



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P1**

**NOVEMBER 2018**

**MARKING GUIDELINES**

**MARKS: 70**

**These marking guidelines consist of 9 pages.**

**NOTE:**

- These marking guidelines are intended as a guide for markers.
- The guidelines are 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 marking guidelines will be discussed before the commencement of marking.

**INSTRUCTIONS TO MARKERS****Marking the comprehension:**

- Because the focus is on understanding, incorrect spelling and language errors in longer responses should not be penalised unless such errors change the meaning/understanding. (Errors must still be indicated.)
- 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.
- 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.
- No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation is what should be considered.
- 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.
- Accept dialectal variations.
- For multiple-choice questions, accept BOTH the letter corresponding to the correct answer AND/OR the answer written out in full.

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

- 1.1 He is disgusted by/pities the flashy/obscene displays of wealth by spoilt teenagers.  
[Award only 1 mark for 'lifting'.] (2)
- 1.2 The possessions seem to own the person, who has been 'dwarfed'; the youth have become less human, 'dehumanised' by their possessions, as ownership has been reversed.  
[Award 2 marks for any TWO ideas.] (2)
- 1.3 It is ironic that while these young people intend flaunting their abundant possessions, they actually reveal how empty their lives are. (2)
- 1.4 The writer wishes to provide convincing evidence to support his view/to validate his argument. (2)
- 1.5 A negative connotation is attached to the word 'consumers', who are viewed as those who purchase goods without discernment. They are self-absorbed individuals ('more competitive and more selfish') who do not engage with others and lack 'social responsibility'. 'Citizens' carries a positive connotation; they would be discerning and add value to society.  
[Award 3 marks only if both concepts have been addressed.] (3)
- 1.6 The research findings are contrary to what people generally believe: materialism is associated with happiness. In fact, materialism is shown to be the enemy of fulfilment./It is paradoxical that people turn to consumerism to fill their loneliness yet this consumerism makes them more lonely and isolated./Paradoxically, a consumer journal publishes negative viewpoints on consumerism.  
[Award 3 marks only if the paradox is well-discussed.]  
[Award only 1 mark for 'lifting'.] (3)
- 1.7 The writer uses various stylistic techniques to strengthen his argument that materialism gives rise to a cycle of destruction.
  - The writer uses metaphorical expressions/hyperbole such as 'self-mutilation' and 'smashed' to highlight the destructive nature of an obsession with possessions.
  - The satirical remark, 'a Rolex short of contentment', graphically illustrates the insatiable nature of materialism.
  - The writer inserts a short exclamation 'There is no end to it!' to emphasise his exasperation with endless consumerism.
  - Strong emotive words, e.g. 'distressed', 'forces' and 'smashes' effectively convey a sense of destruction.
  - Conversational style/use of personal pronouns creates a bond of confidence between the writer and the reader.  
[Award 3 marks for any TWO techniques well-discussed.]  
[Award a maximum of 1 mark for an identification of TWO techniques.]  
[Credit valid alternative responses.] (3)

1.8 YES

The writer summarises the adverse impact of materialism, by referring to his initial image of 'deluded' youth, and expanding his focus to broader society. The reader is drawn into the argument through the use of first person pronouns. The writer contends that every member of society falls prey to the destructive cycle of materialism.

**OR**

NO

[A 'NO' response is unlikely. However, credit responses on merit.]  
[Credit valid alternative responses.]

(3)

1.9 The viewer on the left is disgusted by what he is viewing: he views the characters in the film as shameful criminals. He embodies the morally correct reaction to what he is viewing. The viewer on the right is enthusiastic and engaged, showing how susceptible he is to a lavish lifestyle.

[Award 3 marks only if attitudes of both characters are discussed.]  
[Credit valid alternative responses.]

(3)

1.10 The cartoonist is critical of the public's gullibility and lack of discernment. Some of the people are satirically portrayed as being devoid of the ability to think critically. The film industry has undue influence on social conscience.

[Award 3 marks only if a critical discussion is included.]  
[Credit valid alternative responses.]

(3)

1.11 Text B portrays the manner in which our morals are compromised by the created images of materialism. The opulent lifestyle of villains is seen as desirable. The headline of Text A refers to the effect of a materialistic society: moral decay erodes our humanity via the imagination ('eats us from the inside out'). The possessions idolised by the *Rich Kids of Instagram* are similar to the desired lifestyle depicted in Text B. In both texts, materialism is acceptable when it is glamorised. Both the writer and the cartoonist disapprove of our mindless acceptance of materialism.

[Award 4 marks only if both paragraph 1 of Text A and Text B are discussed.]  
[Credit valid alternative responses.]

