

# SETSWANA

Paper 3158/01  
Language

## General comments

Most candidates performed quite well in this year's examination. Many were able to mention important and relevant facts in their compositions in **Section A** which enhanced their quality. It was observed that some of the candidates who performed well in **Section A** did not quite reach the same level of achievement in **Section B**, suggesting that future candidates may need to practise further the skill of writing for a specific purpose (such as an article, a letter, report, or speech). It was pleasing to see that candidates performed better in **Section C** than in previous years. **Section D** was also well attempted.

## Comments on specific questions

### **Section A**

#### **Composition**

In this section most candidates chose to answer **Question (a)** or **Question (d)**.

#### **Question (a)**

Candidates showed great interest and knowledge in the social and political aspects of this question. Their performances might have been further enhanced had they used more Setswana words and phrases instead of words borrowed English, for instance: *polelo* instead of *setori* (story), *seromamo* instead of *radio-radio* and *sejanaga* instead of *lori* (car).

All in all, this topic was well attempted, with the strongest candidates showing a wide knowledge of farming in Botswana.

#### **Question (b) and (c)**

These questions were well answered, and the candidates who tackled them did so with confidence, thereby usually achieving a high score.

#### **Question (d)**

The overall response to this question was good. Some candidates did not perform well, as their compositions were not always very imaginative or engaging, suggesting they were not sufficiently well prepared for writing a narrative composition.

The structure of most of the compositions was sound: the introduction was well thought out and the story was often brought to a suitable conclusion, but the main body of the story was not always very engaging.

Many candidates used words derived from English instead of idiomatic Setswana vocabulary, e.g. *bese* (bus) instead of *koloi ya mosepele* and *phoni-mobile* instead of *mogala wa lotheka*.

### **Section B**

The compositions in this section were generally well structured. Many candidates wrote impressive introductions, comprehensive discussions, and persuasive conclusions. Most chose a suitable location like the *kgotla* as the setting.

As mentioned above, candidates were very good at incorporating pertinent facts to support their opinions. The few candidates who did not perform tended to give facts without proper illustration, or they forgot to mention what could be done in order to foster the youth of Botswana.

### **Section C**

The Comprehension exercise was generally well attempted this year. A small number of candidates appeared not to have read the text closely enough as some of their answers were incomplete or not accurate enough.

Some candidates thought the word *baagi* meant 'builders' rather than 'citizens' which is the actual meaning of the word in the context of the article. The word *dipharagobe* was thought by some to mean 'events'. Careful reading would have shown that the family was confronted with electricity shortage *problems*.

A small number of candidates struggled to adapt the names mentioned in the story correctly in their answers.

Some candidates struggled to use their own words in their answers, and were therefore often unable to convey that they had understood the text. Answers which consisted solely of sentences or paragraphs copied from the text almost invariably lack the precision required to score.

A number of answers were incomplete. It is therefore recommended that candidates take into consideration the number of marks allocated to a question; if a question is worth two marks it means the question is looking for the candidate to provide two bits of information.

### **Section D**

#### **Translation**

Most candidates successfully conveyed the meaning of the Setswana passage in English.

Some of the candidates who chose to translate the English passage into Setswana did not perform well. Some words from the middle section of the passage caused a few problems, such as 'university' (*mmadikole*). A very small number of candidates lost marks because they tried to recast the story in their own words, rather than sticking to the scenario and words used in the source text. This suggests more practice may be needed to ensure that translations remain faithful to the original.

# SETSWANA

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Paper 3158/02  
Literature

## General comments

There was a significant improvement this year in the way candidates answered **Section A** and **Section B**. Only a small number of candidates struggled to focus on what the questions in these sections required of them.

Many candidates were also able to answer the questions in the poetry section of the paper (**Section C**) very well. Where a question requires the candidate to describe the content of the poem in their own words, some candidates still have the tendency of to rewrite the poem as it is instead of giving their own summary.

## Comments on specific questions

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

#### **Question 1**

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

This question was based on an extract from the novel, and candidates were asked to compare the life style of the elderly women on the bus with that of the main character (Naledi) and her friends. The three sub-questions were generally well answered. A few candidates gave generalised responses without referring explicitly to relevant examples from the book to support their assertions.

OR

- (b) *Mosekela mpeng* – T. Mbuya

The question required candidates to compare the African and Western systems of kingship. Mmamosadinyana's rule is represented by the missionaries and the soldiers who expect King Modibedi and his subjects to pay tax and to stop practising their culture. This event brings about conflict between the Batswana and their two Kings (King Modibedi and his son who inherits the throne after his father passes away). Mbuya's work shows the influence both cultures – Western and African – have on individuals and how the encounter between these two different cultures can cause conflict and misunderstanding. A number of candidates did not contrast the two systems of kingship, but compared the style of leadership of the two brothers in *Mosekela mpeng*.

### **Section B: Drama**

#### **Question 2**

- (a) *Motho ntsi* – L.M. Mphale

The focus of this question was on parents who sometimes mislead their children by encouraging them to continue with the wrong choices they have made in their lives, as illustrated by this play. Most of the candidates who answered this question did very well.

