

SETSWANA

Paper 3158/01
Language

Key messages

To do well in this examination, candidates should:

- choose a title in **Section A** about 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
- in **Section D** ensure that all the words and phrases have been translated and that the translation is carefully proofread.

Comments on specific questions

The performance was generally weaker than in previous sessions, particularly in the first two sections of the paper.

Most candidates performed much better in the translation and the reading comprehension exercises than in the composition exercises. The main reason for this discrepancy is the high frequency of grammatical errors and spelling mistakes in the essays and the letters.

Section A – Composition

The topics catered for learners with a variety of interests and allowed them to express themselves fully. Most essays demonstrated that the candidates understood what was expected of them. Some learners demonstrated impressive productive language skills in response to their chosen topic.

Candidates were expected to produce essays that were wholly relevant to the topic. Some essays, however, were either inconsistently relevant or wholly irrelevant.

Most candidates chose the first topic (*A mme dibuka di a tlhokega gompiano kgotsa maranyane fela a lekane?*). Many understood the requirements of the topic well. They mentioned the merits and demerits of books, as well as of technology. They elaborated on the advantages of books by linking them to educational and teaching materials. Some weighed up the pros and cons of using the internet, where knowledge is more easily accessible and more freely than in books. Many discussed the disadvantages of the internet, including inappropriate content. Some stronger answers also pointed to the internet as a source of distraction and the pitfalls of shallow content.

Section B – Letter

Writing a letter to the editor

The candidates were asked to write a letter celebrating the African continent. Many candidates expressed their views very well, particularly with respect to the significance of African landscape and its animals, rivers and birds. They often expressed the beauty of its mountains and the four seasons in evocative and precise language.

Section C

Comprehension passage

Candidates were asked to answer all questions. Some questions carried one mark, while others carried two or even four marks. Many candidates answered most questions correctly but some often misinterpreted or misunderstood the questions.

Section D – Translation

Candidates were asked to translate a passage from English into Setswana or from Setswana into English. Each passage is split into 25 one-mark portions. Each portion is allocated one mark only.

Most of the translations were of good quality. The candidates demonstrated a good knowledge of the source text and the target text. In some instances candidates left out words they could not translate or mistranslated words.

Common spelling errors in Section A and Section B

Ditsopelo > Ditsompelo
Tileng > Tlileng
Maragane > Maranyane
Pasitseng > Phasitseng
Go dimo > Godimo
Iphutlha > Iphutha
Motswana > Motswana
Mabate > Mabati
Tirisanyommogo > Tirisanommmogo
Santla > Santlha
Ngwe > Nngwe
Ikitaya > Ititaya
Batswaa re ... > Batswana ba re...
Ngwe tsa > Nngweya
Rutla > Ruta
Basha > Baša
Tlokafatsa > Tokafatsa
Tlhwaafalo > Tlhwaafalo
Itshupi > Itshupe
Nnelwa > Neelwa
Tshono > Tšhono
Se se golo > Se segolo
Borukuti > Borukhutli
Iketile > iketlile
Boretlhe > Borethe
Tleng > Teng
Nkgatla > Nkgatlha
Monyala > Mo nyala
Moipolae > Moipolai
Se golwane > Segolwane
Mothofo > Motlhofo
Phata > Phatla
Ntšhanyana > Ntšanyana
Mmantwane > Mantlwane
Difedile > Di fedile
Temothuo > Temothuo
Fatshe > Lefatshe
Dikgone > Di kgone
Letlhapa > Letlapa
Go bua le mogala > Go bua ka mogala
Tlhatlobo > Tlhatlhobo
Tlwetse > Tlwaetse
Ena > Eno
Matswao > Matshwao
Mantla > Mantle
Utlusa > Utlwisa
Rutloetsang > Rotloetsang

Dintse > Dintsi
Mmonyē > Monnye
Modimo > Modimo
Nkutlusa > nkutlwisa
Dikubodikhutshwane > Dikobodikhutshwane
Mosopologo > Musopologo
Fetlhelela > fitlhelela
Marekisitsong > Marekiset song
Pasitse > Phasitse
Itirelelafela > itirelafela
Mmaphereko > Mmapereko
Ntiletsa > Nteletsa
Go buwa > Go bua
Mokgwelo > Mokgweleo
Lephatla > Lephata
Thabololo > Tlhabololo
Phutego > Phuthego
Kgotlhatsa > Kgot hatsa

