Province of the EASTERN CAPE EDUCATION

ASSESSMENT AND EXAMINATIONS DIRECTORATE
Bundy Park, Private Bag 4571, King William's Town, 5600
REPUBLIC OF SOUTH AFRICA, Website: www.ecdoe.gov.za

NSC 2016 CHIEF MARKER'S REPORT

SUBJECT	ENGLISH FIRST ADDITIONAL LANGUAGE (ENGFA)

PAPER	**2**

DATE OF EXAMINATION	NOVEMBER 2016	**DURATION:**	**2 HOURS**

This section of the instrument is aimed at providing valuable feedback to schools, subject advisors, teachers and learners about common errors committed by candidates in the answering of questions, to assist teachers and subject advisors to identify areas that need to be given special attention in the teaching and learning of the subject in 2016.

Your responses will be based on two parts:

Section 1: General overview of Learner performance in the question paper as a whole.

Section 2: Comment on candidates' performance on individual questions. Detailed explanations must be provided **per question** as follows: (You may include sub questions where necessary)

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

(b) Why the question was poorly answered?

(c) Provide suggestions for improvement in relation to teaching and learning.

(d) Describe any other specific observations relating to responses of learners.

(e) Any other comments useful to teachers, subject advisors, teacher development.

building blocks for growth

Ikamva eliqaqambileyo!

SECTION 1: (General overview of Learner Performance in the question paper as a whole)

This question paper has shadowed all the requirements of the CAPS document.

The paper appeared to be accessible for the candidates. Learner performance was average with very few candidates attaining the 80% – 100% range. Although few, the candidates who achieved top marks produced very good work.

The questions set on all the genres carried the same weight throughout i.e. questions pitched at a particular level were evident in all the genres. The format allows for uniformity and a sense of fairness across the board. Candidates had to demonstrate the same literary skills, knowledge and understanding, and were tested **similarly** in each section. Teachers should be encouraged to use this model for their internal exam papers in Grades 10 -12.

As before, Question 5 (*Nothing but the Truth*), Question 6 (*Short Stories*) and Question 7 (*Poetry*) were the most popular questions answered. Question 3 (*A grain of wheat*) was the least popular question. Some original answers in the theme and open ended questions indicate that teaching and learning at a number of centres have been effective and good.

It is also true, however, that at too many centres candidates were only able to reach Level 1. Responses to aspects such as terminology e.g. irony, tone and structure were inadequately addressed. Theme questions and open ended questions at the poor performing centres were ineffectively answered.

This paper fairly verified the candidates' ability to interpret questions accurately and to answer logically.

SECTION 2: Comment on candidates' performance in individual questions (It is expected that a comment will be provided for each question on a separate sheet).

QUESTION 1: Novel: TO KILL A MOCKINGBIRD
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

Not many centres answered this question. The performance of those who attempted this question, was average but some specifics were evident. The questions were fair and manageable. Candidates struggled with gender and often confuse 'him/her' and 'his/hers' when referring to characters. Candidates answered several questions on genres which they have not exercised, *To Kill a Mockingbird* was no exception. Questions were fair, no ambiguity and the marking memorandum made marking comfortable. The open ended and theme questions were challenging to the learners. In some cases the answers reflect the movie version of the novel.

- Q 1.1.2 – Most candidates got this answer correct which indicates knowledge of the novel.
- Q 1.1.3 – Candidates could not identify the description of the tone. The options in the memorandum were barely mentioned in the responses.
- Q 1.1.4 – (b) Candidates do not indicate the specific character involved they simple say 'the children' e.g. 'puts a blanket around the children instead of 'Scout'
- Q 1.1.6 – Candidates ignored the line reference and therefore mentions character traits which were not applicable.
- Q 1.2.3 – Questions proved a bit challenging as candidates could not explain the comparison. Either they were not familiar with what a rooster is, or simply did not know how to explain the metaphor.
- Q 1.2.4 – Candidates showed good knowledge but indicated that Tom had 'no arm' and therefore forfeited the third mark as this is not factual.
- Q 1.2.5 – This question was misinterpreted. Answers only indicated general behavioural traits of Bob Ewell and then what it revealed about his character was not answered/ candidates' answers were muddled. Proved challenging to mark.
- Q 1.2.6 – Identification of the theme was omitted and candidates only then scored 1 or 2 marks out of 3.
- Q 1.2.7 – Very good responses received from candidates and therefore scored full marks in certain instances.

The average mark for question 1, based on the sample script analysis of 100 scripts, was as follows:
1.1) 88%
1.2) 68%

(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

- Although the memorandum provides for possible synonymous answers, as well as "among other" responses, the candidates were let down by their lack of insight.
- The focus of the question was not always understood.
- Absence of detail in the theme and open ended questions could not earn 3 or 4 marks.
- The lack of vocabulary and too much waffling not related to specifics of the questions caused learners to forfeit marks.
- Quite a few candidates never exercised the question at school and simply attempted to answer by guessing or relying on the extract for answers.

