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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P1

2023

MARKS: 70

TIME: 2 hours

This question paper consists of 12 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Comprehension	(30)
SECTION B: Summary	(10)
SECTION C: Language structures and conventions	(30)
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. Suggested time allocation:

SECTION A: 50 minutes
SECTION B: 30 minutes
SECTION C: 40 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 questions set.

TEXT A**LAUGHTER IN THE TIME OF A PANDEMIC**

- 1 Almost immediately after the first case of Covid-19 was confirmed in South Africa, the jokes started. From memes featuring bad puns to pictures of people posing with silly home-made protective gear, South Africans took to social media to make fun of the virus. This is not unusual for South Africans who make jokes about their many problems. From potholes to power blackouts – cartoonists never seem to have a shortage of material. 5
- 2 Online jokes, memes and video clips are not peculiar to South Africa. The increased accessibility of a growing range of social media platforms and editing tools have made it possible for media users around the world to create and interact with news topics in ever more creative ways. Yet it is remarkable how, in a country like South Africa with its multitude of serious challenges, media users often take to jokes rather than despair when presented with a new problem. 10
- 3 Why is humour so often the first port of call when South African media users find themselves in stormy seas? There may be various sociocultural, political and psychological reasons for this. 15
- 4 There is an established body of academic literature about the important role of gossip, jokes, rumour and satire in African politics and societies. In his landmark article, historian and human rights activist Stephen Ellis described the phenomenon of 'pavement radio' – that can be found across Africa – as underpinned by the widespread oral tradition characteristic of these societies. Ellis defines this form of communication as the popular and unofficial discussion of current affairs. Unlike the mainstream media, pavement radio is not controlled by any identifiable individual, institution or group of people and is not to be mistaken for ordinary, unverified rumours or gossip. It performs a social and political function by covering subject matters of public interest where official information cannot be trusted or when an official announcement has not been made. 20 25
- 5 Humour also helps build community. South African tabloids have established a fiercely loyal readership with stories of the supernatural, silly or absurd, alongside a strong commitment to the community interest. Tabloid readers integrate their newspaper reading practices with storytelling, sharing and communal interpretation of newspaper content. These practices illustrate how the conviviality¹ of African societies also influences their media use. Similarly, joking about the coronavirus may be a way for people to say, 'It is all very absurd, but we're in this together.' 30 35

6	Pavement radio thrives when the mainstream media are tightly controlled by the authorities, or where there is widespread distrust of official narratives. During apartheid, alternative media and underground information networks often provided more trusted channels of communication than the compliant mainstream media. Although South Africans enjoy a much higher degree of media freedom than they used to, widespread corruption in post-apartheid South Africa has not done much to improve citizens' respect for official narratives.	40
7	They know what it feels like to be lied to.	45
8	Research shows that young South Africans in particular are distrustful of politicians and political institutions. The 'sceptical laughter' evoked by popular culture is a way of poking fun at authority, thereby undermining the power of politicians or big corporates.	
9	Laughter and humour could also be used as a coping mechanism. The news that the first confirmed Covid-19 patient had returned to South Africa from a ski holiday unleashed jokes about rich jetsetters becoming infected. This may be a way to take the sting out of racial inequality and economic hierarchies. Several jokes on Twitter named other threats as a reminder that, while Covid-19 is serious, other concerns should not be lost from sight. A jibe about the coronavirus having to show its proof of residence at the port of entry hinted at the high levels of violent xenophobia in South Africa. Humour in this context is a way of showing resilience and agency. The daily tally of the infected and dead can also be overwhelming. Given the other risks that South Africans have to contend with daily, making jokes about an added worry may help to take the sting out of the new, unknown threat.	50 55 60
10	Unfortunately, the prevalence of jokes and satire can also spread misinformation. Research in Africa shows high levels of exposure to misinformation. This is a cause for concern during a Covid-19 pandemic. This is why it is important to take popular culture seriously. If we understand how people use media in their everyday life, or how they use humour to allay their fears, it is easier to find appropriate responses to those concerns. The fight against the 'infodemic' of misinformation cannot be won by only insisting on fact-checking and rational debate. In Africa, the role of humour and jokes in everyday popular culture is deadly serious.	65 70

[Adapted from theconversation.com]**GLOSSARY:**¹conviviality – to be celebratory/amicable**AND**