Syllabic consonants

Most candidates are continue to be unaware that when syllabic *-ng* comes before velar nasal *ng* is represented by *n*, e.g.

n + ngata > nngata (strike me)

n + ngwe > nngwe (one)

fenya (defeat) *> fenngwa* (in the passive form)

Many candidates only write one syllable, which gives the wrong meaning.

Semi-closed vowels e and o

Semi-closed vowels *e* and *o* are sometimes raised to *i* and *u* respectively in speech. These vowels must be retained throughout as *e* and *o* in standard writing, so:

etile (has visited) and not *itile*

Lefatsheng (this world) and not *lefatshing*

Lefisa (make someone pay) and not *lifisa*

Sesenyi (a waster) and not *sisinyi*

Lomile (bite) and not *lumile*

Pelong (in the heart) and not *pelung*

Romile (send) and not *rumile*

Moromi (sender) and not *murumi*

Ntlong (in the house) and not *ntlung*

Many candidates used wrong vowels instead of the examples given above.

In other instances where the vowels *e* and *i* are variants, the more stable vowel *i* is employed, e.g.:

Ruri/rure (indeed) *> ruri*

Metsi/metse (water) *> metsi*

Bupi/bupe (meal) *> bupi*

Gaufi/gaufe (near) *> gaufi*

In many instances a candidate uses different spelling for the same word in one paragraph. Some candidates use the labialized variant of the vowel *o/ɔ* which is not allowed in standardized writing. The first position demonstrative version of the adverb *kwa* (there) remains (*kwano*) and not *kweno*, while the adverbial particle remains *kwa* and not *ko*, as it appears in many candidates' work. Further examples include:

Tlaya kwano and not *tlaakweno* (come here)

Fetela kwa go ena and not *fetela ko go ena* (pass to him)

Kwa gae and not *ko gae* (at home)

It is still difficult for candidates to differentiate between double vowel and single vowel words. A double vowel results where it is so clearly heard as doubled that employing it singly would either affect meaning or the quality of the vowel adversely, e.g.:

Reetsa (listen) and not *retsa*

Jaana (like this) and not *jana* (eat one another)

Jaanong (now) and not *janong*
Fapaana (clash) and not *fapana* (bandage each other)
Seelele (a dunce) and not *selele* (a weed)

Use of semi-vowels y and w

Many candidates wrote:
Motho wo instead of *motho yo* (this one)
Polao wa instead of *polao ya* (killing of)
Ntlo wa instead of *ntlo ya* (house of)

Use of borrowed words

Many candidates used borrowed words from English and Afrikaans, such as:
Khompiutara > *khomphiutara* (computer)
Tleliniki > *tleleniki* (*kliniek*/clinic)
Mmemo > *memo* (memo)
Nnôtô > *nôtô* (naught); (*lefela*)
Wulu > *ulu* (wool)
Dokete > *tokete* (docket)
Dolara > *tolara* (dollar)
Dairi > *tairi* (dairy)
oli/ole/wele > *ole* (oil)
liki > *lliki* (league)
rephaboliki > *ripabobiki* (republic)

Choice of words

Many candidates made effective use of rich vocabulary, e.g.:
Botsipa (person very clever at deception) instead of *leferefere*
Ntlwana ya boitiketso (toilet) instead of *boithusetso*
Ditlholabagwe (window) instead of *letlhabaphefo*
Mokawana (very few) instead of *di se kae*
Dihutsana (sheep and goats) instead of *dinku le dipodi*
Thamaga ya boJesu (bible) instead of *beibele*
Kgerisa (ill-treat) instead of *tlhorisa*
Ditsompelo (facilities) instead of *ditlamelo*
Bodipa (arrogant) instead of *bogoma*

Use of capital letters

In many instances candidates used capital letters incorrectly. Capital letters should be employed in the following instances:

