



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2012

MARKS: 70

TIME: 2 hours

This question paper consists of 13 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Comprehension	(30 marks)
SECTION B: Summary	(10 marks)
SECTION C: Language in context	(30 marks)
2. Read ALL the instructions carefully.
3. Answer ALL the questions.
4. Start EACH section on a NEW page.
5. Rule off after each section.
6. Number the answers correctly according to the numbering system used in this question paper.
7. Leave a line after EACH answer.
8. Pay special attention to spelling and sentence construction.
9. Use the following time frames as a guideline:

SECTION A: 50 minutes
SECTION B: 25 minutes
SECTION C: 45 minutes
10. Write neatly and legibly.

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

Read TEXTS A AND B below and answer the set questions.

TEXT A**THE ARTS CELEBRATE AND INSPIRE OUR DEMOCRACY**

- | | | |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| 1 | This April, South Africans were able to reflect on the past 18 years since we took that giant step towards becoming a country that can boast one of the most democratic constitutions in the world. Theatre in South Africa has always been a dynamic forum that has given us the courage to grapple with the state of the nation. Our writers, stand-up comedians, satirists and community-based artists have used their remarkable talents to create and nurture a climate that has allowed us all to become active participants in our democracy. | 5 |
| 2 | In many ways, we can quite confidently say that our artists are our nation's conscience. They give us a window on our world, but also give us glimpses of an imaginary world. Our artists have the gift of uniting us all in a common celebration of our humanity, when we are able to laugh, cry, feel sorrow and experience hope. In the dark and focused space of an auditorium, we are able to share experiences. We are able to take our differences and delicately weave them together into a complex tapestry through which we are able to find each other. | 10
15 |
| 3 | Our theatres are sacred places because our stories, poems, music and dance have been the soldiers that advanced our struggle for liberation. Today, in a new country, our artists continue to be the conscience of the nation. In our theatres and our galleries, we give our artists the freedom to hold a mirror up to us, to challenge us, to inspire us, to make us feel remorseful and to constantly remind us about just how precious we need to guard our democracy so that we can endow future generations of South Africans with it. | 20 |
| 4 | Pieter-Dirk Uys is one of South Africa's greatest satirists and has, over many years, made us all dance with our consciences. In our journey with Pieter-Dirk Uys, political hypocrisy has hardly ever escaped his perceptive eye. His unbridled courage, combined with his talent as raconteur, has enabled him to tell uncomfortable political truths in a way that has made even those politicians who are the subjects of his satire explode with laughter. He has an uncanny ability to recreate South African politicians and to breathe life into their absurdities in a way that is guaranteed to evoke hilarious laughter. There is no maliciousness in his delivery. He engages with the folly of politicians in an entertaining and provocative way. He is a genius at awakening his audiences. And there would be no doubt that long after the theatre lights had gone down, there would still be laughter resonating in the theatre. | 25
30
35 |

5	This year's Standard Bank Young Artist for Theatre, Princess Zinzi Mhlongo, has all the glamour and charm that one would expect from a magazine cover girl. She is an articulate director who delves deeply into stories that stir our curiosities and make us value our precious freedoms. From making her debut with Zakes Mda's <i>And the Girls in their Sunday Dresses</i> to producing Fatima Dike's <i>So Where To</i> , Princess is firmly taking up her place as one of the more serious voices in our theatre and to which all South Africans will want to listen.	40
6	In stirring our consciences, South African artists have created plays that deal with gender, economics, land issues, spirituality and sexuality. There is hardly a subject that has not been explored in theatres. Yvette Hardy, Thembi Mtshali-Jones, Janice Honeyman and Sindiswa Mnogoma are powerhouses of South African theatre. When they combined their efforts to create <i>Mother to Mother</i> , a moving play based on the tragic murder of an American student in South Africa, there could not have been a dry eye in the theatre.	45 50
7	Peter Hayes has tackled so many issues that he has given audiences the opportunity to come out of their own prejudiced closets. This year's Standard Bank Artist for Dance, Bailey Snyman, continues to soldier on to confront the prejudices that are still prevalent against various communities. Stand-up comedian Siv Ngezi pulls no punches either when he uses his black humour to entertain colour-blind audiences. South African diva Sibongile Khumalo knows just how to take our hearts on a flight of song and rhythm; and to bring them back and gently place them in our chests to beat with greater passion, making us feel proudly South African.	55
8	On festival stages across the world, South African artists are being sought after and are being showered with accolades for the way they combine their artistry with their deep understanding of the human spirit. Many of these artists will be performing at this year's National Arts Festival in Grahamstown. Being in Grahamstown in July will be like being on a pilgrimage where great men and women come to inspire each other and everyone around them. I wake up every morning feeling grateful that my career, my vision and my life are so interconnected with giving these great voices a platform on which to make themselves heard.	60 65

