

# SETSWANA

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Paper 3158/01  
Language

## Key message

In order to do well in this examination, candidates should:

- choose a title in **Section A** on which they have something to say and for which they have command of appropriate structures and vocabulary
- read the question in **Section B** carefully and plan their response to produce well-structured and persuasive arguments
- read the text in **Section C** carefully and write concise responses to the questions in their own words
- ensure in **Section D** that all the words and phrases in a sentence have been translated and carefully proofread their translation.

## General comments

Most candidates did well this year. Some candidates struggled to come up with a sufficient number of relevant facts to support their arguments for the discursive essay titles in **Section A**. On the whole, candidates did better in **Section C** than in previous years, with most candidates making a good attempt to answer all the questions, and to answer them in their own words.

## Comments on specific questions

### **Section A**

All four topics were chosen and many candidates were able to display their composition skills to good effect. Some candidates wrote essays that were too long, which had a negative influence on their score. Candidates should therefore be advised to write concise essays which do not to exceed the word limit specified in the syllabus and in the question. Candidates should also be reminded of the need to stick to the specific demands of the given topics. Essays that are partially or wholly irrelevant will invariably receive low marks.

### **Question (a)**

Most essays on the advantages of reading books at home were well-structured, with a suitable introduction and conclusion. Some candidates based the discussion in the main part of their essays on facts which were either rather vaguely expressed and not very well thought out, or not sufficiently relevant to the topic.

### **Question (b)**

Many candidates chose this question, and most addressed it well. Some essays were presented in a way that made it difficult for the reader to follow the thread, but many candidates were able to write very moving stories in which the sequence of events was effectively presented.

### **Question (c)**

This topic proved to be almost as popular as **Question (b)**. Most candidates tackled it with confidence and were able to put their case coherently and persuasively. Many were able to rely on their impressive knowledge of their country. It was also good to see that most were able to present and weigh up both sides of the argument. Most candidates concluded that the government and the people should do more to maintain the fine balance between the needs of the tourism industry and the ecological needs of the country.

### Question (d)

Fewer candidates chose this topic but the performance was in many cases excellent. Candidates were asked to write a composition based on a proverb, and many were able to write engaging essays which made good use of examples from real life.

### Section B

In order to be successful in this exercise, candidates had to give at least three different ways in which money could be invested in their villages or towns.

A large majority of the candidates were able to discuss relevant and interesting examples of how the money could be used to further social causes in their local community. In spite of the clear instructions, however, a small number of candidates preferred to use the money for their own private purposes, e.g. buying cars or building mansions, which prevented them from achieving good marks.

### Section C

#### Comprehension

This part of the examination was done better than in previous years, and it was clear that candidates were well prepared. Most had clearly understood that they had to supply more than one piece of information for questions worth more than one mark. It should be pointed out, however, that re-writing the questions wastes valuable examination time, and should therefore be avoided.

### Section D

#### Translation

Most candidates successfully conveyed the meaning of the Setswana passage in English. A smaller number of candidates chose to translate the English passage into Setswana but many of them also managed to achieve a good score. At times, the quality of the translations tended to deteriorate in the middle or towards the end, perhaps because the attention of some of the candidates had started to sag. It is important that candidates re-read their translation and revise it where necessary in order to achieve a higher score. Words which were found to be particularly challenging by some candidates were:

- *baagi ba motse*= the villagers (often translated as 'builders')
- *kgololesego*= freedom (often translated as 'rude')

Some candidates lost out on marks because they translated the passage too freely. As a result, the original meaning of the source passage was often lost. Candidates are therefore strongly advised to keep as closely as possible to the sense of the source text.

# SETSWANA

Paper 3158/02

Literature

## Key message

In order to do well in this examination, candidates should:

- be thoroughly familiar with their chosen set texts and poems
- read the question with care and think about what they are asked to do
- plan their answer and organise their material with close attention to the question
- take care to include analysis and argument, and avoid simply retelling the story in **Sections A** and **B**.

## General comments

**Questions 1(a) (i) and (ii)** were based on a passage. One of the requirements was for candidates to identify the character whose words these were. Some candidates answered **Question (i)** incorrectly because they did not understand the idiomatic expression '*fa a tlhatloga bodibeng la botlhano*' used in the extract. Candidates tended to struggle with **Question (ii)** if they got **Question (i)** wrong. However, most gave the correct answer to **Question (iii)** even if they had not answered **Questions (i) and (ii)** correctly.

