper II can vary**. There might be five or eight questions. This is because the IEB is flexible when it comes to Section B and examining your transactional writing skills. Technically, Question 6 should have one compulsory question and Question 6 and 7 should offer a choice of two questions. If the questions follow this format you will be required to answer Question 6 and either question 7 or 8. It is not unusual, however, for Question 6 to offer four questions and ask you to answer two from the selection. Do not be alarmed, therefore, if the composition of Section B (Questions 6, 7 and 8) differs from the structure outlined here.



Timing tip: Paper II is worth 100 marks and you are given three hours or 180 minutes to complete all of the questions. Using the mark allocations for each question as a guide, here is how much time we recommend you spend on each question:

| Q No: | Marks: | Mins: |
|---------------|------------|------------|
| 1 | 30 | 54 |
| 2, 3, 4, or 5 | 30 | 54 |
| 6 | 20 | 36 |
| 7 or 8 | 20 | 36 |
| | 100 | 180 |

Section A: Literature

Question 1: Literary Essay (Shakespeare)

Question 1 is designed to test two aspects: your understanding of the Shakespearean text under consideration and your essay writing skills; in other words, how well you can write about a topic related to the text in a knowledgeable, coherent and focused way. It will, typically, consist of a sophisticated, intertextual question that will require you to discuss the links between different materials in your response. This section will help you to prepare for Question 1 by outlining what you can expect to encounter and suggesting how to tackle this type of question.

Writing essays is one of the best ways of improving your ability to think and communicate. It is an involved process that requires sustained concentration, methodical analysis and careful reasoning. By training you to think deeply and express your ideas precisely, essay writing helps you form deeper insights and better reasoned, more persuasive arguments. These are important skills that you will draw on all the time, both professionally and personally, whether you are persuading the family where to holiday this year or convincing the boss that you deserve a pay rise.

A substantial piece of writing, the **literary essay** is expected to be around **600 words** in length. It should be an integrated and interconnected discussion that develops a clear, convincing argument and not a rambling, disjointed collection of your thoughts regarding a topic.

What can you expect?

Question 1 will usually start with a set of instructions regarding the essay question. Typically, there will be only one question set, but this might not be the case. It will usually be a sophisticated intertextual question that requires you to consider two or three materials, such as an image and a piece of text, before providing a response that discusses links between these texts. The purpose of this open-ended question format is to assess your ability to formulate, and substantiate an opinion.

You are likely to be asked a combination of questions that, among other things, require you to:



Question 1 will typically ask you to write either an **argumentative** or a **discursive** essay in response. A discursive essay requires you to consider a topic from different perspectives and present a balanced discussion of the debate. An argumentative essay requires you to choose one 'side' of the debate (i.e. take a stance) and argue that particular point of view.

- develop coherent ideas and organise these using planning skills, such as mind or concept maps, diagrams, lists of key words, and flow-charts;
- use main and supporting ideas effectively from the planning process;
- sustain your own point of view/perspective and argument confidently and competently;
- apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast;

- use conjunctions, pronouns and adverbs to ensure cohesion;
- use active and passive voice, direct and indirect speech, and punctuation correctly and appropriately; and
- prepare texts for final draft by proofreading and editing.



Essay writing guidelines

Some of the things to consider when writing an essay include:

- Your essay should be reasoned, well-planned and concise.
- It is highly recommended that you plan your essay, outlining the intended structure of your argument and the links between your ideas.
- Keep your writing direct, simple and unpretentious - avoid over-complicated sentence structures and unnecessarily wordy descriptions.
- Use a formal tone and register (avoid slang, colloquialisms, jargon and abbreviations) as this is a piece of academic analysis, not creative writing.
- Your thesis statement should clarify the issue or question that will be discussed in your essay. It should also indicate what points you will make and in what order.
- Each paragraph of the body of your essay should support or refute your thesis statement.
- Any statements you make must be supported with concrete, plausible examples and evidence from the text.
- Pay attention to the required word length, if stipulated. There is no need to include a word count at the end of your essay. You should keep your response as concise as possible, as you may be penalised if your argument strays off the topic.
- Your essay should be written in the present tense using the active voice. This helps to ensure your argument is more immediate and convincing.

How to tackle Question 1

Step 1: Analyse the question

As already mentioned, Question 1 is usually a sophisticated inter-textual question, so make sure you read it carefully and are clear on (i) what is being asked and (ii) what materials need to be considered.

