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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2012

MEMORANDUM

MARKS: 70

This memorandum consists of 9 pages.

NOTE:

- This marking memorandum is intended as a guide for markers.
- It is by no means prescriptive or exhaustive.
- Candidates' responses should be considered on merit.
- Answers should be assessed holistically and points awarded where applicable in terms of decisions taken at the standardisation meeting.
- The memorandum will be discussed before the commencement of marking.

INSTRUCTIONS TO MARKERS**Marking the comprehension:**

- Incorrect spelling in one-word answers should not be marked wrong, unless the spelling changes the meaning of the word.
- Incorrect spelling and language errors in longer responses should not be penalised, because the focus is on understanding.
- For **open-ended questions**, no marks should be awarded for YES/NO or I AGREE/I DISAGREE. The reason/substantiation/motivation is what should be considered.
- For TRUE/FALSE or FACT/OPINION questions, the mark should be split, i.e. award 1 mark for TRUE/FALSE or FACT/OPINION and a mark for the reason/substantiation/motivation/quotation. The mark for the reason/substantiation/motivation/quotation should only be awarded if the TRUE/FALSE or FACT/OPINION part of the question is correct. One cannot award a mark for substantiation or an interpretation (TRUE/FALSE or FACT/OPINION) that was wrong in the first place.
- For questions which require quotations from the text, **do not** penalise candidates for omitting the quotation marks or for an incorrect spelling within the quotation.
- When one-word answers are required and the candidate gives a whole sentence, mark correct **provided that** the correct word is underlined/highlighted.
- When two/three facts/points are required and a range is given, mark **only** the first two/three.
- If a candidate uses words from a language other than the one being examined, disregard those words, and if the answer still makes sense, do not penalise. However, if a word from another language is used in a text and required in an answer, this will be acceptable.
- Accept dialectal variations.
- For multiple-choice questions, accept BOTH the letter corresponding with the correct answer AND the answer written out in full.

SECTION A: COMPREHENSION**QUESTION 1: READING FOR MEANING AND UNDERSTANDING**

- 1.1 Theatre is considered a 'dynamic forum' as it has nurtured a climate of democracy. Those involved in the theatre have encouraged us to become participants in this democracy.
- [if a candidate explains the concept of 'dynamic forum', award 2 marks.]
[If a candidate lifts directly from the passage, do not award more than 1 mark.] (2)
- 1.2 They create awareness of our common humanity/prejudices/they hold a mirror up to us/challenge us/inspire us/make us feel remorseful/constantly remind us about just how precious we need to guard our democracy.
- [Any three points.] (3)
- 1.3 In a tapestry, various colours of wool are woven together in order to create a single work of art. Similarly, theatre in South Africa is able to take a multitude of cultural/racial/religious differences and create a production that will satisfy a variety of personalities.
- [In this specific question, if the ellipsis in the quotation is ignored, award 1 mark.] (2)
- 1.4 A 'sacred place' has connotations of holiness. Our theatres are places in which citizens from different backgrounds are able to come together as a united body. With regard to the divided history of our country, this can be seen as important. (2)
- 1.5 The writer's intention in referring to the production *Mother to Mother* can be seen as two-fold. Firstly, it can be a celebration of the talents of the various artists in being able to create a production of this nature. However, it can also be a means of reflecting on crime in the country. Moreover, his reference to 'not a dry eye in the theatre' suggests the similarity of the South African experience.
- [Credit responses that make reference to the title *Mother to Mother*.]
[Credit valid responses. Accept a single focus if well-motivated. Mark globally.] (3)
- 1.6 The diction in this paragraph hints at the 'prejudiced' views of South African audiences that exist within 'closets', i.e. biased views not overtly displayed. The audiences are referred to as 'colour blind' – at theatres they are able to move beyond their prejudices. The writer ultimately notes a 'passion' in the hearts of the audiences.
- [Credit valid responses. Mark globally.] (3)

- 1.7 It is appropriate:
Throughout the article, the writer makes us aware of the role of theatre in South Africa. His subjective views are evident in his praise of the artists and South Africa in general. In the concluding lines, he personalises the content.

OR

It is inappropriate:
The rest of the article focuses on the richness of diversity that exists in the country. Concluding the article with a simple account of his visions, is a dull ending. It is an anti-climax/inappropriately self-centred.

[Credit valid responses. Mark globally.]

[Credit a coherent, well-justified mixed response.]

