

# SETSWANA

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Paper 3158/01  
Language

## Key messages

In order 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.

## General comments

Most candidates perform best in the translation exercise (**Section D**) and the reading comprehension exercise (**Section C**) and typically find the continuous writing exercises (**Section A** and **B**) more challenging. This year was no exception. The chief reason for the comparatively poorer performances in the continuous writing exercises are grammatical errors and spelling mistakes. The last part of this report provides further detail on common linguistic mistakes with the aim of enabling teachers and candidates to work together to reduce their occurrence.

## Comments on specific questions

### **Section A**

Many candidates chose the first topic and presented insightful ideas with a good number of arguments and examples to support their views.

The second topic was based on the proverb *e e mašwi ga e itsale*, which literally means that a cow that yields a lot of milk does not bear a calf which itself will give much milk. A few candidates chose this topic and wrote good essays, giving practical examples from their own life experiences and from the stories they were told by the elders.

The third topic was on the challenges of being a refugee. Those candidates who chose this topic fruitfully discussed issues such as xenophobia and other problems encountered by refugees in a range of different countries.

Many candidates chose the last topic which asked them to write about what they would do if they were elected president. They discussed a broad range of interesting visions and ideas. Some candidates admitted that being a leader of a country is difficult because you need to satisfy everybody's desires and wishes. Most learners believed that the model of servant leadership is the best approach to follow.

### **Section B**

Here candidates were requested to write a letter to their mothers, with a special message on mother's day. The letters were often touching and invariably expressed warm feelings of appreciation for the love, support and care they received from their mothers or female carers.

### **Section C**

Most candidates gave correct answers whilst only a few misinterpreted or misunderstood the questions. The marks achieved for the linguistic quality of the answers were mostly high as many candidates successfully answered questions in their own words without resorting to lifting.

### **Section D**

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

Many candidates chose to translate from Setswana into English. Most of the translations were of good quality, especially the translations from Setswana into English. Candidates were able to demonstrate a good knowledge of the source text and the target text in most cases.

### **Common spelling errors (composition and letter)**

*Dikhubo > Dikobo*  
*Bathuti > Baithuti*  
*Botseme > Boitseme*  
*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*  
*Tlhwafalo > Tlhwaafalo*  
*Itshupi > Itshupe*  
*Nnelwa > Neelwa*  
*Tshono > Tšhono*  
*Se se golo > Se segolo*  
*Borukuti > Borukhutli*  
*Dibone > Di bone*  
*Motselele > Mo tseleng*  
*Thola > Tlholo*  
*Thothoetso > Thotloetso*  
*Ebile > E bile*  
*Tlhakantshuke > Tlhakantsuke*  
*Rragwe > Rraagwe*  
*Mmagwe > Mmaagwe*  
*Kgwetsa > Kgweetsa*  
*Phišwana > Phešwana*  
*Tshididi > Tsididi*  
*Iketile > iketlile*  
*Boretlhe > Borethe*  
*Tleng > Teng*  
*Nkgatla > Nkgatlha*  
*Monyala > Mo nyala*  
*Moipolae > Moipolai*  
*Se golwane > Segolwane*  
*Mothofo > Motlhofo*