The first step is to identify the **task word** or words (i.e. the instruction) in the question. Let's look at the following example:

'The rarer action is / [i]n virtue than in vengeance' (Act 5, Scene 1, lines 27-28). Explore Prospero's motivations for forgiving those who wronged him and consider whether his attempts at reconciliation are successful or not.

In this example, the task word is 'explore', which means that you are being asked to consider an idea or topic broadly, searching out related and/or particularly relevant, interesting or debatable points. Other common task words include 'identify', 'discuss', 'assess' and 'analyse' (see the table of **Task Word** descriptions on p.122).

Once you have identified the task word, look closely at the **topic** of the essay. The topic tells you the theme or subject matter on which to focus. Common topics include the characters in the text, their psychological motivations and relationships, the themes and motifs that impel and illuminate the text, and the author's use of language and dramatic techniques.

In this example, the topic focuses on the character Prospero and his motivation for his forgiveness and requires that you evaluate whether his attempts at reconciliation were successful or not. You will need to focus specifically on Prospero and his actions throughout the play and determine whether these actions have achieved reconciliation among the characters or not. You need to decide what evidence is the most compelling. Whatever conclusion you reach regarding the character and motivation of Prospero, you need to present a reasoned and balanced discussion and ensure that you provide evidence to support your stance in your essay.



Timing tip: Make sure you spend adequate time on this question.

It is worth 30 of the 100 marks available, which means you should spend 50-54 minutes on the task (30% of your allocated three hours or 180 minutes).

This might sound like plenty of time to write 600 words, but remember that taking the time to clarify your ideas and structure your argument logically first will help ensure you are rewarded with the marks your knowledge and skills deserve.

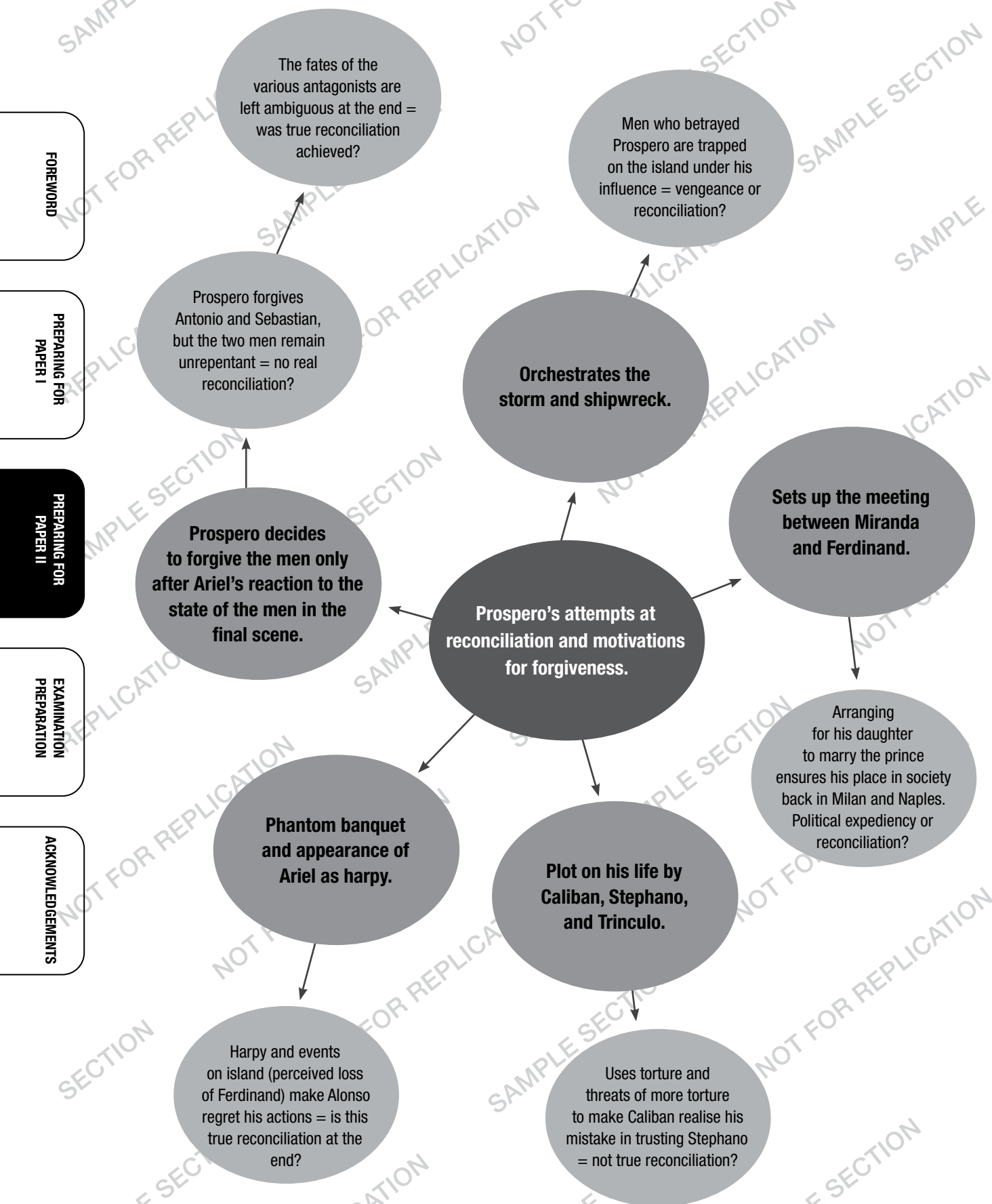
Here's how we recommend you use the time:

| Task | Minutes |
|-------------------------|----------------|
| Analyse question | 4 mins |
| Map answer | 12 mins |
| Plan essay | 6 mins |
| Write essay | 27 mins |
| Edit/proofread response | 5 mins |
| | 54 mins |

Step 2: Map your answer

You are no longer required to submit a plan with your essay and no marks are awarded for doing so; however, it is still highly recommended that you plan your response adequately. Plan your essay using any method you prefer. 'Mapping out' your response has been shown to be an effective way of generating, clarifying and linking ideas. An effective technique to use is a **concept map**. The following is a model concept map for the example question.

Concept map structure for example question:



Step 3: Plan your essay

Once you have mapped your response, it is time to formulate your **thesis statement**. Your thesis statement is the most important part of your essay. It tells your readers how you will be answering the question and what your argument will be. Put simply, your thesis statement is how you might answer the essay question in one sentence. The rest of your essay should then argue the validity of your thesis statement convincingly. Your thesis statement should be included in both your introduction and your conclusion.



A **thesis statement** is a very useful tool when writing an essay and will show the examiner that you have a clearly formulated argument and are not just rambling. It can be more than one sentence, if necessary, and should express the opinion/argument you are going to present clearly.

Let's say you have just mapped your response to this example question — regarding Prospero's motivations for forgiveness and whether reconciliation has been achieved — and you decide that *while Prospero forgives the men who betrayed him at the end of the play, to do so was not necessarily his initial plan and so true reconciliation is not achieved*. Then this is your thesis statement. Your thesis statement should be included at the end of your introduction and it ought to accomplish the following three things:

1. refer to the main topic (*Prospero's motivations for forgiveness*);
2. state the main point/thesis (*forgiveness was not his initial intention*); and
3. outline the body of the essay (*true reconciliation has not been achieved*).

Once you have completed your brainstorming and formulated your thesis statement, you are ready to **structure your essay** by linking your ideas together to form a logical, convincing argument. Your concept map/plan should already highlight the links between your ideas. Now you need to prioritise them and decide in which order to present them. A simple way to do this is to number each idea on your plan. Depending on how many ideas you have, you may need to select only the most relevant.



Remember that **each observation you make must be substantiated** with concrete evidence from the text and that the examiners will reward appropriate, accurate quotations that support your argument. If you do quote from the text, make sure that the sentence reads well and is grammatically correct. If you are uncertain about your quote, rather paraphrase examples from the text in your own words because you will lose marks if you quote incorrectly (see page 98 for guidelines on using quotations).

Step 4: Write your response

When writing your response, remember that your essay will need an introduction, two to four 'body' paragraphs (depending on the number of ideas you have and your word count) and a conclusion. (See p.99 for a more detailed discussion of the three distinct parts to an essay.)

Your introduction needs to be well-written. It needs to attract the examiner's attention and tell the examiner what to expect from your essay as concisely as possible. You need to state *what* you will be arguing, and *how* you will be arguing it. Be sure to include your thesis statement and a short 'preview' of what you will be covering in the body of your essay.

Use a paragraph for each of your main ideas in the 'body' of your essay. Remember that a body paragraph should begin with a **topic sentence** (stating the point of the paragraph), followed by the evidence for, and explanation of, your point: **Topic sentence—Evidence—Analysis (TEA)**. (See p.101 for a more detailed explanation of the T-E-A model.)