(c) Provide suggestions for improvement in relation to Teaching and Learning

- Learner should read the _**entire**_ novel and not only rely on summaries or class discussions.
- To replace the book with the movie is not an option, the audio book would rather be preferred to assist with the reading of this bulky novel.
- **Basic examination skills should be taught**. This includes **numbering** (marks are lost because of unnecessary numbering errors) as well as what to do when asked to 'discuss', 'identify' or 'explain'. They tend to give **one-worded responses** when they have to **explain**. In this case the candidate should underline the required word.
- If a learner is required to discuss his/her view, **it should be grounded in the text** and not the candidate's own perception in general.
- Learners should be instructed how to quote a sentence, a line or **consecutive words** or instructions, e.g. If the question states, write or quote ONE word, it should be **one** word only.
- Identification of a theme and the subsequent explanation of the theme should receive attention. Learners should be taught different possible themes as they appear in the novel or chapters.
- Candidates need to understand the characters well enough to be able to identify differences in personalities or characteristics.
- Learners should be taught how to deal with **interpretive questions**. Workshops should be organised to provide teachers with an in-depth training as how to answer the open-ended and theme questions.
- Educators should perhaps focus on often giving learners homework geared specifically towards open-ended and theme questions. Only then will they be able to develop an instinctive feel for this type of question.
- Teachers need to keep in mind that the novels contain more substance than just the basic plot or story.
- If the question states, 'State THREE points', candidates must realise only the first THREE facts presented will be assessed.

d) Describe any other specific observations relating to responses of learners

- While some schools have fall short in preparing the candidates for this question, some of the very few schools who offer this novel have attempted to adequately prepare the candidates for this particular question.
- Candidates need to be informed on how they should answer questions relating to interpretation of words and how that would apply to the question. Learners tend to speculate and then hope to receive marks.

(e) Any other comments useful to teachers, subject advisors, teacher development etc.

- Educators who exercise this novel with their learners must ensure that the (FAL) candidates will be able to cope with such a bulky novel.
- If so, teachers at these schools need to be encouraged to invest in resources and to liaise with colleagues who produce excellent results. Hence the enhancement of their skills.
- Educators must be discouraged to exercise three or more genres in order to "give learners a choice of the easiest" in the final examinations. Candidates therefore would answer all the questions, and in most cases the weakest two would be answered. Educators should follow instructions in the CAPS document and demonstrate the TWO genres meticulously.

- Practice the choice of TWO genres in a question paper and the use of the CHECKLIST throughout the year.
- Literature terminology like identify, discuss, explain tone, mood, feeling, character traits must be taught religiously.
- Vague answers were very common. Candidates need to focus on what is being asked and not presume the markers know to what or to whom they are referring.

QUESTION 2 – LORD OF THE FLIES
(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

Very few responses to this novel were found. In general, candidates from schools actually presenting the novel performed adequately

However, from the few replies to this question the following were noted:

- 2.1.2 (b) Candidates failed to score the full 3 marks.
- 2.1.3 Explain why the conch is referred to as 'the trumpet', this was a popular full mark question.
- 2.1.4 This answer required a combination of Ralph's character and an action. It was poorly answered because they stated only the points pertaining to Ralph's character and failed to include the second part of the question. This proves lack of knowledge of the content.
- 2.1.6 This open-ended question elicited a good response probably because Ralph is one of the main characters in the novel and a likeable one for that matter. There were, however, those who concentrated only on one character and omitted discussion on the other.
- 2.2.1 (a) Most responses were 'Simon's death' instead of killing/murder'.

The average mark for question 2, based on the sample script analysis of 100 scripts, was as follows:

2.1) 0%
2.2) 0%

(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

- Candidates did not confine their responses to the given extract, e.g. 2.1.4 in which they were asked to compare the characters of Jack and Piggy. Instead, the characterisation was taken from the novel as a whole.
- Some learners did not grasp the use of the vocabulary in the questions and as a result lost marks for misunderstanding the requirements of certain questions.
- Candidates who attempted the question merely answered it as it appears early in the question paper and they were not thoroughly prepared.

(c) Provide suggestions for improvement in relation to Teaching and Learning

- Learner should read the *complete* novel and perhaps not only rely on summaries or class discussions.
- Focus on character traits and what an extract could reveal about a character. It is essential that candidates be equipped to identify and discuss these aspects.
- Basic examination skills should be taught. This includes numbering (marks are lost because of unnecessary numbering errors) as well as what to do when asked to 'state', 'discuss', 'identify' or 'explain'.
- Emphasise the importance of mark allocation and the points required.
- Focus and practice the new approach on the True and False questions. Frequent misinterpretations of these questions were noted.

(d) Describe any other specific observations relating to responses of learners

- In some cases the concept of irony was not handled well by the candidates.
- Learners lost marks of being too brief or lack of knowledge in the theme and open ended questions
- . Questions that require learners to refer to the text, passage or an extract caused confusion and led to incorrect responses.
- The theme questions were misinterpreted as the learners tended to focus on the theme of the novel in general. The learners then subsequently strayed from the options and explanations associated with the specific theme required. Learners fared poorly in this question.
- Some candidates did not exercise this genre at school, hence the reason for the poor performance.

(e) Any other comments useful to teachers, subject advisors, teacher development etc.