- (a) At the beginning of a sentence (*Tsimologong seele*):
 - *Ba tsamaile*. (They have left)
 - *Sedibeng go iwa ka tsela*. (This is the way to the well.)
 - *Ke mang yoo?* (Who is that?)
- (b) With personal names (*tlhaka ya ntlha ya leina*):
 - Josefa, Modise, Tumelo
- (c) With honourable titles (*maina a tlotla*):
 - *Morena Modimo* (God)
 - *Motlotlegi Tautona* (Sir)

Teachers are encouraged to study and implement *Setswana Terminology and Orthography*, with special reference to the following excerpts:

Kgaolwana e e rulaganya ka bokutshwanemelawana ya go kwala le go peleta e e sekasekilweng mo lokwalong lo. Ditlhaloso tse di tletseng le mabaka mangwe a ditshwetso tse di dirilweng mo mokwalong di ka bonwa mo dikgaolong tse di latelang.

a	aba	l	lala	ntš	tša	t	tala
b	bana	lw	lwala	ntšh	ntšha	tl	tlala
d	dira	m	mala	ntw	ntwa	tlh	tlhapa
e	elama	mm	mma	ny	nyala	tlhw	tlhware
e	rekile	mp	mpa	nyw	anywa	ts	tsaya
ê	rêka	n	nama	nw	nwa	tsh	tshaba
f	fa	ng	ngaka	o	gola	tshw	tshwaya
g	gana	ngw	ngwanao		godile	u	uba
gw	gwêba	nk	nko	ô	gôga	v	Venda
h	hibidu	nkg	nkggo	p	paka	w	wena
i	ila	nkgw	nkgwanaph		phala	x/c	nx/nca
j	jalo	nn	nna	r	rata	y	ya
jw	jwala	nt	nta	rr	rre	z	Zambia
k	kala	ntlh	ntlha	rw	rwala		
kg	kgama	ntlhw	ntlhwa	s	sala		
kgw	kgwêbonts		Ntsabanesw		swa		
kh	khai	ntsh	ntsho	š	ša		
kw	kwala	ntshw	ntshwantshwe	šwšwegašwega			

Ditlhaka tse di sa kaeng medumo ya Setswana jaaka c, x, v, z, di ka dirisiwa mo mopeletong a maina a mafatshe le a batho.

Molao wa go peleta

- (i) Mafoko a kwalwa ka ditlhaka tse di emetseng medumo jaaka e utlwala mo ditsebeng.
- (ii) Ditlhaka tse dintsi di kgona go emela modumo o le mongwe.
- (iii) Ditlhaka dingwe di ka supa telefatso: [mm], [nn], [rr], [aa], [ee], [ii], le [ôô]. Dikai:
- mme
 - nna
 - rre
 - lee
 - siile
 - poo
- (iv) Go kwala [w] go tshwanetse go elwa tlhoko ka gore melawana mengwe ya thutapuo ga e letle go kwala [w], jaaka:
- o a itse mme e seng waitse
 - o a ja mme e seng waaja
 - wa me mme e seng o a me
- (v) Gokwala [y] le gone go tshwanetse go elwa tlhoko ka gore go laolwa ke melawana ya thutapuo. Medumo [y] le [e], [a]e utlwala ka go tshwana mme ga se modumo o le mongwefela. Ka jalo e tshwanetswe go elwa tlhoko mo mokwalong. Dikai:
- [e a ja] e seng [ya ja]
 - [e ne ya bolaya kgomo, ya e eja; ya e fetsa] e seng [e ne e a bolaya kgomo, e a e e ja]
 - [ya re a se na go ja a robala] e seng [ea re a se na go ja a robale]

Ela tlhoko:

- (vi) Ditumanosi [i] le [e] ga di nke di sala sekatumanosi [y] morago. Dikai:
- ba tsamaile e seng ba tsamayile
 - ke beile e seng ke beyile
 - ile e seng yile
 - laile e seng layile
 - laela e seng layela
 - swaile e seng swayile
 - loile (soka) e seng loyile

- (vii) Ke fela mo mabakeng a se kae mo go ka fitlhelwang popego e e kgalhanong le molwana o. Fa e leng gore [y] ke ene modi mo karolong ya puo go raya gore go mo tlogela go raya go fetola karolo ya puo boleng jaaka mo sekaing tse di fa tlase.
- Ke batla gore o ye kwa morakeng e seng Ke batla gore o e morakeng.