Finally, your **conclusion** needs to summarise your argument and show that you have successfully proved the point you made in your thesis statement; although avoid simply restating your introduction as you need to show how your argument has progressed. It will be the last thing your marker reads before scoring your essay, so try to leave a good impression.

Step 5: Edit/proofread your work

Edit your work by reading through it again. Make sure that you have conveyed your meaning accurately using the right words and that each paragraph follows on from the last in a logical manner. As always, check for misspellings and mistakes in grammar, punctuation and usage. Double-check the length of your essay and adjust it, if needed.

Next: Work through a practice essay question that we have annotated to guide and help you.



Question 1: Annotated practice question

Review what you have learnt and assess your current essay writing skills by working through this practice question, which has been annotated with useful hints and tips. Check your answers against the Paper II: Question 1a marking memorandum on the companion Suggested Answers CD to pinpoint your strengths and weaknesses.

SHAKESPEARE: *The Tempest* Question 1a

Consider the following quote by Nelson Mandela and discuss whether you think Prospero would agree with it or not. Refer to the play closely to substantiate your response.

You are being reminded to substantiate your opinion by demonstrating your knowledge of the text.

“As I walked out the door toward the gate that would lead to my freedom, I knew if I didn't leave my bitterness and hatred behind, I'd still be in prison.”

To answer this question, you need to:

- provide a brief explanation of the meaning of the quote;
- suggest reasons why Prospero might disagree with the quote;
- suggest reasons why Prospero might agree with the quote;
- argue whether Prospero would agree or disagree with the quote based on the evidence you have presented.

When answering questions that ask for your opinion, remember that it is not enough to state what you think only. You must refer to the text and provide sound reasoning for why your opinion is valid as well.

Examine this quote carefully. What does it mean? How does its meaning relate to the themes explored in the play? How does it relate to the actions of Prospero? How might it strengthen or challenge his motivation?

Please note:

- Your response must be in the form of a well-structured literary essay.
- Your ability to select detail from the play, in order to develop a **succinct argument** that is perceptive and clearly focused, will be assessed.
- Your essay should be approximately **600 words** in length.
- Close and relevant reference to the play is **essential**.
- Do **NOT** provide a word count at the end of your essay.

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A reminder that the examiner will reward both the points you choose to argue and the order in which you present them.

Note the word length required.

Remember to use the mark allocation as a guide to how much time you should spend on this question.

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Be prepared for an **intertextual question** like this. Use the materials (images, quotes, definitions etc.) provided to inspire and develop your answer.

| Revision checklist | |
|--|-------------------------------------|
| Did you map your answer first? | <input checked="" type="checkbox"/> |
| Did you think up a thesis statement and include it in your introduction? | <input type="checkbox"/> |
| Did each body paragraph include a topic sentence, evidence and analysis (TEA)? | <input type="checkbox"/> |
| Did you support each point you made with evidence from the text? | <input type="checkbox"/> |
| Did you write between 550 and 650 words? | <input type="checkbox"/> |
| Did you re-read and edit/proofread your answers? | <input type="checkbox"/> |
| Did you take 50-55 minutes to complete this question? | <input type="checkbox"/> |



Check your answers against the Paper II: Question 1a marking memorandum on the companion Suggested Answers CD.

Next: Test your skills by working through an essay practice question without assistance.



Question 1: Practice question

Test your essay writing skills by working through this practice question without assistance. Check your response against the Paper II: Question 1b marking memorandum on the companion Suggested Answers CD to pinpoint your strengths and weaknesses.

SHAKESPEARE: *The Tempest* Question 1b

Referring closely to the adjacent image, as well as to specific events and actions in the play, write a well-substantiated essay in which you describe the nature of the relationship between Prospero and Miranda, stating whether the image captures it accurately or not.



Please note:

- Your response must be in the form of a well-structured literary essay.
- Your ability to select detail from the play, in order to develop a **succinct argument** that is perceptive and clearly focused, will be assessed.
- Your essay should be approximately **600 words** in length.
- Close and relevant reference to the play is **essential**.
- Do **NOT** provide a word count at the end of your essay.

[30]



Check your answers against the Paper II: Question 1b marking memorandum on the companion Suggested Answers CD.

Next: Prepare for Questions 2, 3, 4, and 5 by reviewing what you are likely to be asked and how these questions should be tackled.



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Examination Preparation

Revising

Grade 12 is an exciting, yet demanding year and there's no escaping the fact that your success in the final examinations will, ultimately, depend on how much effort you put into your studies and how well you prepare. You need to get organised and manage your time. Your preparations need to allow adequate time to revise properly, as hasty, last-minute cramming is often too superficial to be really beneficial and can actually leave you feeling more overwhelmed and anxious. Here are some suggestions to help you revise properly and to look forward to your finals with confidence.