- Candidates doing this novel should have quite an extensive knowledge of the content, vocabulary of set questions, themes and characters as well as characteristics or character traits.
- The term "consecutive words" is still not understood properly by learners and should be exercised on a regular basis.
- The correct use of quotations and adhering to the number of words required should be emphasised.
- Some learners seemed to be over taught on simile and metaphor to the extent that it overshadowed other figure of speech answers.

QUESTION 3: *A GRAIN OF WHEAT*

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

Responses to this question were marginal as this genre is not preferred by the majority of the schools. However, in the case of those who responded to the question, the following were found:
- In 3.1.3 candidates were asked to use their OWN words. Many of them just simply quoted from the text.
- In 3.1.4 they failed to score the full 4 marks for the revelation of the MP's character.
- 3.1.6 This question was a challenge to the candidates. Most of them failed to give a well-substantiated response, some deviated from the idea and others simply left it out.
- 3.2.1 Was well answered. Candidates could explain how Gikonyo ends up in hospital.
- 3.2.4 required a one-word response for Karanja's feelings. This, was also a challenge for many. Identification and explanation of theme (3.2.6), proved to be problematic for the candidates.

(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

- Most candidates relied on summaries of the novel and hoped to find answers to questions on the question paper.
- There was no attempt to engage with the question. A mere generalising and retelling the story.
- A clear indication of lack of knowledge and insight.
- Character traits was a challenge answer to learners.

The average mark for question 3, based on the sample script analysis of 100 scripts, was as follows:
3.1) 0%
3.2) 0%

(c) Provide suggestions for improvement in relation to Teaching and Learning

- The complexity of this novel makes it difficult for FAL learners to follow and truly comprehend
- The number of schools presenting this novel seems to have declined dramatically.
- Educators must teach learners to engage with the question and not to retell the story.
- Educators should exercise the approach how to answer theme and open ended questions and the explanation thereof.
- The misinterpretation of 'character traits' caused candidates to forfeit marks. Candidates should be taught the difference between a character trait and a personality trait.
- Teach candidates how to refer to extracts and when the answer requires reference to the novel as a whole.
- Candidates need to perhaps understand the characters well enough to be able to identify differences in personalities or characteristics.
- Learners should be taught the different themes and be able to explain the themes.
- Figures of Speech will be asked and a learner must be able to explain how/why the particular figure of speech is applicable.
- Learners should be taught how to deal with interpretive questions.
- Wrong interpretation of these questions often lead to irrelevant responses.
- Teachers need to keep in mind that the novels contain more substance than just the basic plot or story.
- ***Educators need to focus on open-ended questions as the mark allocation for this type of question will again be as high as 3-4 marks in 2017.***
- Workshops should be organised to provide teachers with an in-depth training as how to answer these open-ended questions.
- Insight comes from proper education which many of the learners might not have received.
- Learners often neglect to properly cancel out a wrong question or response to a genre and it will be assessed if it is the first question in the genre.
- Use additional resources like DVDs and study guides to teach this genre as aids to enhance the teaching of a novel, however, nothing can be a substitute to the proper studying of this genre.
- Use additional resources like DVDs, study guides and Telematics to teach this

genre as aids to enhance the teaching of a novel, however, **nothing can be a substitute to the proper studying of this genre.**

(d) Describe any other specific observations relating to responses of learners

- Seemingly many candidates who answered this genre had not even done it at school. Learners often disregard the examination instructions and start answering the novels as they appear first in the question paper.

(e) Any other comments useful to teachers, subject advisors, teacher development etc.

- After marking and moderating A GRAIN OF WHEAT for years the outcomes of this genre prove that it does *little* to promote a love for literature <u>among learners</u> – very rarely can any degree of appreciation or deeper understanding be detected in the answers.
- Learner should read the *complete* novel and perhaps not only rely on summaries or class discussions.
- All the texts should be read more closely and thoroughly as questions often refer to the relevancy of an incident or conversation as it appears in the extract.
- Basic examination skills should be taught. This includes numbering (marks are lost because of unnecessary numbering errors) as well as what to do when asked to 'state', 'discuss', 'identify' or 'explain'.
- If the question states, 'State TWO points', candidates must realise only the first TWO facts presented will be assessed.
- Candidates have an inability to respond to questions in which they have to use their OWN WORDS. This needs to be addressed in the classroom.
- If the question states,' Write or quote ONE word', it should be **one word only**. When the candidate decides to write a sentence he/she should underline the required word.
- Candidates need to perhaps understand the characters well enough to be able to identify differences in personalities or characteristics.
- Learners should be taught the different **themes**.
- Learners should be taught how to deal with interpretive questions. Wrong interpretation of these questions often lead to irrelevant responses.
- Teachers need to keep in mind that the novels contain more substance than just the basic plot or story.
- The changes in the format of the question paper confused some candidates because they did not have enough exposure to some question types as found in the CAPS document.
- ***Educators need to focus on open-ended and theme questions as the mark allocation for this type of question will again be as high as 3-4 marks in 2017.***
- Workshops should be organised to provide teachers with an in-depth training as how to answer these open-ended questions.