[Source: Adapted from *classicfeel*, April 2012]

AND

TEXT B

R150m Soweto Theatre packs entertainment punch**The 420-seat auditorium with an orchestra pit****The outside of the theatre**

The new theatre resembles a giant toy with walls clad in bright blue, yellow and red tiles and a tent-like entrance covered in an awning of white canvas. Sophisticated and modern, it contrasts sharply with the community halls where plays in Soweto were once performed. There was just one bit of advice for the new theatre's management: 'Please, no weddings and parties!' The manager wants a stage devoted to theatre where audiences can see sophisticated and challenging work.

[Source: Adapted from www.omgghana.com]

QUESTIONS: TEXT A

- 1.1 Why is theatre considered 'a dynamic forum' (line 4)? (2)
- 1.2 Refer to 'our nation's conscience' (lines 9–10) and 'the conscience of the nation' (line 19).
Explain how the artists become 'our nation's conscience'. (3)
- 1.3 Discuss the imagery used in lines 14–16: 'We are able ... to find each other.' (2)
- 1.4 Explain why theatres are described as 'sacred places' (line 17). (2)
- 1.5 Refer to paragraph 6.
Why, do you think, does the writer make specific reference to the production, *Mother to Mother*? (3)
- 1.6 With reference to the diction in paragraph 7, explain what is suggested about South African audiences. (3)
- 1.7 Refer to lines 65–68: 'I wake up every morning ... to make themselves heard.'
Is this subjective approach in the concluding lines appropriate in comparison to the rest of the passage? Justify your response. (3)
- 1.8 With reference to the text as a whole, discuss the significance of the prominent theatrical figures acknowledged in the article. (3)

QUESTIONS: TEXT B

- 1.9 Comment on the appropriateness of the headline: 'R150m Soweto Theatre packs entertainment punch'. (3)
- 1.10 Discuss whether it would be more effective to include an image of the interior of the theatre or an image of the exterior of the theatre as a visual illustration in a newspaper article. (2)

QUESTION: TEXTS A AND B

- 1.11 In TEXT B, the Soweto Theatre is said to resemble a 'giant toy'.
In your view, does this description provide a contrast to the description of the theatres in TEXT A? Justify your response. (4)

TOTAL SECTION A: 30

SECTION B: SUMMARY**QUESTION 2: SUMMARISING IN YOUR OWN WORDS**

Carefully read TEXT C below. It discusses the importance of 'face'.

NOTE: You are required to do the following:

1. Summarise in your own words **the reasons why 'face' is important.**
2. Your summary should include 7 points and **not exceed 90 words.**
3. You may write EITHER a fluent paragraph OR in point-form.
4. You are NOT required to include a title for the summary.
5. Indicate your **word count** at the end of your summary.

TEXT C**FACE – THE NEW IMAGE**

'Face', in its metaphoric sense, denotes a person's basic dignity and social standing. Maintaining 'face' is why we hate tripping and falling, why our nerves rattle at the thought of public speaking and why – in the short term, at least – failures are such a miserable way to learn a lesson. It is not about a 'face' that can be washed or shaved, but one that can be granted, lost, fought for and presented as a gift.