Mo sekaing se se fa godimo [e] ka nosi ga a a nonofa gore a lemotshege jaaka lediri ka tota e le tomanosi ya bofelo ya noko e kwa ntlheng e ne e le modumo [a].

- (viii) Modumo [y] o salwa morago ke [e] mo nokong ya bofelo ya lediri la modiro taelo. Dikai:

- ntiteye e seng ntitee
- neye e seng nee
- apeye e seng apee
- tsamaye e seng tsamae
- bolaye e seng bolae
- itheye e seng ithee
- otlhaye e seng otlhae
- tshwaye e seng tshwae
- ipolaye e seng ipolae
- beye e seng bee
- reye e seng ree

Mafoko a, a buiwa ka modumo wa [y] o le bokoa mo nako tse dingwe o sa utlwaleng. Ka jalo fa go buiwa ka bonako /apeye/ o utlwalega jaaka /apee/, /itheye/ ene o utlwalega jaaka /ithee/.

- (ix) Tlogelo ya ditlhogo tsa maina

Fa e se fela mo mokwalong o o faphegileng jaaka wa maboko, mafoko otlhe a puo a tshwanetse go kwalwa ka botlalo: Dikai:

- Dikgomo tsa me di timetse e seng Kgomo tsame di timetse
- Lorato lwa ga gwe e seng Rato lwa ga gwe

- (x) Segalo

Segalo se tshwanetse go supiwa jaana:

Segalogodimo

- páká (kapari e e tshwanang/go gatisa ka mopako)
- tlhágá (go nna mafolofolo)

Segalotlase

- pàkà (go supa/go fa bopaki)
- tlhàgà (go sutlha/go bonala)

Ditumanosi tse di rweitsweng modumo ga di a tshwanela go rweisiwa go supa segalo mo godimo ga thweso ya modumo. Mokwadi o tshwanetse go tlhopha gore ao rweitsa segalo kgotsa modumo. Go rweisa kana le gone ke go supa segalo sa ditumanosigare tse di papamalang fa go kwalwa sefontiki. Mme go tswa mo go reng kgang e e lebilweng ke efe, fa e le ya bokao jo bo farologanngwang ka segalo go ka supiwa segalo. Fa e le mafoko a eme ka bonosi go supiwa mopeleto go se na kgang ya segalo, ke gone go ka rweisiwang go supa gore ke tumanosigare efe tota.

- ê e seng ê'
- ô e seng ô'

- (xi) Kgaoganyo ya mafoko

Fa go kwalwa diele ga go tshwaraganngwe mafoko fela. A kgaoganngwa go tsamaelana le popego ya one. Mokwalo wa Setswana wa re lefoko lengwe le lengwe le le nang le bokao kana boreo le tshwanetse go kwalwa le kgaogantswe le mafoko a mangwe.

- e rile e seng erile

• e bile	e seng	ebile
• e se re	e seng	esere/e sere/ese re
• e ke te	e seng	ekete
• e seng	e seng	eseng
• ga ntsi	e seng	gantsi
• ga bedi	e seng	gabedi
• ga kae	e seng	gakae

Mafokwana (ne, ba, bo, ka) a a dirisiwang mo dipakeng tsa madiri a tshwanetse go ikemela a le osi.

- Ke ne ka tsamaya ka bo ka goroga.

(xii) Thefosano

Thefosano go tewa fa mafoko a ka bidiwa ka mekgwa e e farologaneng mo go ka amang mokwalo wa one. Pharologano e e ka baka ketsaetsego, mme go tshwanetse ga elwa tlhoko gore gantsi go na le go bitsa le go kwala marefosani mo go amogelesegang le mo go sa amogelesegeng.