(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 paragraph-form.

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

| NO. | QUOTATIONS                                                                                                                                                                                                                  | NO. | POINTS                                                                                                                         |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|--------------------------------------------------------------------------------------------------------------------------------|
| 1   | 'When we read comics featuring superheroes, particularly as children, we develop our ... reading ability'                                                                                                                   | 1   | While reading about superheroes, children develop reading skills.                                                              |
| 2   | 'These comics likely influence our behaviour, ... and attitudes.'                                                                                                                                                           | 2   | Their behaviour and outlook on life are influenced.                                                                            |
| 3   | 'Pretend play based on the concept of superheroes helps children learn language'                                                                                                                                            | 3   | Children acquire language competence through participating in imaginary games.                                                 |
| 4   | 'we develop our emotions'/'allows the expression of emotions, both negative and positive.'                                                                                                                                  | 4   | Youngsters pretending to be superheroes learn to verbalise all emotions.                                                       |
| 5   | 'Children can use superheroes and supervillains to form various perspectives on a situation and test the consequences of actions.'                                                                                          | 5   | Children learn from superheroes how to weigh up situations and think before they act.                                          |
| 6   | 'we develop our ... morals'/'provide the exaggerated opportunity to play out moralistic and ethical dilemmas for both children and adults.'/'use their moral compass, so to speak, before making big decisions.'            | 6   | Children can role-play in larger-than-life scenarios to discern right from wrong.                                              |
| 7   | 'superheroes likely feed straight into boys' tendency to control or "master" the world.'                                                                                                                                    | 7   | Boys gain confidence in taking control of circumstances.                                                                       |
| 8   | 'children are given the opportunity to observe how their favourite role model problem-solves through ethically sticky situations.'                                                                                          | 8   | They can witness how superheroes extricate themselves from daunting circumstances./Children learn to make difficult decisions. |
| 9   | 'These comics likely influence our ... leadership ability'/'Teenagers use villains as avoidance role models, while imitating superheroes who display pro-social behaviour, leadership and a variety of positive attitudes.' | 9   | Superheroes who display socially acceptable behaviour and integrity are good role-models for children                          |
| 10  | 'unwillingness to be a bystander'/'it could be argued that learning to help others occurs through the models of superheroes.'                                                                                               | 10  | Altruism is reinforced by the example set by superheroes.                                                                      |

**PARAGRAPH-FORM**

**NOTE:** What follows is merely an example. It is not prescriptive and must be used very carefully.

Children develop reading skills, emotional intelligence and principles when they read about superheroes: their behaviour, leadership skills and outlook are influenced. Furthermore, youngsters imitating superheroes learn to verbalise a range of feelings. Children learn from superheroes and supervillains how to weigh up situations before acting. Moreover, children can role-play in larger-than-life scenarios to discern right from wrong and gain confidence in taking control of circumstances. They can witness the manner in which superheroes extricate themselves from daunting circumstances. In conclusion, superheroes with integrity are good role-models and reinforce altruism.  
(89 words)

**Marking the summary:**

Marking is on the basis of the inclusion of valid material and the exclusion of invalid material.

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 when candidate has not quoted verbatim:**
  - 1–3 points correct: award 1 mark
  - 4–5 points correct: award 2 marks
  - 6–7 points correct: award 3 marks
- **Distribution of language marks when candidate has quoted verbatim:**
  - 6–7 quotations: award no language mark
  - 1–5 quotations: award 1 language mark

**NOTE:**

- **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 the last sentence above the stipulated upper limit and ignore the rest of the summary.

**TOTAL SECTION B: 10**

**SECTION C: LANGUAGE STRUCTURES AND CONVENTIONS****Marking Section C:**

- Spelling:
  - One-word answers must be marked correct even if the spelling is incorrect, unless the error changes the meaning of the word.
  - In full-sentence answers, incorrect spelling should be penalised if the error is in the language structure being tested.
  - Where an abbreviation is tested, the answer must be punctuated correctly.
- Sentence structures must be grammatically correct and given in full sentences/as per instruction.
- For multiple-choice questions, accept BOTH the letter corresponding to the correct answer AND/OR the answer written out in full as correct.

**QUESTION 3: ANALYSING ADVERTISING**

3.1 The advertiser is addressing the need for this generation to conserve energy so that the next generation can continue to experience the benefits of electricity./The advertiser is warning of impending doom if the current wasteful practices continue. (2)

3.2 The repetition of the pronouns drives the point home that the company and the readers are jointly responsible for the solution.