**Question 1(b) and Question 2(a)** were answered correctly by most candidates. However, careful planning was needed before answering to ensure the terms of the questions were addressed successfully.

A number of candidates ignored the instructions given in **Section C**. In order to succeed in **Question 3(a)**, candidates had to summarise the content of the poem. Candidates were instructed to use their own words and to avoid quotation. A small number of candidates rewrote the poem in the same number of stanzas, giving synonyms for some of the words used in the original poem. Some simply copied the poem instead of discussing it.

Quite a large number of candidates did not answer **Question 4** on the unseen poem, perhaps because they had run out of time. Candidates are therefore reminded that they should plan their time effectively in order to be able to answer the four questions they are required to answer.

Where a question requires discussion of poetic devices, for example **Question 3(b)**, appropriate examples from the poem should be given with a brief explanation of how the devices work and their importance in the poem. An effective answer to **Question 3(b)** might look like this:

### ***Tshekagano***

*Lorato mokakatlela, lo pelotelele,  
Ke sengaparile, lo pelonomi le lebole;*

*Kitso e e itseweng ka ntlhanngwe  
E tsoga e itsege jaaka ke itsewe.*

### ***Tlhatlagano ka bokao***

*Lorato mokakatlela, lo pelotelele,  
Ke sengaparile, lo pelonomi le lebole;*

As in previous years, there were a large number of spelling errors, including the following:

Incorrect	Correct
<i>rragwe</i>	<i>rraagwe</i>
<i>ebile</i>	<i>e bile</i>
<i>modimo</i>	<i>Modimo</i>

<i>difitile</i>	<i>di fitile</i>
<i>Moanelwa mogolo</i>	<i>moanelwamogolo</i>
<i>di sokola</i>	<i>Di sotlega</i>
<i>ebong</i>	<i>e bong</i>
<i>gotwe</i>	<i>go twe</i>
<i>nyaa</i>	<i>nnyaa</i>
<i>ene</i>	<i>e ne</i>
<i>magwe</i>	<i>mmaagwe</i>
<i>monaelo</i>	<i>moneelo</i>
<i>monyale</i>	<i>Mo nyale</i>
<i>Ba tshweu</i>	<i>Basweu</i>
<i>batsile</i>	<i>Ba tsile</i>
<i>irela</i>	<i>direla</i>
<i>ngwe</i>	<i>nngwe</i>
<i>tswanetseng</i>	<i>tshwanetseng</i>
<i>lefhoko</i>	<i>lefoko</i>
<i>Se gompieno</i>	<i>segompieno</i>

### **Comments on specific questions**

#### **Section A: Short Story and Novel**

##### **1(a) *Mareledi a sa le pele* – M. O. Mothei**

Many candidates were able to answer this question well, although some guessed answers to **Question (iii)**.

##### **1(b) *Mosekela mpeng* – T. Mbuya**

There was a distinct improvement on previous years in responses to this text. Most candidates were able to discuss appropriately chosen examples of conflict between Batswana culture and Western culture to good effect. The best essays were very well argued and logically organized.

#### **Section B: Drama**

##### **2(a) *Motho ntsi* – L.M. Mphale**

Part (i) of this question required candidates to give their opinion of the text based on their own life experience. The responses showed that candidates were very aware of the social issues surrounding them as also depicted in the play.

##### **2(b) *Ngwanaka, o tla nkgopola* – M. Lempadi**

Most candidates were able to argue and substantiate their arguments with appropriate illustrations from the play. Weaker answers were characterized by a tendency to give events in their chronological order without discussing why certain events took place.

#### **Section C: Poetry**

##### **3(a) *Mahura a poko* – L. Magopane**

Some candidates did not paraphrase the poem and relied on quoting large parts of the poem instead. By not using their own words to discuss the poem, these candidates were unable to show that they had understood what they had read.

##### **3(b) *Masalela a puo* – M. Kitchin**

Candidates were required to explain the importance of specific poetic devices and the effect they create in the poem. Candidates who did not give suitable examples from the poem to illustrate their arguments struggled to do well.

**4      *Maipelo a Letlhabula (unseen)***

On the whole, this question was not answered as well as the other questions in this examination. Some candidates struggled to interpret what the poem was about. Many rewrote the poem, or quoted from it without showing a clear understanding that the poem was about spring.