• Lobatse	e seng	Lobatsi
• metsi	e seng	metse
• bolwetse	e seng	bolwetsi
• sehuba	e seng	sefuba
• sehudi	e seng	sefudi

Thito ke /huba/ ke gore “go rapama ka mpa ya sebete,” lefoko le lengwe le le tswang mo thitong e ke /lehuba/ mo e leng “bolwetse jwa mafatlha/sehuba.”

Tiriso ya maadingwa

Maadingwa ke mafoko a a tswang mo dipuong tse dingwe, mme a tshwanetse go dirisiwa ka kelotlhoko. Lefoko le le adimilweng, fa le setse le tlwaelesegile, le tshwanetse go kwalwa ka ditlhaka tse di emetseng medumo ya Setswana

- fonetiki
- fonoloji
- khomputara
- thekiniki
- thenese
- thelebišeni
- diyunitsi
- sofa
- setediamo
- kheikhi
- ditšhipisi
- yunibesithi

Puo ke selo se se tshelang, ka jalo maadingwa a tshwanetse go tswela ka go atologa mo puong ya Setswana go itepatepanya le ditlhabololo le kamano le dipuo le dingwao tsa mafatshefatshe. Katologo e ya puo e tlaa nonotsha le go nontsha puo ya Setswana go nna puo e e lotaneng e e ka dirisiwang mo dinakong tsa seša. Ka jalo diteko le dithuto tsa bana ba dikole di tshwanetse tsa akaretsa mafoko a maša mo Setswaneng a a atileng go dirisiwa, go akarediwa le a a dirisang medumo e e sa tlwaelegang jaaka [z] le [v]. Le fa go le jalo, mo go adimeng mafoko, ga re a tshwanela go gogorupa ka tlhoka kebelele ka mafoko mangwe ke mafoko a a iseng a nne karolo ya puo ya Setswana, ka a santse a dirisiwa fela mo puong, mme ise a nne karolo ya mokwalo wa Setswana. Mafoko a a tshwanetseng go amogelwa ke a tsereng popego ya Setswana. Dikai tsa mafoko a a ka dirisiwang ke a a latelang:

- zama > nzamela
- viniga

(xiii) Matshwao mo dieleng



Diele di tshwanetse go tshwaiwa gore di bopege sentle gore gape di tsamaisa molaetsa wa tsone sentle ka tsepamo.

- Matshwao a khutlo, potso, le tsiboso a tshwanetse go kwalwa kwa bofelong jwa diele. Gape go tshwanetse ga elwa tlhoko gore ga a dirisiwe otlhe golo go le gongwe fela.
- Letshwao la khutlwana le dirisiwa fa gare ga diele go farologanya megopolo. Le tsenngwa fa go emiwang ka nakwana go hema fa go buiwa kana go balwa seele.
- Mafoko a a nankolwang kgotsa a a nopotsweng a tshwanetse go agelelwa ka matshwao "".
- Diele di tshwanetse go sobokwa go tsamaelana le megopolo ya tsone ka ditemana (paragraphs).
- Ditemana di tshwanetse go tsaya dipopego tse di latelang:

- (a) *Ngwaga oo o ne a goroga, morago ga dingwaga tse some tsa bokgwelwa. Mo baneng ba ba golang, lesome la dingwaga ke lobaka lo lo ntsi thata...*

Mme kgakgamalo e tona, ngwana wa gagwe, yo a mo tlogetseng a le dingwaga tse pedi le sephatlo, a mo tabogela a re, "ntate, ntate...", le ene a mo kgatlhantsha a re, "ngwanake, ngwanake." Mme ba lela mmogo lebakanyana...

- (b) *Ngwaga oo o ne a goroga, morago ga dingwaga tse some tsa bokgwelwa. Mo baneng ba ba golang, lesome la dingwaga ke lobaka lo lo ntsi thata...*

Mme kgakgamalo e tona, ngwana wa gagwe, yo a mo tlogetseng a le dingwaga tse pedi le sephatlo, a mo tabogela a re, "ntate, ntate...", le ene a mo kgatlhantsha a re, "ngwanake, ngwanake...". Mme ba lela

SETSWANA

<p>Paper 3158/02 Literature</p>

Key messages

To do well, candidates should bear in mind the following:

- Answers need to be presented legibly and logically.
- A brief plan of key points is useful in keeping answers focused and as a steady reminder of important material to include.
- Answers should be consistently relevant to the question.
- Candidates should not include long retellings of the original text. Successful responses maintain a tight focus on the question.
- Only brief and relevant quotations that are integrated into the answer show understanding and help to support the argument.