The term has become a universal default for measuring the health of one's reputation. As we go about our daily interactions, we assume everyone we greet and meet will honour our 'face' with respect. Those who don't are socially incompetent and lose the right to be treated as trusted members of society. With these assumptions firmly in place, we have the option to become very productive citizens by heaping additional value onto our 'face' in the form of building what we now know to be a brand.

The concept of personal branding has psychological origins rooted in the philosophy of 'face'. When people build a solid case for their 'face' via consistent accomplishments and favourable associations in the community, as well as in traditional and social media, they're essentially saying to the world, 'Look at my valuable face'.

It has been argued that 'face' is the public image we use to represent our values. It is believed that there are three types of faces: an autonomy face – a desire to appear independent; a fellowship face – a desire to appear co-operative; and a competence face – a desire to appear intelligent. Navigating around the rules and expectations society provides in order to script a solid identity is important.

Metaphorically speaking, 'face' offers a glance into the values of the brand's body which it represents. It provides onlookers with the luxury of knowing who and what they're dealing with and how they should manoeuvre. You may cultivate enough nerve to fake a 'face', but, over time, the only way to have a 'face' which represents your brand sustainably is to be consistent, interesting, reliable and capable. Personal branding is simply a tool which offers the 'face' a sound, healthy body to rest on.

[Source: Adapted from *Destiny*, October 2011]

TOTAL SECTION B: 10

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

Study the advertisements (TEXTS D and E) and answer the set questions.

TEXT D

New **KUGA**
with split tailgate.

Some cars get you from A to B. Some do a whole lot more. The new **KUGA** has a 2.5l Duratec turbo engine (147kW, 320Nm), intelligent all-wheel drive, a clever split tailgate and a full suite of life-enhancing technology features. It won't just complement your life, the new **KUGA** will improve it.

New **KUGA**. Upgrade your life.

www.ford.co.za
Visit FordSouthAfrica

Go Further

[Source: *Fairlady*, August 2012]

The text in the advertisement reads:

Some cars get you from A to B. Some do a whole lot more. The new **KUGA** has a 2.5 l Duratec turbo engine (147 kW, 320 Nm), intelligent all-wheel drive, a clever split tailgate and a full suite of life-enhancing technology features. It won't just complement your life, the new **KUGA** will improve it.

TEXT E

VOEKSWAGEN SOUTH AFRICA
GENERATED BY PAST
TIGUAN

Visit vw.co.za and join VW SA on

meow

Get out there. Tiguan.

It's never been easier for your kids to get to know the great outdoors for themselves. And now that there are three new Tiguan models that come standard with Volkswagen's environmentally responsible BlueMotion Technology*, you'll be doing Mother Nature a favour at the same time. From only R273 400 you can enjoy a fuel efficient, low emissions SUV without compromising on performance and the love of the drive. And you have the peace of mind of knowing that you are doing your bit to take care of Mother Earth for your children and future generations.

Das Auto.

*BlueMotion Technology is a Volkswagen brand property focusing on technologies and environmental interventions that protect the planet without compromising on driving performance. Tiguan Trend and Fun available in: 90kW 1.4 TSI BlueMotion 4x2, 81kW 2.0 TDI BlueMotion 4x2, 110kW 1.4 BlueMotion 4x2 and 110kW 1.4 TSI. Tiguan Track and Field available in: 110kW 1.4 T 93 kW 2.0 TDI (manual and Tiptronic) and 147 kW 2.0 TSI (manual and Tiptronic). Tiguan Sport and Style available in: 103 kW 2.0 TDI (manual and Tiptronic) and 147 kW 2.0 TSI (manual and Tiptronic).

[Source: *Elle*, August 2011]

The text below the illustration reads:

Get out there. Tiguan.