(3)

- 1.8 The various theatrical figures acknowledged in the article provide the reader with information on the variety of talent that exists in the country. It also reminds one of the diversity of theatre, in that it focuses on different genres. The reference to Pieter-Dirk Uys is a reminder of how the theatre has a role to play in the political environment. This provides a contrast to the glamorous and charming personality of Princess Zinzi. On the other hand, the collaborative efforts of those involved in creating *Mother to Mother* remind us that when we unite, the possibilities in South Africa are endless.

[Credit valid responses. Mark globally.]

[At least two ideas must be discussed to earn full marks.]

[**N.B.** If a candidate argues against the significance, refer the script to the senior marker.]

(3)

- 1.9 'R150m' is an indication of the vast amount being invested in theatre. The use of 'packs' indicates the great success of theatre in drawing audiences. The reference to a 'punch' clearly conveys the idea that the theatre has a powerful impact.

[Consider also a coherent response that is a critique of this headline as a headline.]

[Credit a coherent, well-justified negative/mixed response.]

(3)

- 1.10 It would be more effective to include the interior.
The interior is where the action takes place. The images of the glamour and opulence of theatre are accurately captured in an auditorium.

OR

It would be more effective to include the exterior.

The average South African who may not visit the theatre will feel inspired by an extraordinary new landmark in the community.

[Credit valid responses. Mark globally. Credit a coherent, well-justified mixed response.]

(2)

- 1.11 Yes.
Unlike Text B, which trivialises theatre, in Text A the writer is far more serious. The focus is on the profound aspects of theatre. Theatre is a symbol of our country's struggle for democracy. It has provided and will provide a platform for social issues and transformation in society. The theatre should have a lasting effect on society.

[Credit valid 'No' responses. Mark globally.]

[The comparison may be implied in the candidate's response.]

(4)

TOTAL SECTION A: 30

SECTION B: SUMMARY

QUESTION 2: SUMMARISING IN YOUR OWN WORDS

Use the following main points that the candidate should include in the summary as a **guideline**.

Any 7 valid points are to be credited in either paragraph-form or point-form.

(Sentences and/or sentence fragments must be coherent.)

POINT-FORM

- 'Face' is important because it enhances a person's **dignity**.
- It determines one's **social position**.
- It assists in earning **trust**.
- It helps us to become **productive citizens**.
- It is perceived as the public image we **use to represent our values**.
- People exert themselves to maintain their 'face' so as **not to be perceived as failures**.
- Having a good 'face' **earns respect/reputation**.
- People are motivated to improve themselves so as to add value to their 'face', a practice known as **'personal branding'**.
- One's **choice of face** can make one appear **independent, competent or intelligent**.
- People with whom one interacts feel **secure/comfortable**.
- Functioning within the rules provided by society also **establishes a solid identity**.

PARAGRAPH-FORM**NOTE:**

- **What follows is merely an example. It is not prescriptive.**
- **Also consider the above points written in a coherent paragraph.**

'Face' is perceived as the public image we use to represent our values and establish a solid identity and maintaining face accounts for our behaviour and feelings when in public. The concept of 'face' metaphorically refers to a person's sense of dignity and reputation. People take care to maintain their 'face' so as not to be perceived as failures. One's choice of face can make one appear independent, competent or intelligent. It is assumed that those who have healthy reputations have a good 'face' and are respected. Because of the great importance ascribed to 'face', people are motivated to add value to their 'face' – a practice known as 'personal branding'.

Marking the summary:

The summary should be marked as follows:

- **Mark allocation:**
 - 7 marks for 7 points (1 mark per main point)
 - 3 marks for language
 - Total marks: 10
- **Distribution of language marks:**
 - 1–3 points correct: award 1 mark
 - 4–5 points correct: award 2 marks
 - 6–7 points correct: award 3 marks

NOTE:

- **Format:**

Even if the summary is presented in the incorrect format, it must be assessed.
- **Word Count:**
 - Markers are required to verify the number of words used.
 - Do not deduct any marks if the candidate fails to indicate the number of words used or if the number of words used is indicated incorrectly.
 - If the word limit is exceeded, read up to a maximum of 5 words above the stipulated upper limit and ignore the rest of the summary.
 - Summaries that are short but contain all the required main points should not be penalised.

TOTAL SECTION B: 10

SECTION C: LANGUAGE IN CONTEXT**QUESTION 3: ANALYSING ADVERTISING**

3.1 The car is positioned amid modern city business blocks, suggesting that the owner is highly successful. (2)

3.2 Yes.
Personifying nature shows that the company values the environment/gives the impression that the company prioritises environmental issues. 'Mother' has positive connotations such as nurturing.