TEXT B[Source: jcom.sissa.it]**QUESTIONS: TEXT A**

1.1 Refer to paragraph 1.

What does the writer indicate about the behaviour of South Africans? (2)

1.2 Refer to paragraph 2.

Explain how social media has influenced the way people engage with the news. (2)

1.3 Refer to paragraph 3.

Suggest why the writer starts the paragraph with a question. (2)

1.4 Refer to paragraph 4.

Comment on the writer's objectivity in his discussion of 'pavement radio'. (3)

1.5 Refer to paragraph 5.

Discuss the effect humour has on community building. (3)

1.6 Refer to paragraph 6.

Discuss how the diction in this paragraph conveys the writer's attitude toward mainstream media. (3)

- 1.7 Comment critically on the impact of paragraph 7 on the reader. (3)
- 1.8 Refer to paragraph 10.
Assess the validity of the writer's conclusion. (3)

QUESTIONS: TEXT B

- 1.9 How does the depiction of the woman evoke sympathy? (2)
- 1.10 Comment on how the visual and verbal cues convey the message of the cartoon. (3)

QUESTION: TEXTS A AND B

- 1.11 Critically discuss the extent to which TEXT B reinforces the writer's views presented in paragraph 9 of TEXT A. (4)

TOTAL SECTION A: 30

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

TEXT C discusses the mysteries of the teenage brain. Summarise, in your own words, **how parents can better understand their teenage child**.

- NOTE:**
1. Your summary should include SEVEN points and NOT exceed **90 words**.
 2. You must write a fluent paragraph.
 3. You are NOT required to include a title for the summary.
 4. Indicate your word count at the end of your summary.

TEXT C**THE MYSTERIES OF THE TEENAGE BRAIN**

The passage between childhood and adulthood is notoriously challenging for teens who are striving for independence and for parents who have to relinquish some control, while still being responsible for their children's safety.

Understanding what is happening to their child is the first step to navigating this life passage. Less obvious, but even more important to understand, is that the brain of teenagers is only about 80% complete by adolescence.

Teenagers are wired for risk-taking and novelty, and reward-seeking. But the frontal and pre-frontal cortex, the parts of the brain responsible for executive functions, cause and effect, empathy and impulse control, are not fully connected until the mid-20s. This explains why an otherwise smart, capable teen can do something foolish in the moment. They lack the split-second decision-making ability that might warn them of possible danger.

'Teens are impressionable, which makes them absorb information easily. Their primary job is to learn, and studies suggest that their IQ scores increase in enriched environments,' says Dr Francis Jensen, a neuroscientist. But being so open also makes them susceptible to danger. In her opinion, the digital invasion has resulted in the most overstimulated generation in history. Their heightened reward centres will respond to good marks at school, but will also keep them hooked to 'likes' on their phones and to the repetition of playing and winning digital games.

'The teen brain can get addicted harder, faster and for longer than an adult brain, with permanent damage in some cases,' she says. 'But they're also at an age of self-discovery and identity-seeking, and respond well to scientific facts and data. Give them information. Tell them stories about teens who made bad decisions and got into trouble. Arm them to make sensible choices.'

Cape Town clinical psychologist, Dr Aneta Shaw, points out that teen rebellion, withdrawal or a stubborn lack of communication is often the result of parents getting in the way, via preaching, knowing better or just wanting to be protective.

'Teens are in a period of preparation toward integrated behaviour and realistic goal-setting,' she says, 'and a parent's biggest role is to help them think things through and not think on their behalf.'

[Adapted from news24.com]

TOTAL SECTION B: 10

SECTION C: LANGUAGE STRUCTURES AND CONVENTIONS**QUESTION 3: ANALYSING ADVERTISING**

Study the advertisement (TEXT D) below and answer the set questions.

TEXT D

Behance 12486 Marketing Mix

Imagine
tasting
this ad...
You can with Direct Mail

Direct Mail is reality marketing at its best.
It is an opportunity for your customer to share real time with your brand. It can delight the eye, charm the taste buds and even tantalize the nose.

This is the medium with no remote control. You can't zap it, mute it or change the channel. It's not virtual, and can't disappear into cyberspace. Direct Mail is in front of you to experience.

Start building real client relationships affordably, in a one-on-one personal and measurable way.