It's never been easier for your kids to get to know the great outdoors for themselves. And now that there are three new Tiguan models that come standard with Volkswagen's environmentally responsible BlueMotion Technology*, you'll be doing Mother Nature a favour at the same time. From only R273 400 you can enjoy a fuel efficient, low emissions SUV without compromising on performance and the love of the drive. And you have the peace of mind of knowing that you are doing your bit to take care of Mother Earth for your children and future generations.

The text below the car reads:

*BlueMotion Technology is a Volkswagen brand property focusing on technologies and environmental interventions that protect the planet without compromising on driving performance.

QUESTION: TEXT D

- 3.1 Explain how the visual image supports the idea that the 'New **KUGA**' will 'Upgrade your life'. (2)

QUESTIONS: TEXT E

- 3.2 The advertiser makes reference to 'Mother Nature' and 'Mother Earth'. Discuss whether these phrases are appropriate in context. (2)

- 3.3 In your opinion, is the illustration a suitable choice for the product being advertised? Motivate your response. (2)

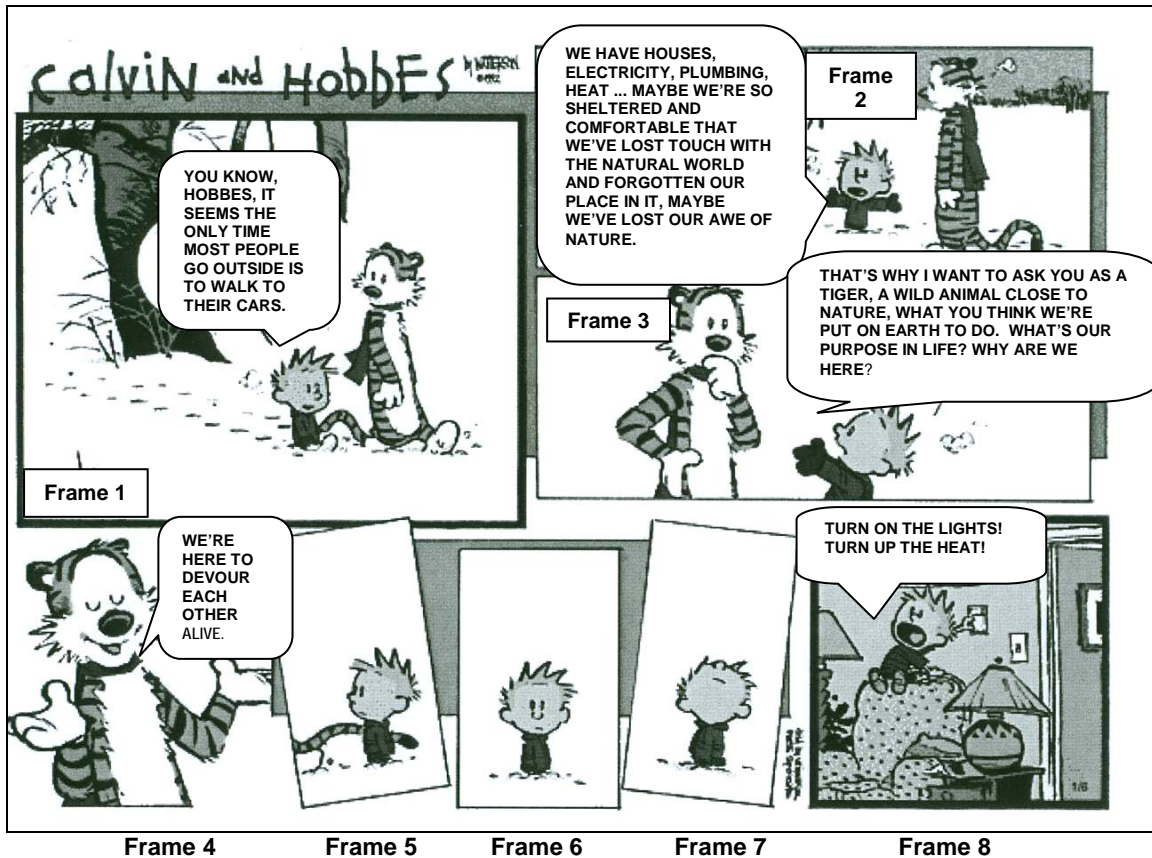
QUESTION: TEXTS D AND E

- 3.4 Carefully read the written texts of TEXT D and TEXT E.
Critically discuss the effectiveness of the style and language in conveying the intention of each of the advertisers. (4)
[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

Study TEXT F and answer the set questions.