[A coherent 'No' response is unlikely. However, credit valid responses. Mark globally.]

[Award 1 mark for responses that discuss only 'Mother'.]

[Award 2 marks for responses that discuss only the environment.] (2)

3.3 Yes.
The advertisement targets parents who would like to expose their children to the outdoors and/or are concerned about environmental issues. It captures attention since it is an unusual illustration for a vehicle. The fact that it is so much larger than the visual of the car conveys the advertisers concern for environmental issues in their technologies. The clouds, grass and sun are also relevant ideas. 'Meow' is 'cute'/ childlike and has pleasant connotations/links to a child's innocent consciousness.

OR

No.
The childlike drawing detracts from the technological features of the product. It is unrealistic to believe that the public would accept the claim that families and the environment are the company's major concern.

[Mark globally. Accept well-substantiated responses.] (2)

3.4 **TEXT D:**
The intention is to attract a yuppie market/those who are image-conscious and ambitious with the short, snappy style and pseudo-scientific jargon. This is clearly captured in 'intelligent' and 'clever', suggesting that those who are bright and young will be attracted to the advanced technology offered. The term 'upgrade' links the car to the digital revolution which is important in the lives of such people.

TEXT E:

The whole advertisement is emotive, longer and colloquial. It plays on the currently fashionable interest in environmentalism. The emphasis on 'Mother', 'children' and 'future generations' is meant to appeal to young families.

[2 marks for Text D and 2 marks for Text E]

(4)
[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

- 4.1 The footprints suggest that they have been walking together for a while. They are walking side-by-side and Hobbes is listening attentively to Calvin. The language used reveals the friendship that exists between the characters. The casual tone indicates that they are comfortable with each other. (2)
- 4.2 The tiger is contemplative. He is perplexed by the question that Calvin has posed. In frame 4, his confidence/smugness is apparent. Hobbes is a tiger – a carnivore/a clever cat that 'devours' the living. (2)
- 4.3 Humour is created through the use of irony. In frame 2, Calvin is philosophical and preaching to the tiger about how humans have lost touch with nature because of their need for comfort. However, in frame 8, it is evident that Calvin himself has difficulty in surviving without modern comforts. When he grasps that nature is deadly dangerous, he desperately wants the protection offered by the modern world.
- [If irony is mentioned, award 1 mark – but this is not a prerequisite.]
[Reference to humour in the 'friendship' – award 2 marks.]
[Candidates could refer to the facial expressions to discuss humour.] (3)
- 4.4
- The slanted panels/frames accurately capture Calvin's sense of isolation/inability to respond to the tiger's remark.
 - The lack of text and speech bubbles is effective in conveying confusion.
 - In frame 5, we only see a piece of the tiger's tail, which makes us wonder whether the tiger will act on what he suggests in frame 4.
 - The direction in which Calvin is facing in each of the frames is an indication of his disorientation/fears/confusion about the friendship he shares with the tiger.
- [Award 3 marks for 2 techniques, well-discussed. Credit valid responses.] (3)
- [10]**

QUESTION 5: USING LANGUAGE CORRECTLY

- 5.1 I saw a show that interfered with/had an adverse effect/disturbed my thoughts/state of mind/emotions.
[Credit other appropriate answers.] (1)
- 5.2 A voice whispered **that** (½) **I/he/she** (½) **must not/mustn't/should not/shouldn't** (½) ever watch **that** (½) show again.
OR
A voice whispered **I/he/she** (½) **must not/mustn't/should not/shouldn't** (½) ever watch **that** (½) show again. (+½)
OR
A voice whispered **she** (½) **was not ever to/was never to** (½) watch **that** (½) show again. (+½)
OR
A voice whispered **never to/not ever to** watch **that** show again. (2)
OR
A voice whispered **she** (½) **should/must never** (½) watch **that** (½) show again. (+½)
[If inverted commas are used, mark as incorrect – changes are not to be credited.] (2)
- 5.3 acquiring (½) – enquiring/inquiring (1) (1)
- 5.4 twist was/twist (1)
- 5.5 precocity/precociousness
[Answer must be correctly spelt.] (1)
- 5.6 Invaluable (1)
- 5.7 These smother-mothers have always **lived** and will continue to live vicariously through their kids.
[Accept short phrases that make it clear e.g. 'always lived'.] (1)
- 5.8 commas/brackets
They are used as parenthesis.
[Accept an explanation of the idea of parenthesis.] (2)
[10]

TOTAL SECTION C: 30
GRAND TOTAL: 70