QUESTION 4: *ROMEO AND JULIET*

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

- This question was not amongst the most popular answered questions, although more candidates attempted it in comparison to the previous questions.
- The question was challenging but not unfair. The open-ended questions were not answered in adequate detail, leading to learners not receiving full marks for the answer. The response to these questions will have to receive thorough training in class.
- Questions 4.1.2: reference to a stage direction ('*to Juliet*') had various responses. Many candidates were challenged by the multiple-choice question (4.2.2 (b). The majority of them opted for " A/the long-standing feud".
- The illustration of both Juliet's (4.2.4) and Romeo's (4.2.5) character traits also posed to be difficult. Some candidates did not respond to the examples of illustrating the character trait. This can be reasoned to: either it was not emphasised in class, or they merely ignored that part of the question.
- A lack of knowledge of the plot and characters and the inability to express themselves in especially the open-ended and theme questions also contributed to a number of learners not doing too well in some of these questions.

- Educators need to assist learners to develop more insight into what is actually required from them.

The average mark for question 4, based on the sample script analysis of 100 scripts, was as follows:
4.1) 82%
4.2) 72%

(b)Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

- The inaccuracies some candidates presented as facts, point to the fact that those candidates had not read the text of the play.
- A lack of knowledge of the plot and characters and the inability to express themselves in especially the open-ended and theme questions also contributed to a number of learners not doing too well in some of these questions.
- Educators need to assist learners to develop more insight into what is actually required from them.
- Candidates could not correctly identify tone (4.1.4 (a)) and also the reason why Juliet uses this tone (4.1.4 (b)). Identification of theme in this question was poor. The FALSE statement (4.2.1) was not well answered.

(c) Provide suggestions for improvement in relation to Teaching and Learning

- Common misconceptions stem from candidates having watched the film versions or maybe reading an abridged version of the play.
- Watching the movie should not be entirely discouraged, but it should NEVER replace a study of the text. The audio book of the play can assist in the reading of the book.
- Basic examination skills should be taught. This includes numbering, as well as what to do when asked to 'state, 'discuss' or 'explain'. The candidates tend to use one worded-answers when they have to discuss or explain.
- Character traits or character-related questions often cause problems for candidates. Educators should provide exercises in class, where a character trait is assessed based on an extract or the play as a whole. Teachers should teach learners what character traits are!
- Pay attention to various themes, character traits, describe, explain, discuss.
- Open ended and theme questions should be exercised consistently.
- General vocabulary should be taught and how to respond to questions like 'state' or quote 'consecutive' or 'separate' words.
- Learners should be taught when to quote and when to give an explanation for a specific answer.

Use previous question papers to assist learners to familiarise themselves with the structure of the paper, the terminology used, as well as HOW TO FOLLOW SET INSTRUCTIONS.

(d) Describe any other specific observations relating to responses of learners

- (4.2.3). This was found to be challenging. The learners failed to perform well in this question and had the sequence of the (wrong) characters mixed up.
- (4.1.6) Identification of theme in this question was poor. Many candidates failed to identify the theme evident in the extract and focused more on the general themes as presented in the play.
- (4.2.7) The open ended question was found to be very challenging. The performance of the candidates give reason for concern in the preparation of theme and open ended questions.

(e) Any other comments useful to teachers, subject advisors, teacher development etc.

This drama is not too demanding for a FAL learner to study. Although the idea that the Shakespearean language is daunting. Revision of previous papers should be considered for emphasis of the different types of questions as well as the following:

- Learner should read the **complete** drama and perhaps not only rely on summaries, DVDs or class discussions. An audio book can assist with the reading of the drama.
- Basic examination skills should be taught. This includes numbering (marks are lost because of unnecessary numbering errors) as well as what to do when

asked to 'state', 'discuss', 'identify' or 'explain'.
- Candidates need to perhaps understand the characters well enough to be able to identify character traits or differences in character.
- Learners should be taught to identify the different **themes** as presented in a specific extract/scene, as well as the discussion of these particular themes,
- Learners should be taught how to deal with interpretive questions.
- Misinterpretation of questions often lead to irrelevant responses.
- The issue of a specific *tone* in any given situation needs to receive attention.
- Workshops should be organised to provide teachers with an in-depth training as how to answer these open-ended questions.
- Intensive teaching, learning should be encouraged.

QUESTION 5 – NOTHING BUT THE TRUTH

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

Generally the most popular answered question. The learners' performance differs from centre to centre. Bad spelling confused markers especially the names of figures of speech (alteration instead of alliteration) Candidates answer ALL the genres so therefore candidates lost valuable marks as the rule of 'mark the first two genres' apply. Candidates ignore indicting which questions they have answered in front on the script. The open-ended created many challenges as the learners' lack of command of the language came into play. Most of the questions were fair.
- **Q 5.1.2 (a)** - Candidates write 'wire car' instead of 'wire bus'. Common answer is, "Themba was loved more than Sipho.
- **Q 5.1.2 (b)** – Most candidates got this question correct.
- **Q 5.1.3** – Candidates simply answer that "Mandisa was not taught about respect." Candidates did not interpret the question very well.
- Both questions require Mandisa's behaviour i.e. her behaviour revealed in lines 4-5 and then why Mandisa's behaviour is unacceptable. This can be confusing to both the markers and learners as they may doubt giving the same response or awarding marks for the same response.
- **Q 5.1.4 (**(b) The identification of "tone" was poorly interpreted by many candidates.
- (**c**) – Some candidates could identify the theme but struggled to discuss the theme. Candidates are not guided by the marking allocation.
- **Q 5.1.5** – Question was not understood or candidates are not knowledgeable on stage directions. Many candidates simply refer to it as 'actions'.
- **Q 5.1.6** – Answers to this question reflected a lack of understanding. Candidates had to provide <u>reasons</u> for Mandisa's unacceptable behaviour. Instead, they stated facts about her character without a clear link to Sipho. Only the disrespectful aspect was evident in the candidate's response.
- **Q 5.2.4** – Although this is a recall question candidates simply omitted the township/location New Brighton. Little reference was made to the letter
- **Q 5.2.5** – Question posed a challenge to mark as markers had to identify two positive changes in his character and two negative characteristics. Many candidates do not indicate the change.