TEXT F: CARTOON



[Source: Adapted from www.calvinandhobbes.com]

QUESTIONS: TEXT F

- 4.1 Explain what the language and illustration in frame 1 reveals about the relationship between Calvin and Hobbes. (2)
 - 4.2 Suggest why the tiger's body language changes from frame 3 to frame 4. (2)
 - 4.3 Discuss how humour is created in this cartoon. (3)
 - 4.4 Refer to frames 5, 6 and 7. (3)
- Comment on the effectiveness of the techniques used by the cartoonist in these frames. (3)

[10]

QUESTION 5: USING LANGUAGE CORRECTLY

Read TEXT G, which contains some deliberate errors, and answer the set questions.

TEXT G**LITTLE GIRLS IN DRAG AND THEIR SAD, SCARY MOTHERS**

- | | | |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1 | I was having a restless night, flicking randomly through the TV channels when I saw a show that seriously messed up my head. As I watched, I heard that still, small voice that we all have inside, and it whispered to me: 'Don't ever watch this show again.' | |
| 2 | It is called <i>Toddlers and Tiaras</i> , about a beauty pageant for under-12 girls. My first thought as I clicked into the show was 'Aw! How cute is that?' My acquiring mind made me question the intention behind the 'glittering event'. The unique twists was that the beauties were all between five and twelve years old. | 5 |
| 3 | They're kids, but on the stage they wear huge, elaborate hairdos and heavy make-up – eye-shadow, false eye-lashes, lipstick, the works – and they sashay down the stage with precocious smiles, high kicks and that tantalising peep over the shoulder. | 10 |
| 4 | They are cute, but behind the brash display of these mini-divas stand mothers. That is the really scary part. A little girl always wants to play dress-up, but when the game is over and after bath-time, with glowing complexion and hair shining, she is exactly what she is meant to be. | 15 |
| 5 | I could understand if a child were planning to be an athlete or an artist, striving to become a champion in whichever field he or she chooses. In that situation, a mother's protectiveness and careful observation of how that child was feeling would be an invaluable support. That, however, is not what their moms want. These smother-mothers have always and will continue to live vicariously through their kids. | 20 |
| 6 | So, here's my question: Could a 10-year-old girl, decked out in outrageous evening gowns, with tinsel in their hair and faces plastered with cosmetics, possibly be reaching for excellence? Or is it all about 'mommy dearest recapturing – or possibly repeating – her own lost childhood'? | 25 |

[Source: Adapted from www.timeslive.co.za]

QUESTIONS: TEXT G

- 5.1 Refer to line 2: 'I saw a show that seriously messed up my head.'
Rewrite the above sentence in formal English. (1)
- 5.2 Change the following sentence into reported speech: 'Don't ever watch this show again.' (line 4).
Begin your sentence with: 'A voice whispered ... (2)
- 5.3 Identify and correct the malapropism in paragraph 2. (1)
- 5.4 Correct the concord error in paragraph 2. (1)
- 5.5 Provide the noun form of 'precocious' (line 12). (1)
- 5.6 Quote a word from paragraph 5, the meaning of which does not change if its prefix is removed. (1)
- 5.7 Refer to lines 22–23: 'These smother-mothers have always and will continue to live vicariously through their kids.'
By inserting a word, rewrite the above sentence so that it is grammatically correct. (1)
- 5.8 Refer to lines 26–28: 'Or is it ... own lost childhood'.
Which punctuation mark could replace the dashes in this context? Give a reason for your answer. (2)
- [10]**
- TOTAL SECTION C: 30**
GRAND TOTAL: 70