*Phata > Phatla*  
*Ntšhanyana > Ntšanyana*  
*Mmantwane > Mantlwane*  
*Difediile > Di fedile*  
*Temothuo > Temothuo*  
*Fatshe > Lefatshe*  
*Dikgone > Di kgone*  
*Letlhapa > Letlapa*  
*Go bua le mogala > Go bua ka mogala*  
*Difele > Di fele*  
*Ba sweu > Basweu*  
*Lefatse > Lefatshe*  
*Sepatela > Sepetlela*  
*Kgatlego > Kgatlhego*  
*Sena > Se na*  
*Tsameka > Tshameka*  
*Lantlha > La ntlha*  
*Dimolemo > Di molemo*  
*Tlhatlobo > Tlhatlhobo*  
*Tlwetse > Tlwaetse*  
*Ena > Eno*  
*Matswao > Matshwao*  
*Mantla > Mantle*  
*Utlusa > Utlwisa*  
*Rutloetsang > Rotloetsang*  
*Dintse > Dintsi*  
*Mmonyne > Monnye*  
*Modimo > Modimo*  
*Nkutlusa > nkutlwisa*  
*Dikubodikhutshwane > Dikobodikhutshwane*  
*Mosopologo > Musopologo*  
*Fetlhelela > fitlhelela*  
*Marekisitsong > Marekisetso*  
*Pasitse > Phasitse*  
*Itirelelafela > itirelafela*  
*Mmaphereko > Mmapereko*  
*Ntiletsa > Nteletsa*  
*Go buwa > Go bua*  
*Tsedidi > Tsididi*  
*Se golwane > Segolwane*  
*Ngwaga yo > Ngwaga o*  
*Rumilwe > Romilwe*  
*Mamogolo > Mmemogolo*  
*Buleletswe > Boleletswe*  
*Ditlhokegang > Di tlhokegang*  
*Retsa > Reetsa*  
*Tlokega > Tlhokega*  
*Duwela > Duela*  
*Bowelagae > Boelagae*  
*Mamphorwaatlamelababolai > Mamphorwanamaatlhamelababolai*  
*Thuto ye > Thuto e*  
*Diriwa > Dirwa*  
*Rotoetsa > Rotloetsa*  
*Mokgwelo > Mokgweleo*  
*Lephatla > Lephata*  
*Thabololo > Tlhabololo*  
*Phutego > Phuthego*  
*Kgotlhatsa > Kgotlhatsa*

### **Syllabic consonants**

Most candidates appear to be unaware that when syllabic –ng comes before velar nasal ng it 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 *ɪ* and *ʊ* respectively in speech; these vowels must be retained throughout as *e* and *o* in standard writing, however:

*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 candidates used different spellings for the same word in one paragraph. Some candidates use the labialized variant of the vowel *o/ó* which is not accepted in standardized writing. For instance the first position demonstrative version of the adverb *kwa* (there) remains *kwa* and not *kwano*, while the adverbial particle remains *kwa* and not *ko*, as it appears in many candidates' work. Furthermore, it should be:

*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)

Some candidates still find it tricky 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)  
*Seeleele* (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)

# SETSWANA

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Paper 3158/02  
Literature

## Key messages

In order to do well, candidates should bear in mind the following:

- answers need to be presented legibly and logically
- answers should be focused and relevant to the question. Rehearsed or generalised essays attract few or no marks
- Quotation from the text is only effective when used selectively. Candidates should not include long retellings of the original text. Only brief and relevant quotations which are integrated into the essay show understanding and help to support the argument.

## General comments

As was the case last year, some candidates did not appear to be sufficiently familiar with the content of the prescribed works. This was again apparent mostly in **Section A (Question 1 and 2)**. Answers did not always demonstrate good understanding of the prescribed genre and the requirements of an essay question. Some candidates discussed more than one character instead of focusing on Semakaleng which resulted in their answers being rather thin.

In **Question 2**, candidates could not always substantiate their answer in a convincing manner. Some answers were disjointed and reasons given for why Mario started his shady business and how he met Matlhomola were not always convincingly presented.

A key aspect of **Question 3** was assessing the end of the play in light of the quote given. Most candidates started their essays well but provided little commentary on how the drama played out. Such answers were therefore often rather incomplete.

Not many candidates attempted to answer **Question 4**. Those who did met with limited success. Essays needed careful planning to avoid generalization and to ensure a balanced and discerning approach to the two characters was taken.

Answers to **Question 5** and **Question 6** did not always show clear understanding of the poetic devices used in the poems. There were longer questions on both poems which asked candidates to discuss how personification was used. Candidates who answered the poem on the donkey generally did better than those who chose the poem on the train.

**Question 7** was attempted well by most candidates though some relied too heavily on long direct quotation. There were some excellent answers, however.

## Comments on specific questions

### **Question 1**

The question required that candidates focus on discussing the negative side of Semakaleng's personality. However, some candidates wrote on other characters and on incidents that did not relate directly to Semakaleng. Candidates could usefully have discussed the following:

- Her time in school, her affair with a married man and her interest in money (a trait inherited from her mother)
- Her marriage to a pastor and her desire to acquire church money
- House calls made with her pastor husband Ntheboleng and the role played by Mmamosamaria

- Her affair with Mokgothu and the plot to kill Mmamosamaria
- Semakaleng divorce from the pastor and her passion for the lawyer who helped her obtain the divorce
- Mokgothu's arrest and its aftermath
- The letter addressed to Masilo
- Mokgothu's and Semakaleng's fate.