- **Q 5.2.6 –** Not all candidates struggled with the open-ended questions, a few did well in their responses. TRC impacted personally on Sipho. Very few managed to obtain the full 3 marks.

The average mark for question 5, based on the sample script analysis of 100 scripts, was as follows:

5.1) 65%
5.2) 50%

(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

- The marks scored in this question ranged from average to good. Those who scored below average marks either did not study this specific play or merely engaged in a guessing exercise. Candidates misinterpreted these questions therefore only answered on part.
- Candidates struggled to answer questions:
- 5.1.3 Answers in 5.1.3 were confused with the expected answers in 5.6. For this question a popular was merely 'disrespectful'. Candidates failed to focus and elaborate on her actual behaviour. This serves for 5.1.6 as well.
- 5.1.4(c) Most of the learners failed to recognise the theme and obviously the majority could not elaborate on it.
- 5.1.6 Although this question was thought to be easy, it was poorly answered by candidates.
- In 5.2.5 Very few learners understood the 2 negatives and positives they were expected to give. Little evidence of change were given.
- Instead of given stage directions, emotions were opted for in 5.1.5. This was frequently done. An indication that stage directions are not taught or emphasised in the classroom.

(c) Provide suggestions for improvement in relation to Teaching and Learning

The fact that this play is not voluminous, should not deceive educators into believing that it does not need teaching.

Sipho's frustrations, dreams and causes for bitterness should be discussed in detail. Themba's preferential treatment by his parents, his general behaviour, e.g. why he refrained from returning to South Africa, his betrayal of Sipho and the issue of sibling rivalry should be some of the issues discussed.

Educators could consider revision of previous papers to see the different types of questions as well as the following:

- It is recommended that learners attend a live performance of the drama, 'Nothing But The Truth' in a theatre (if possible).
- Learners should read the complete drama and perhaps not only rely on summaries or class discussions.

- **The issue of the stage director giving instructions should receive more attention**.
- All the texts should be read more closely and thoroughly as questions often refer to the relevancy of an incident or conversation as it appears in the extract.
- Basic examination skills should be taught. This includes numbering (marks are lost because of unnecessary numbering errors) as well as what to do when asked to 'state', 'discuss', 'identify' or 'explain'.
- Candidates need to understand the characters well enough to be able to identify differences in personalities or characteristics.
- Focus on the traditions and cultural background of these characters, in light of the setting of the play.
- Educators should analyse and mention the characteristics of the different actors, make summaries of possible differences between the characters.
- Learners should be taught the different themes as presented in a specific text/scene.
- Learners should be taught how to deal with interpretive questions.
- Learners lost unnecessary marks in the open-ended questions, simply because the initial response was contradictory to the explanation provided wrong interpretation of these questions often lead to irrelevant responses.
- If learners are instructed to provide TWO reasons or state TWO points, then the marker will **not** assess a THIRD fact, even if the second one is incorrect and the third one correct.
- Teachers need to keep in mind that the dramas contain more substance than just the basic plot or story.
- *Educators need to focus much more on open-ended questions as the mark allocation for this type of question will again be as high as 3-4 marks in 2017.*
- Educators should emphasise that responses to open-ended questions should be grounded in the text.
- Insight comes from proper education – educators should expose their learners to a variety of question-types in their preparation.
- Workshops should be organised to provide teachers with an in-depth training as how to answer these open-ended questions.
- Learners lose unnecessary marks when they do not number their questions correctly, e.g. 5.2.3 is answered and then 5.2.4 also becomes 5.2.3.

(d) Describe any other specific observations relating to responses of learners

The general instruction at the beginning of each section referring to the fact that the number of marks allocated to each question should serve as a guide to the expected length of answers, are ignored by many candidates.

Question 5.1.4 - Was poorly answered and interpreted as learners battled to explain 'tone' as it was used in line 7 of the extract.
Question 5.1.6 – Candidates did not perform well; they could not differentiate between the emotion and behaviour of Mandisa. Candidates interpreted the question poorly.

Question 5.2.4 – The omission of the 'letter' and the location of the library caused a lot of candidates not to perform well.

5.2.6 (open-ended) - Candidates displayed a lack of vocabulary as they could not clearly express themselves on reconciliation and forgiveness. Candidates failed to suitably motivate their initial responses.

A lack of knowledge of the plot and the role of characters like Themba and Mandisa and the inability to express themselves in especially the open-ended questions also contributed to a number of learners not doing too well in some of these questions.