In less successful responses, candidates:

- Show only a basic grasp of surface meanings.
- Work through the 'themes' they have studied without focusing on the keywords of the question.
- Appear to have read and memorised (bits of) text without actively engaging with the material, taking notes, or practicing critical analysis.
- Show little understanding of the literary texts, themes, or concepts covered in the exam.

General comments

Time management was generally good, with few unfinished responses. There was a wide range in the length of answers, with some producing single paragraphs and making a limited attempt to respond and others writing at greater length, covering extensive material with impressive textual support, both in passage-based questions and discursive essays, demonstrating how much can be achieved when candidates are well-prepared.

The overall performance this session was significantly weaker than in many previous sessions because responses to essay questions often relied on storytelling rather than critical engagement with the question. Even where candidates appeared to understand the literary content, they struggled to express their thoughts coherently in writing. Weak writing skills, including issues with grammar and structure, can undermine the effectiveness of responses, sometimes severely. Teachers are advised to provide more guidance to students on how to respond to essay questions and to give timely and constructive feedback on assignments before the exam, or they may miss opportunities for improvement. Feedback is essential for identifying strengths and weaknesses and fine-tuning their approach to literary analysis.

Most candidates wrote in legible handwriting; this is essential in communicating their ideas clearly to Examiners, and teachers must remind candidates about its importance.

There was evidence of good work in this session, especially in **Section A (Question 2)** and **Section B (Question 3)**. In these questions, the most successful candidates showed insight and individuality in their engagement with the texts and the questions set on them.

In **Section A**, many candidates attempted to respond properly to **Question 1**. However, responses generally needed to develop more detailed and better arguments to achieve higher marks. Many answers were often too general and lacking in detail.

Most candidates chose **Question 2** which was based on the proverb '*Moremogolo go betlwa wa taola, wa motho o a ipetla*'. It expresses the idea that it is a person themselves makes/shapes who or what they want to be. Most candidates agreed with the saying and supported their opinion with ample examples from the text to bolster their arguments as to why they believed that, regardless of the challenges Matlhomola faced, he remained steadfast in his education, passed with distinctions, got a job at a reputable bank, and finally married Mokgadi.

Most candidates were familiar with the general format of the paper, though there were examples of candidates answering both questions rather than choosing between **Question 1** and **Question 2**, **Question 3** and **4**, and **Question 5** and **6**. When such rubric infringements occurred, both essays were marked, and the higher mark was awarded. Centres should, nevertheless, ensure that their candidates turn up to the exam with an understanding of the question paper's layout and rubric as this will prevent them wasting time writing material that is surplus to requirements.

Section B, Question 3, candidates were asked to discuss cruelty on the part of some women in the prescribed text. Candidates were generally able to provide examples from the text, discussing actions, dialogues and decisions that showcase the cruelty of the relevant female characters. Candidates were also able to analyse the cruel behaviour of some female characters throughout the narrative. Responses to **Question 4** were much more limited in comparison.

Section C, Poetry, consisted of three questions. Candidates were asked to choose between **Questions 5** and **6**. **Question 7** was compulsory. Unfortunately, some candidates did not heed the instructions and answered both **Questions 5** and **6**.

Comments on specific questions

Section A

Question 1

This question focused on whether the parental characters in the text managed to rear their children well or not. Most responses recognised that the parents in the text generally did not raise their children well, but they concentrated more on the characters Mmanthoi and Semakaleng, ignoring other parents like Mmamosamaria's parents who managed to rear their children Mmamosamaria and Masilo relatively well. As a result, many responses lacked discernment and depth. Candidates often struggled to touch on the fact that Moruti Nthebolang managed to transform his son Tshokolo into a better person. We see this, for instance, with Tshokolo preaching to his fellow inmates after being arrested for breaking into Ntletsentletse's shop together with his friends, Mokgethisi and Mabe. In-depth discussion of such points would have made many responses significantly stronger.