Visit us at www.directmailcentre.co.za or call the Direct Mail Centre on 011 318 3390.

GET REAL.

GET INTO DIRECT MAIL.

Direct Mail Centre
A division of the Post Office group

Post Office
We deliver, whatever it takes.

[Source: behance.net]

The text in small font reads as follows:

Direct Mail is reality marketing at its best.
It is an opportunity for your customer to share real time with your brand. It can delight the eye, charm the taste buds and even tantalize the nose.

This is the medium with no remote control. You can't zap it, mute it or change the channel. It's not virtual, and can't disappear into cyberspace. Direct Mail is in front of you to experience.

Start building real client relationships affordably, in a one-on-one personal and measurable way.

Visit us at www.directmailcentre.co.za or call the Direct Mail Centre on 011 318 3390.

GET REAL.
Direct Mail Centre
A division of the Post Office group

GET INTO DIRECT MAIL.
Post Office
We deliver, whatever it takes.

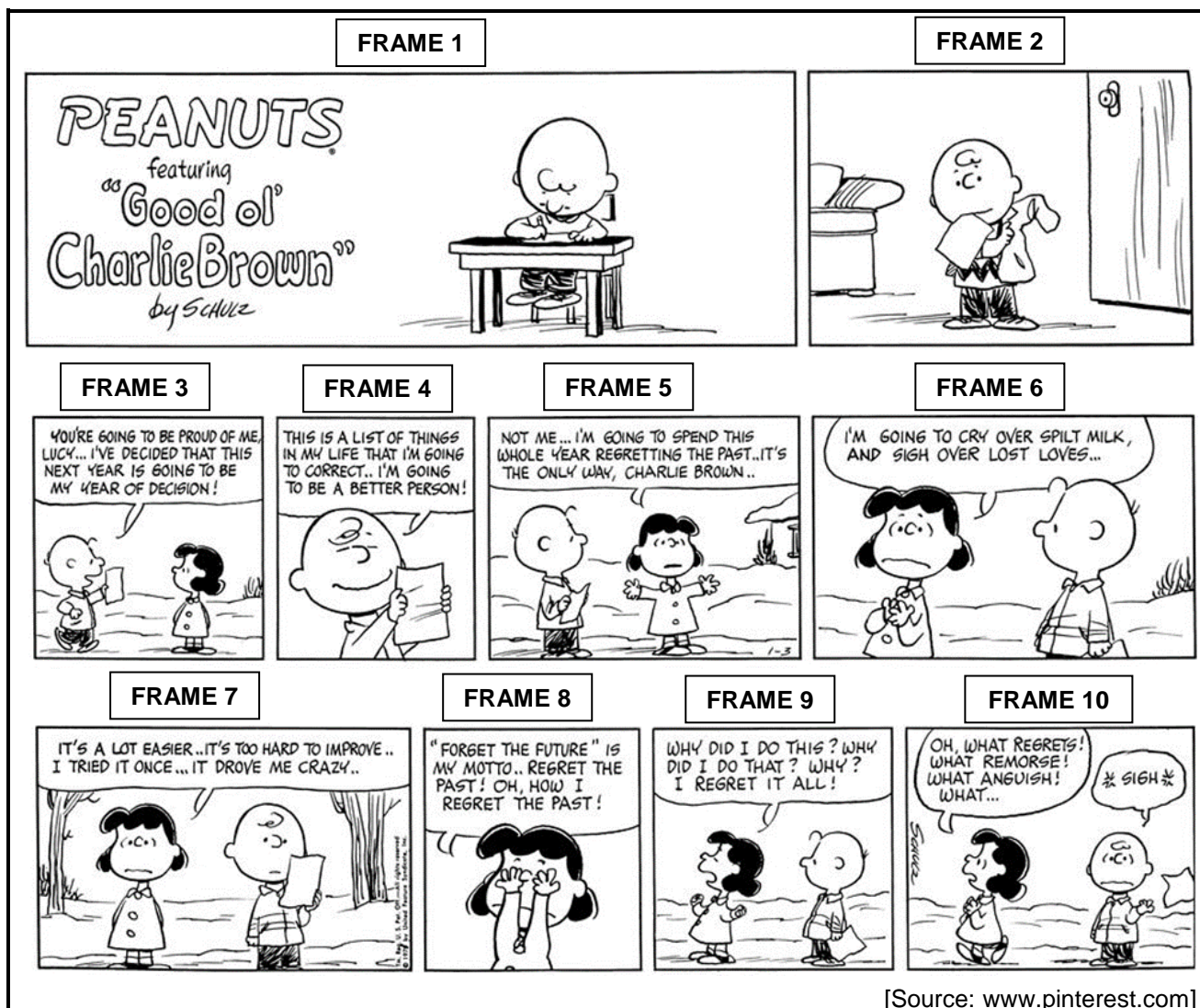
QUESTIONS: TEXT D

- 3.1 Describe the service being advertised. (2)
- 3.2 Comment on the advertiser's claim about Direct Mail in:
'This is the medium with no remote control. You can't zap it, mute it or change the channel.' (3)
- 3.3 In your view, does the visual image effectively convey the message of the advertisement? Justify your response. (3)
- 3.4 What is the function of the ellipsis in 'imagine tasting this ad ...'? (1)
- 3.5 Give a suitable subject for this sentence without changing its meaning:
'Start building real client relationships affordably, in a one-on-one personal and measurable way.' (1)

[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

Study TEXT E below and answer the set questions.

TEXT E: CARTOON

The boy's name is Charlie Brown. The girl's name is Lucy.

QUESTIONS: TEXT E

4.1 Explain how Charlie Brown's mood is conveyed in FRAME 3. (2)

4.2 Refer to FRAMES 4–6. (3)

Discuss both characters' viewpoints with reference to the cartoonist's depiction of them. (3)

4.3 Comment critically on the effectiveness of FRAME 10, in the context of the cartoon. (3)

4.4 Refer to FRAME 5. (2)

Rewrite the following sentence in indirect speech:

Lucy said, 'I'm going to spend this whole year regretting the past.'

(2)
[10]

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

TEXT F