- **Start planning today**

Create a revision timetable. Use the examination timetable to establish the time you have available. Set targets and rewards for achieving them. Use your holidays wisely. Try to study for at least two to three hours a day, but remember to include regular, short breaks.

- **Decide what works best for you**

Do you prefer to revise in the morning or are you at your best in the afternoon or evening? Do you like to study at home or is the school library less distracting? Try to schedule your revision around what suits you best.

- **Manage distractions**

Revising requires concentration and focus. You might think you work best with your music on, but research suggests that the opposite is true. Music, phone calls and messages distract you and weaken your concentration much more than you realise. Invest in your success and future by turning off your cellphone, MP3 player, computer and TV when revising.

- **Target weaknesses**

It can be tempting to focus on the areas you like and find easy, but revising and improving your weaknesses can take longer than you expect, so tackle these areas first.

- **Review past papers**

Refer to old examination papers as part of your revision to see what sort of questions you can expect to encounter.



Be informed. The texts in the examination will usually be contemporary pieces from current newspapers or magazines, advertisements or cartoons. As a result, they often relate to a topical issue that has been debated in the media in the months prior to the examination. This is why it is a good idea to read the newspapers and be familiar with current affairs. Doing so can arm you with invaluable background knowledge in the examination. Read critically, be aware of trends, draw parallels, develop your own opinions and debate the issues with your parents and friends.

- **Develop good habits**

Regularly practising your revising skills and strategies will assist in making them habits. This will help you to sustain your preparations over an extended period of time. It's not uncommon for the enthusiasm with which you start your revision programme to wane after a few weeks.

Revising the novel and play

When preparing to be examined on a large text like a novel or play, it is important to work methodically and give yourself enough time to reread the setwork carefully as you revise it. Here are a few suggestions on how to revise properly.

Study the text thoroughly

Make sure you have read the text several times. Know the content, otherwise you will not be in a position to comment on the plot, the themes or the characters involved. The text should be fresh in your memory before you write your examination. If you've only read it once, months before, it might be more difficult to remember key incidents in detail.

Read actively

Do not read a work of literature passively. Try to interpret and evaluate all the time. Be critically aware of the potential words have and examine them carefully, decoding their messages as you study. Highlight key passages to help you focus on what is important. Write marginal notes to help with parts you find difficult; look up difficult words.

Know the genre

Identify whether the text is a comedy, drama, tragedy, thriller or romance etc. You must be able to comment on the technical devices commonly associated with the genre. Make sure you are able to comment on plot, theme, character, setting, style and narrative techniques.

Gather background information

It helps if you know something about recurring thematic concerns in the author's work and have a general knowledge of the background to the work, as different periods highlight different social, political and cultural concerns.

Use maps and diagrams

Make concept maps and spray diagrams to map the plot of the setwork or to help define the development of the most important characters in it. Connect all the details of plot, character and theme so that you have a grasp of the whole work.

Summarise

Summarise the setwork in point form. Do not refer to the text, but see what you can remember. Then go back to the original and check to see if you were right.

Focus on themes and characters

You are likely to be asked a question related to the themes or characters in the text. Write your own detailed explanations of the themes and create character analyses for the most important characters — putting this vital information into your own words will help you to remember it later on. Identify recurring images, motifs and symbols as well, know how they give colour and tone to the work you are studying.

Learn a selection of quotes

Learn important lines/quotations so that you can use them in your essays when you need to prove a point. The examiner will be impressed if you can quote accurately from the text to support your answer. Choose a selection of key quotations from the novel and commit them to memory so that you can use them in the examination. Pick quotations that are relatively short and full of impact.

Prepare model answers

Don't forget to revise the format for both the mini and literature essays. Prepare some model answers on possible essay topics. Also, revise all of the short and contextual questions you have done in class or as homework exercises.

Revision topics for Paper I:

- Figures of speech
- Figurative and rhetorical devices
- Tone, style and register
- Denotation, connotation and implied meaning
- Prescribed poems
- Poetic genres
- Propaganda, emotional appeals and advertising techniques
- Visual literacy
- Language skills
- Lexical terms and dictionary skills

Revision topics for Paper II:

- Prescribed Shakespeare play
- Prescribed novel
- Mini essay requirements (planning, length and word count)
- Literary essay requirements
- T-E-A model
- Transactional writing formats and conventions

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