### Question 2

This question required that candidates discuss the sly and conniving way Mario plays havoc with many people's lives and the extent to which this defines his character. Some candidates struggled to substantiate their arguments with examples from the text. Weaker answers were characterized by a tendency to generalise without specific references to Mario's actions. Candidates could have usefully discussed:

- Mario's motivations for wanting to cripple Ruprah's business
- The role of Mario's business partner
- The role of Tuelo and Mosime in Mario's story
- Mario's shady business practices
- Mario's treatment of women
- Ways in which Mario attempts to deceive security guards and the police
- Mario's attempted bribery
- Tuelo's and Matshidiso's testimonies against Mario.
- Mario's conviction and punishment.

### Question 3

This question was well attempted by most candidates, many of whom showed that they were conversant with the bulk of the story. However, some candidates did not sufficiently comment on the play's unravelling and rushed their conclusion by simply reporting that Tshotlego ends up dying and leaving her baby all alone. With regards to the end of the play, candidates might have usefully commented on:

- The roles played by Tshotlego's parents, the traditional healer, Tshotlego's husband, Tshotlego's mother-in-law and Tshotlego's sisters-in-law and the baby
- The role played by poison
- Tshotlego's husband's death and his sisters' refusal to help him.

### Question 4

Very few candidates attempted to answer this question. Candidates were expected to provide a clearly supported evaluation of each character and to discuss how far they agreed with the statement given in the question. Some candidates struggled to differentiate between the two characters although both were negligent in their jobs and insubordinate to their bosses.

### Question 5

Most candidates struggled to answer **Question (a) (i) and (ii)** because they lacked the requisite knowledge of poetic devices. A good number of candidates did very well in **Question (b) and (c) and (d)**, however, although some did not show an assured grasp of personification.

### Question 6

Some candidates struggled with this question and the concept of personification in relation to the train in **Sub-question 6(a)**. Candidates were expected to discuss briefly five examples of personification in the poem. Some, however, rewrote the poem in their own words or gave examples that were not instances of personification. Other sub-questions on this poem were also answered with variable success.

### Question 7

While most candidates could not achieve full marks for this question, a good number answered this question appropriately, showing that they had understood the poem well. There were some who misunderstood the symbolism of lions (teachers) teaching cubs (learners) and interpreted the poem literally.

#### Orthography and standardization

Orthographic and dialectal errors will need further attention in order to improve spelling. Examples of common errors are given in the table below.

<b>Incorrect</b>	<b>Correct</b>
<i>Mo nyalo</i>	<i>Mo nyalong</i>
<i>nyee</i>	<i>nnyee</i>
<i>kgwetsa</i>	<i>kgweetsa</i>
<i>sutlwa</i>	<i>sotlwa</i>
<i>sokola</i>	<i>sotlega</i>
<i>sechabeng</i>	<i>setšhabeng</i>
<i>matechara</i>	<i>barutabana</i>
<i>sechaisitse</i>	<i>go fetsa tiro</i>
<i>senepe</i>	<i>setshwantsho</i>
<i>dirarabololo</i>	<i>ditharabololo</i>
<i>bosse</i>	<i>mothapi wa gagwe</i>
<i>bolokalong</i>	<i>polokelong</i>
<i>keriewa</i>	<i>o ka fitlhelwa</i>
<i>patelela</i>	<i>duelela</i>
<i>itsi</i>	<i>itse</i>
<i>kolomaka</i>	<i>phepafatsa</i>
<i>goiwa</i>	<i>go iwa</i>
<i>manengjare</i>	<i>mookamedi</i>
<i>court</i>	<i>kgotlatshekelong</i>
<i>sepiti</i>	<i>lebelo/lobelo/ka bonako</i>
<i>plan</i>	<i>leano</i>
<i>Sokodisa</i>	<i>Tshwenya/tlhobaetsa/o letshwenyo</i>
<i>Hirileng</i>	<i>Thapilweng</i>
<i>Kgathala</i>	<i>Tshwenyga</i>
<i>Katang</i>	<i>Disang</i>
<i>pelo tshweu</i>	<i>pelotshweu</i>
<i>botloko</i>	<i>botlhoko</i>
<i>Bonyeng</i>	<i>Bonnyeng</i>