WHEN YOUR AIRBNB HOST CHARGES YOU FOR AIR

- 1 A TikToker with the username @papirice shared a video of a gadget they encountered while at an Airbnb.
- 2 The video text read: 'When your Airbnb host charges you for air.' The digital screen with numbers that tick higher and higher the longer the aircon is on, is used to hold guests responsible and accountable for using the hosts aircon to control the temperature of the rented room. 5
- 3 With over 427 000 views, the video managed to ruffle major feathers. 'Airbnb used to be cool but now it's just boomers trying to squeeze every penny out of vacationers,' a commentator with the username @drunktennis says.
- 4 Over the years, hotel alternatives have boomed in popularity for being a more affordable option for travellers on a budget. With over 5,6 million active listings worldwide, Airbnb is filling a very important gap in the market. They offer rentals, perfect for flexible, adventure travellers looking for fuss-free bookings. These could be in the form of a home, apartment, condo, boat, tent, shared space or other property. 10 15

[Adapted from *The Star*]

QUESTIONS: TEXT F

- | | | |
|-----|---|-----|
| 5.1 | Rewrite the first sentence (paragraph 1) so that it is grammatically correct. | (1) |
| 5.2 | Refer to lines 3–6: 'The digital screen ... the rented room.' | |
| | Correct the single punctuation error in the above sentence. | (1) |
| 5.3 | Using a suffix, change the word 'digital' (line 3) to an adverb. | (1) |
| 5.4 | Write the word 'aircon' (line 4) out in full. | (1) |
| 5.5 | Provide the superlative form of 'accountable' (line 5). | (1) |
| 5.6 | Explain the expression, 'to ruffle major feathers' (line 7). | (1) |
| 5.7 | Refer to line 9. | |
| | What is the root word of 'vacationers'? | (1) |
| 5.8 | Give the antonym of 'boomed' (line 10) in the context of the sentence. | (1) |

5.9 Refer to paragraph 4.

Create a single sentence from the following two sentences:

'With over 5,6 million active listings worldwide, Airbnb is filling a very important gap in the market. They offer rentals, perfect for flexible, adventure travellers looking for fuss-free bookings' (lines 11–13).

(1)

5.10 Refer to line 12.

'Airbnb is filling a very important gap in the market.'

Convert the above sentence to the passive voice.

(1)

[10]

TOTAL SECTION C:	30
GRAND TOTAL:	70