Some learners were better prepared for pitfalls and it is evident that dedicated educators have been implementing hints and tips from the chief marker's and internal moderators' reports.

(e)	Any other comments useful to teachers, subject advisors, teacher development etc.

- It is important to teach a drama as a drama and not a 'story' – some candidates even refer to 'the story' in their answers, which in some cases explains why they battle with questions on stage directions, interaction between characters and background.
- Oral discussions and debate on certain issues in the drama should be held. Before moving on to another scene, educators should ensure that their learners fully comprehend the completed scene or text.
- Pay more attention to sentence construction – markers struggled to decipher poor language and handwriting.
- Teaching of correct spelling and an improved vocabulary should become a priority.

QUESTI

ON 6 – SHORT STORIES (The Luncheon and Relatives)

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?
Fairly good responses. This is a very popular genre. • 6.1.1 Most candidates had 'Foyot's' as the answer. They clearly did not interpret the question correctly as the question referred to the SECOND time. A number of candidates have confused the threatre/play with cinema/movie. • 6.1.3 (a) Candidates tended to quote directly from the text. • 6.1.3 (b) Some had difficulty in expressing the reasons in their OWN words. • 6.1.5 Some of the items listed by candidates were strange: mutton stew mutton chop); solomon (salmon), etc. 6.1.6 Irony posed to be a challenge for many candidates. This is strange as this is the very essence of this story. • 6.2.1 Fairly well answered. • 6.2.2 (c)Although the emotion could be identified in (b) candidates did not have sufficient insight of the story to elaborate on the reason being required, • 6.2.4 (b) The candidates could identify the theme but found it the discussion challenging. Some candidates managed to give relatively good answers. • 6.2.5 Open-ended question. Candidates lack in depth insight and failed to attain full marks for this question. The average mark for question 6, based on the sample script analysis of 100 scripts, was as follows: 6.1) 47% 6.2) 50%

(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.
• Generally this question was answered fairly well, except for certain questions that were problematic to interpret. • This genre should not be under-estimated – candidates and teachers should realise that because a short story is structurally not as complex as a novel or a drama, more detail and insight could be asked. • The lack of this knowledge of detail is very often the reason for bad marks. Learners do not make an in-depth study of this genre and regard these stories as easy. • A poor grasp of literal and figurative language usage was evident. • Description of feelings/emotions was also poorly responded to. • Open-ended questions require that viewpoints be grounded in the text of the genre concerned.

(c) Provide suggestions for improvement in relation to Teaching and Learning

Educators could consider revision of previous papers to see the different types of questions as well as the following:

- Learner should read the complete short story and not be reliant on summaries or class discussions.
- Learners will always be tested on TWO separate stories.
- All the texts should be read more closely and thoroughly as questions often refer to the relevancy of an incident or conversation as it appears in the extract.
- Basic examination skills should be taught. This includes numbering (marks are lost because of unnecessary numbering errors) as well as what to do when asked to 'state', 'discuss', 'identify' or 'explain'.
- If the question states,' Write down ONE word', it should be one word only, e.g. QUESTION 6.1.5/ 6.2.2 (b) When the candidate prefers to write a sentence he/she should underline the required word.
- Candidates need to understand the characters well enough to be able to identify differences in personalities or characteristics.
- **Character traits or character-related** questions often cause problems for candidates. Educators should provide exercises in class, where a character trait is assessed based on an extract or the play as a whole. Teachers should teach learners what character traits are! Candidates focused on a short-term character traits and lost unnecessary marks.
- Learners should be taught the different themes as presented in a specific text/scene. They should learn to name the theme **and be able to discuss** it for at least two more marks.
- Indicate the difference between LITERAL and FIGURATIVE and find examples in the various texts to prepare the learners for this type of question.
- Learners should be taught how to deal with interpretive questions.
- Wrong interpretation of these questions often lead to irrelevant responses.
- The issue of a specific tone in any given situation needs to receive attention in the class.
- Teachers need to keep in mind that the short story contain more substance than just the basic plot or story.
- The changes in the format of the question paper confused some candidates because they did not have enough exposure to some question types as found in the CAPS document.
- ***Educators need to focus on open-ended questions as the mark allocation for this type of question will again be as high as 3–4 marks in 2017.***
- Learners should attempt to answer a variety of these open-ended questions in class as well as internal question papers.
- Insight comes from proper education which many of the learners might not have received.
- Learners often neglect to properly cancel out a wrong question or response to a genre and it will be assessed if it is the first question in the genre.
- Use additional resources like study guides to teach this genre as aids to enhance the teaching of a novel, however, nothing can be a substitute to the

proper studying of this genre.
Workshops should be organised to provide teachers with an in-depth training as how to answer these open-ended questions.