The personal pronouns convey a direct, personal appeal to the reader. (1) (2)

3.3 The image portrays a young child, snugly reading a book in bed. This is in sharp contrast to the text, which comments on Shell's activities in the Arctic as a 'nightmare'. In the context of the advertisement, the image conveys a false sense of security regarding children's future in the light of Shell's activities in search of oil. The décor in the room depicts nature and threatened species, while the light connotes elucidation of a serious issue.

[Award 3 marks for a well-developed response.]  
[Credit valid alternative responses.] (3)

3.4 Text D is more informative/inspirational: it provides details that illustrate the company's social conscience. The advertisement elaborates on the company's attempts to preserve energy for future use and points out that global co-operation has been achieved. The domestic setting shows a personal concern. The blurred image reinforces the fear that the future will be bleak if we fail to harness all possible sources of renewable energy.

Text E is more cautionary and emotive, e.g. 'STUFF OF NIGHTMARES'. Greenpeace satirises Shell's approach and critically comments on Shell's practices in the Arctic, endangering nature. Greenpeace has mimicked and presented a parody of the Shell visual.

[Award 3 marks only if both texts are discussed.] (3)  
**[10]**

**QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA**

- 4.1 The boy is concentrating on his drawing./The reader is invited into his thought processes./It forces the reader to focus on the boy.

[Award 2 marks for any single idea.]

[Credit valid alternative responses.]

(2)

- 4.2 In FRAME 4, the boy outlines the reason for his drawing willingly/in a matter-of-fact manner. In FRAME 7, his response is hesitant and evasive/reluctant.

[Credit answers that view responses as similar, since the boy is evasive in both frames, e.g. his reference to 'SOMEONE IN OUR FAMILY' in FRAME 4.]

[Award 2 marks only if candidates refer to both frames.]

(2)

- 4.3
- In FRAMES 7, 8 and 9, the girl's stern, domineering attitude is depicted through her scowl, pursed lips and clenched jaw. Her **facial expression** remains angry throughout.
  - In FRAME 8, the **positioning** of the two characters portray the girl's overbearing nature. She is menacingly close to her brother, intimidating him.
  - In FRAMES 8 and 9, the **absence of speech bubbles** emphasises her pent-up rage.
  - In FRAME 9, the **large bold font/onomatopoeia/exclamation mark/body language/movement lines** highlight the girl's aggression. She has literally overthrown her brother.

[Award 3 marks for TWO techniques, well-developed.]

[Award no more than 1 mark for an identification of TWO techniques.]

(3)

- 4.4 The cartoonist **has given prominence to/creates an interest in** the ultimate message of the cartoon by placing it first/inverting the order of the frames, **effectively highlighting the price to be paid for truth**. FRAME 1 is the consequence of the events in the cartoon. It precedes the flashback that commences in FRAME 2. The boy is depicted as **a victim of violence**, illustrated by the ice-pack on his head/sling on his arm/plasters on his face.

[Credit candidates who refer to the boy's artwork being reduced to snippets/recreated.]

[Award 3 marks only if a critical comment is made.]

(3)

**[10]**

**QUESTION 5: USING LANGUAGE CORRECTLY**

- 5.1 ; (semi-colon)  
**OR**  
: (colon) (1)
- 5.2 I was overwhelmed.  
[Accept valid alternatives.]  
[Formal standard English must be used. Past tense must be used.] (1)
- 5.3 He was taken hostage for almost five years, **most of which** he spent in isolation, chained, with no stimulation – not even natural light.  
**OR**  
He spent almost five years in isolation, chained, with no stimulation – not even natural light – **after/when** he **had been** taken hostage.  
**OR**  
**After/When** he **had been** taken hostage, he spent almost five years in isolation, chained, with no stimulation – not even natural light.  
[Credit valid alternative responses.] (1)
- 5.4 He laughed **because** he had no shoes on when he was released./ Conjunction 'as' indicates reason.  
**OR**  
He laughed **while** he was being released./Conjunction 'as' indicates time.  
[Credit responses that make reference to the ambiguity created by the pronoun, 'he'.] (2)
- 5.5 Waite said (that) he had no regrets, self-pity or sentimentality./Waite said (that) he did not have any regrets, self-pity or sentimentality./Waite said (that) there should be no regrets, no self-pity, no sentimentality.  
[No part-marks to be awarded; the full response must be correct.] (1)
- 5.6 C – Abstract noun (1)
- 5.7 causes – cause (1)
- 5.8 infers – confers  
[Credit valid synonyms for 'confers'.] (1)
- 5.9 Either 'indifferently' or 'apathetic' must be omitted. (1)

**[10]**

**TOTAL SECTION C: 30**  
**GRAND TOTAL: 70**