OR

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

Candidates were asked to comment on the role played by parental guidance in the main character's choice of his spouse. Most candidates did very well in this question; they showed that the main character's choice was unwise as the woman he chose for himself, Mmelegi, ends up poisoning him to enable her to inherit Tiroeng's wealth.

**Section C: Poetry**

**Question 3**

- (a) *Mahura a poko* – L. Magopane

Poem: 'Masole a Botswana'

Candidates were asked to convey the content of the poem in their own words. A large number of candidates answered the question appropriately. Some candidates used too many quotations instead of interpreting the poem in their own words, which often indicated they did not understand the poem.

OR

- (b) *Masalela a puo* – M. Kitchin

Poem: 'Tumagole'

Candidates were asked to convey the content of the poem in their own words. Many candidates were able to relate their understanding of the poem more successfully, while others misinterpreted the poem, which meant they struggled to score marks.

OR

**Question 4**

Unseen poem: 'Matebesi'

Many candidates did very well in this question. A number of candidates were unable to communicate an understanding of the use of certain poetic devices and/or struggled to give appropriate examples. Some of these candidates referred examiners to the poem and put the onus on them to find specific examples of a poetic technique instead of providing these themselves. An example of how this type of question might be tackled in the future is given below in note form (candidates will need to write in full sentences):

*Mothofatso* (personification):

Motlolaganye o di leletse molodi,

Lo bone jaaka ke rwesa Tlou mefitshana.

Le jaaka ke e rwesa bogoso mabogong.



## Spelling

Below is a list of common spelling errors which will need to be addressed to enhance future performance:

| <b>incorrect spelling</b> | <b>correct spelling</b> |
|---------------------------|-------------------------|
| <i>tsela</i>              | <i>tseeela</i>          |
| <i>dipilaelo</i>          | <i>dipelaelo</i>        |
| <i>ga pe</i>              | <i>gape</i>             |
| <i>ebong</i>              | <i>e bong</i>           |
| <i>tlaba</i>              | <i>tlhaba</i>           |
| <i>ko</i>                 | <i>kwa</i>              |
| <i>rragwe</i>             | <i>rraagwe</i>          |
| <i>sebase</i>             | <i>se ba se</i>         |
| <i>lefa</i>               | <i>le fa</i>            |
| <i>seka</i>               | <i>se ka</i>            |
| <i>sesha</i>              | <i>sešwa</i>            |
| <i>are</i>                | <i>a re</i>             |
| <i>seametse</i>           | <i>siametse</i>         |
| <i>fhethela</i>           | <i>fiithela</i>         |
| <i>seaming</i>            | <i>siameng</i>          |
| <i>basitsana</i>          | <i>basetsana</i>        |
| <i>tswantsiso</i>         | <i>tshwantshiso</i>     |
| <i>boeletsomodumo</i>     | <i>poeltsomodumo</i>    |
| <i>se gompieno</i>        | <i>segompieno</i>       |
| <i>itlokomela</i>         | <i>itlhokomela</i>      |
| <i>santse</i>             | <i>sa ntse</i>          |
| <i>sechabeng</i>          | <i>setšhabeng</i>       |
| <i>Ntlung</i>             | <i>ntlong</i>           |
| <i>ikite</i>              | <i>e kete</i>           |
| <i>spiti</i>              | <i>bonako</i>           |
| <i>jana</i>               | <i>jaana</i>            |
| <i>matselo</i>            | <i>matshelo</i>         |
| <i>bontsa</i>             | <i>bontsha</i>          |
| <i>tsinya</i>             | <i>tsenya</i>           |
| <i>tsila</i>              | <i>tsela</i>            |
| <i>moteng</i>             | <i>mo teng</i>          |
| <i>ira</i>                | <i>dira</i>             |
| <i>ga gwe</i>             | <i>gagwe</i>            |
| <i>monyalang</i>          | <i>mo nyalang</i>       |
| <i>tshwanegele</i>        | <i>tshwanele</i>        |
| <i>lantla</i>             | <i>lwa ntlha</i>        |
| <i>iketeye</i>            | <i>ikitaya</i>          |
| <i>sešha</i>              | <i>sešwa</i>            |
| <i>shakgala</i>           | <i>šakgala</i>          |
| <i>jola</i>               | <i>ratana</i>           |
| <i>Sitilong</i>           | <i>setulong</i>         |
| <i>helela</i>             | <i>felela</i>           |
| <i>le fa tshe</i>         | <i>lefatshe</i>         |
| <i>o ska</i>              | <i>o se ke wa</i>       |
| <i>diapere</i>            | <i>di apere</i>         |
| <i>ga ge</i>              | <i>gagwe</i>            |
| <i>ibile</i>              | <i>e bile</i>           |
| <i>segompeino</i>         | <i>segompieno</i>       |
| <i>tselela</i>            | <i>tshelela</i>         |
| <i>le kgarebe</i>         | <i>lekgarebe</i>        |
| <i>moanelwa mogolo</i>    | <i>moanelwamogolo</i>   |
| <i>kante</i>              | <i>kwa ntle</i>         |
| <i>mbele</i>              | <i>mmele</i>            |
| <i>tšhentšha</i>          | <i>refosanya</i>        |
| <i>tsila</i>              | <i>tsela</i>            |