(d) Describe any other specific observations relating to responses of learners

- 6.1.1 Candidates confused the second meeting with the first meeting. This is an indication that they did not read and analyse the question properly. (keywords).
- 6.1.4 In this question reference is made again to the FIRST meeting and not the SECOND meeting. Candidates confused the two again.
- 6.1.6 A lack of understanding of Irony is evident.
- 6.17 Open-ended. Learners failed to show a good understanding of the woman's character.
- 6.2.2 Very mystifying answers were produced by most of the candidates. Lack of content knowledge is evident.
- 6.2.4(b) Identifying themes based on an extract proved to be beyond the learners' scope of reference. They moved away from the specific themes and tended to refer to general themes. They supplied a number of ideas and hoped for the best possible result. Learners showed a tendency to move away from the theme rather than towards it.
- 6.2.5 This open-ended question was poorly answered. Candidates failed to give a good understanding of the feelings of the narrator. Markers found assessing it difficult as the candidates struggled to answer the question. Candidates **struggled** to formulate clear and accurate answers in this question.

(e) Any other comments useful to teachers, subject advisors, teacher development etc.

The fact that the short stories are not many or too lengthy, makes it especially important that close reading should be done – details are tested and if learners are left to their own devices in studying the stories, important information will fall through the cracks, to the severe detriment of the candidates.

The extracts cannot be treated as comprehension passages. This genre as it is structurally less complex than any other genre.

Learners must learn _**unpack a question,**_ thus focusing on the key elements, e.g. how many marks, own words or quote and provide ONE word or not, identify AND discuss, explain, illustrate with and example.

QUESTION 7

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

The poetry section was answered by most of the centres.

- 7.1.1 (a) Some resourceful candidates responded with the original 'Miltonic sonnet'.
- 7.1.1 (b) The marking of this question was problematic in the sense that responses were: 'It has an octave and a sestet.'
- 7.1.2 Good responses.
- 7.1.3 Candidates could easily identify the "Figurative", but couldn't supply the reason.
- 7.1.5 Difficulty in expressing that death is reliant on/a servant. Candidates quoted the word 'slave'.
- 7.1.6 Most candidates responded with 'proud'.
- 7.1.7 The responses to 7.1.7 and 7.1.8 were closely related/overlapped.
- 7.2.1 (b) Most responses referred to death. Candidates were rather challenged.
- 7.2.2 Candidates produced vague answers. Even the markers were challenged by this question.
- 7.2.3 Although candidates could identify the figure of speech they could, however, not explain the image/comparison.
- 7.2.4 Identification of sound device was easily identifiable but the explanation proved problematic.
- 7.2.5 (a) Good responses

The average mark for question 7, based on the sample script analysis of 100 scripts, was as follows:

7.1) 59%

7.2) 56%

(b) Why was the question poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

One possible explanation why learners did not always perform well was perhaps the fact that the entire text of each poem is given in the question paper leads candidates to believe that these are miniature comprehension tests.

- Question 7.1.1 (b) the discussion of the structure of the poem posed to be confusing and learners found it difficult to express themselves.
- Candidates found using their own words problematic and tended to use words from the extract, e.g. QUESTION 7.1.5 AND QUESTION 7.2.1 (c) – learners must be advised on how to use suitable synonyms.
- Consecutive words still prove to be challenging to learners. (Question 7.2.5) This is and indication that they do not have an understanding of the word 'consecutive'.
- Many open-ended questions posed problems and revealed the learners' lack of insight and interpretation, more specifically QUESTIONS 7.1.8 AND 7.2.6

(c) Provide suggestions for improvement in relation to Teaching and Learning
- Candidates who study poetry must be taught to 'unpack' the meaning of poetic language – they will be asked to reproduce certain poetic expressions in their own words and they will not be credited for reproducing the poet's words.   - Figures of speech should be <u>taught and studied as well as their implied meanings</u>. QUESTION 7.1.3 was poorly answered.   - Themes and messages contained in the poems must be known – why else is poetry taught? Refer to QUESTION 7.1.7. Many candidates failed to identify the theme evident in the poem.   - Teachers must also focus on sound devices and their influence on the poem. Learners often provided an example of the sound device and did not state the answer was alliteration or it was incorrectly spelled (Alteration).

(d) Describe any other specific observations relating to responses of learners
The poem 'A Prayer for my countrymen' posed no serious challenges for the learners, although some of them struggled due to a lack of knowledge.   - Question 7.2.1 Candidates failed to identity with 'the absence of hope'   - Question 7.2.3 Although Metaphor was easily identified, candidates failed to explain the image IN THE CONTEXT of the poem.   - Question 7.2.5 (b) Candidates found it challenging to explain, using their OWN words.   - Question 7.2.6 Open-ended. – The response in the marking guideline expected learners to show an understanding of why prayer was needed during the apartheid era. Most candidates refer to why prayer is needed in general. The learners lacked insight and the necessary skills to express themselves clearly when answering this question. Most learners achieved 1 mark out of 4, which yet again opens the issue of making these questions count 2/3 instead of 4, as many candidates lost too many marks in questions of this nature. It is understandable that these questions are more for the more astute learners.