Question 2

The most successful candidates read the question carefully and understood the meaning of the proverb very well. Some responses omitted to discuss the role of Mokgadi, Matlhomola's girlfriend, who went overseas before Matlhomola cheated on her with Lerato. Some responses did not take on board that Matlhomola kept himself in check when Marios took Lerato from Matlhomola as he came to the realisation that he did not have money to spoil Lerato. Many candidates did not discuss or explain in detail the police investigation into the housebreaking. Further detailed discussion of significant events relevant to the question would have strengthened responses but most answers were too thin to attract much credit.

Section B

Question 3

Most candidates could respond to what the question required from them. They were able to show how some of the women in the text could be cruel, pointing to Lemena, Lefufa, Motlhanka's mother and Molete in particular. Some candidates struggled to demonstrate how Motlhanka's mother was cruel to Tshotlego. Again, there was limited textual evidence and discussion of the second attempt by these women to kill Tshotlego. Candidates often did not mention that Tshotlego sent Bashi to go and call her parents to come and fetch her from Matlhomola's house. Some did not mention Matlhomola's mother's reaction when she came back from the farm and found that Tshotlego had left to her parents' place. Weaker answers lacked detail on how the three women (Lemena, Lefufa, and their mother) displayed cruelty by pursuing Motlhanka

to put poison in the *muthi*, which was prepared by the traditional doctor Mazaruba to heal Tshotlego. Less successful responses retold the storyline and ignored the focus of the question.

Question 4

Too few responses to this question were seen to make meaningful comments.

Section C

Question 5

Most all responses tried to address the question with varied, and often limited, success. The most successful answers were sharply focused on the question and hence able to score high marks. Many responses, however, presented general knowledge about the ocean without sufficient reference to the poem. Others attempted to explain how the poet used poetic devices to convey the meaning of the poem but that was not what the question primarily required. Weaker answers of this kind showed patchy understanding of the poem and were unable to give the convey the content of the poem in their own words.

Question 6

Most candidates performed averagely in this question as their responses often lacked detail. Many candidates lacked the skill of writing an essay and resorted to quoting words and lines from the poem without comment or sufficient further discussion.

Question 7

Candidates performed significantly worse in the question on the unseen poem than in the past, with the majority scoring only very low marks. The poem describes the strength and vitality of the Bakwena people, as well the headstrong nature of the tribe. The poet compares the Bakwena tribe to its totem, the warthog, but most candidates missed the figurative meaning of the poem and took a more literal approach to the animal itself, thereby largely missing the point. In some cases, lines were copied from the poem without comment. Many responses indicated that candidates did not (fully) understand what the poem was about, which highlighted a gap in their cultural and literary knowledge.

Although grammar and orthography are not primarily considered when assessing responses, linguistically weak work had a significantly negative impact on communication. Unfortunately, in a small number of cases it was not possible to understand what some responses were trying to convey.

To aid teaching, some common linguistic mistakes are given below:

<i>Chefu/poisene</i>	<i>botlhole</i>
<i>berekisa</i>	<i>dirisa</i>
<i>phumelela</i>	<i>tswelela</i>
<i>sekono</i>	<i>phepa</i>
<i>pase</i>	<i>falole</i>
<i>jarateng</i>	<i>lapeng</i>
<i>jola</i>	<i>ratana</i>
<i>phandela</i>	<i>go itshelela</i>
<i>chelete</i>	<i>tšhelete</i>
<i>mara</i>	<i>fela</i>

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<i>mereko</i>	<i>tiro</i>
<i>turang</i>	<i>tlhotlhwagodimo</i>
<i>chaile</i>	<i>fedile</i>
<i>shopong</i>	<i>lebenkeleng</i>
<i>ska</i>	<i>o se ke wa</i>
<i>dikara</i>	<i>dijanaga</i>
<i>sechabeng</i>	<i>setšhabeng</i>
<i>Ka sepiti</i>	<i>Ka bonako</i>
<i>chencia</i>	<i>fetoga</i>
<i>techere</i>	<i>morutabana</i>