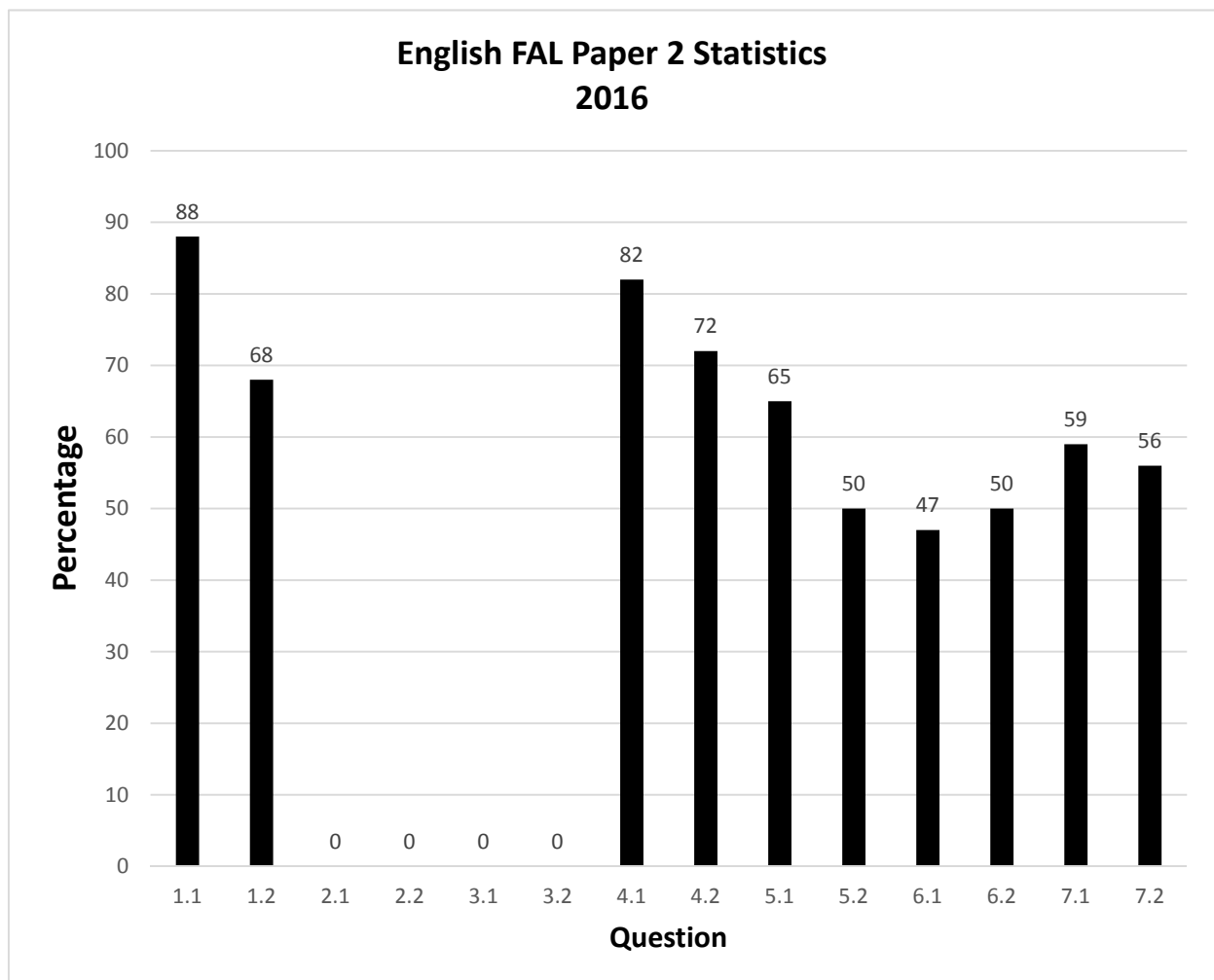| **(e) Any other comments useful to teachers, subject advisors, teacher development etc.** |
|---|
| Teachers who choose poetry as genre just because it seems to be less work than a novel or a drama, should reconsider their choice – precisely because there are not many poems, an intensive study of the poems is required. The questions were asked on the same cognitive levels as the other genres, but as in the short stories, there is a slight shift towards more detail and of course the interpretation of poetic language.

This often became the trap into which the unfortunate candidates fell because the genre had been underestimated and not taught properly.

Focus on the following: Research the background of the poet and poem; Identify unknown words and provide suitable synonyms (literal and figurative |

language);

- The terminology of poetry should be taught like tone of voice, e.g. loud is not a tone of voice – angry, praise or admiration is.
- Words like identify, explain, comment, describe, list, quote consecutive or separate words;
- ALL PRESCRIBED POEMS SHOULD BE TAUGHT – teachers must not presume poems from a previous paper cannot be asked.
- Only TWO poems will yet again be provided in November 2017.
- Ensure the CAPS document is studied and examples of all types of devices are provided to and discussed with the learners.

Have learners paraphrase the poem, before the in-depth discussion of the poem commences.

Statistics according to the Rasch analysis:

English FAL Paper 2 Statistics 2016

A bar chart showing Percentage (y-axis, 0 to 100) versus Question (x-axis):

Question	Percentage
1.1	88
1.2	68
2.1	0
2.2	0
3.1	0
3.2	0
4.1	82
4.2	72
5.1	65
5.2	50
6.1	47
6.2	50
7.1	59
7.2	56

Statistics according to the 7-point scale:

Learners Per Rating Level as Percent

Rating Level	1	2	3	4	5	6	7
Percent	58.7	19.9	12.3	5.9	2.3	0.7	0.2