



# basic education

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

## SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH HOME LANGUAGE P1

2019

MARKS: 70

TIME: 2 hours

*Stanmorephysics*

This question paper consists of 11 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**



**THE ART OF CREATIVITY**

- 1 When the creative spirit stirs, it animates a style of being: a lifetime filled with the desire to innovate, to explore new ways of doing things, to bring dreams to reality.
- 2 Has this ever happened to you? You're out for a jog, completely relaxed, your mind a pleasant blank. Then all of a sudden the solution to a problem you've been mulling over<sup>1</sup> for weeks pops into your head. You can't help but wonder why you didn't think of it before. In such moments you've made contact with the creative spirit, that elusive muse of good – and sometimes great – ideas. Yet it is more than an occasional insight. 5
- 3 That flash of inspiration is the final moment of a process marked by distinctive stages – the basic steps in creative problem-solving. The first stage is preparation, when you search out any information that might be relevant. It's when you let your imagination roam freely. A major barrier to listening well is self-censorship, that inner voice of judgement that confines your creative spirit to what you deem acceptable. It's the voice that whispers to you, 'They'll think I'm foolish' or 'That will never work'. But you can learn to recognise this voice of judgement and have the courage to discount its destructive advice. 15
- 4 Once you have mulled over all the relevant pieces and pushed your rational mind to the limits, you can let the problem simmer. This is the incubation<sup>2</sup> stage, when you digest all you have gathered. It's a stage when much of what goes on occurs outside your focused awareness. The unconscious mind is far more suited to creative insight than the conscious mind. Furthermore, the unconscious speaks to us in ways that go beyond words, including the rich feelings and deep imagery of the senses. 20
- 5 That is why daydreams are so useful in the quest for creativity. Day-dreaming and relaxing are useful in the creative process. With luck, immersion and day-dreaming lead to illumination, when all of a sudden the answer comes to you as if from nowhere. Nolan Bushnell, creator of a well-known video game, was inspired while idly flicking sand on the beach. This is the popular stage – the one that usually gets all the glory and attention, the moment that people sweat and long for, the feeling 'This is it!' But the thought alone is still not a creative act. The final stage is translation, when you take your insight and transform it into action, making it useful for you and others. 25 30

- 6 Our lives can be filled with creative moments, whatever we do, as long as we're willing to push beyond routine. The everyday expression of creativity often takes the form of trying out a new approach to a familiar dilemma. Yet half the world still thinks of creativity as a mysterious quality that the other half has. A good deal of research suggests, however, that everyone is capable of tapping into his or her creative spirit. 35
- 7 Many of us do not see ourselves as being creative, because we don't have much of an audience for what we do. In fact, we focus too much on the glamorous achievements of geniuses – overlooking the ways each of us displays flair and imagination in our own lives. 'We've become narrow in the way we think about creativity,' observes Teresa Amabile, a psychologist at Brandeis University. 'We tend to think of it as rarefied: artists, musicians, poets. But the cook in her kitchen is showing creativity when she invents a variation on a recipe.' 40
- 8 In creative problem-solving, a mistake is an experiment to learn from, valuable information about what to try next. If you take no chances and make no mistakes, you fail to learn, let alone do anything unusual or innovative. Research suggests that creative people risk embarrassment and make more mistakes than their less imaginative peers. 50
- 9 While creativity takes hard work, the work goes more smoothly if you take it lightly. Humour greases the wheels of creativity. Having fun helps you disarm the inner censor that all too quickly condemns your ideas as ludicrous. This is why in brainstorming sessions the operative rule is that no one is allowed to dismiss an idea as too absurd. In one of those wild ideas, there is often the seed that can eventually grow into an innovative solution. Researchers report that teams that laugh more readily are more creative and productive than their more serious counterparts. Joking around makes good sense. Playfulness is itself a creative state. 55
- 10 When creativity is in full fire, people can experience what athletes and performers call the 'white moment'. Everything clicks. Our skills are so perfectly suited to the challenge that we seem to blend with it. Everything feels harmonious, unified, and effortless. In a profound sense, all of our creative acts express who we are at that moment. 60

[Adapted from [creativitypost.com](http://creativitypost.com)]

**GLOSSARY:**

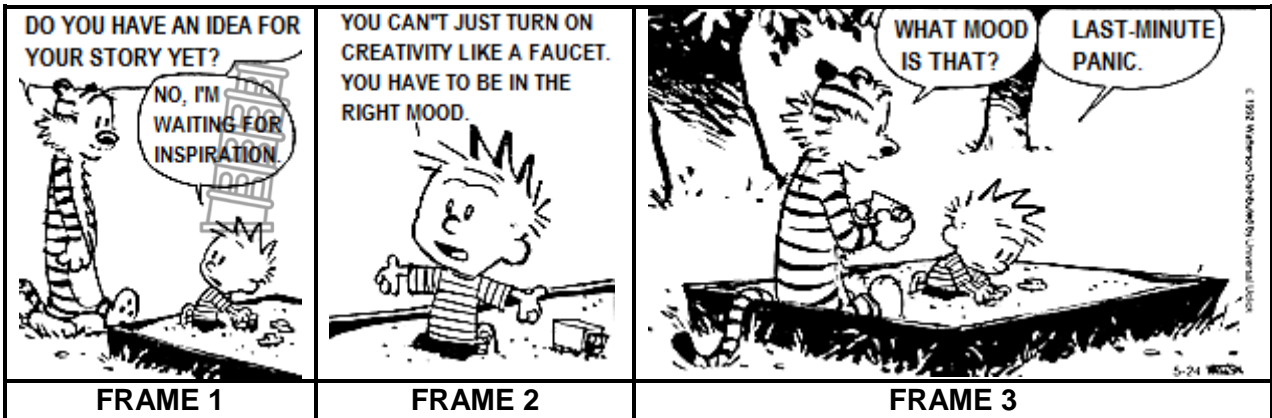
<sup>1</sup>mulling over: carefully considering

<sup>2</sup>incubation: a protective state of nurturing

**AND**



**TEXT B**



[Source: <https://www.pinterest.com>]

**QUESTIONS: TEXT A**

- 1.1 What does the writer mean by, 'When the creative spirit stirs' (line 1)? (2)
- 1.2 Account for the use of the question in line 4. (2)
- 1.3 Why has the writer referred to the 'creative spirit' as an 'elusive muse' (line 8)? (2)
- 1.4 Discuss the contrast presented in paragraph 3. (3)
- 1.5 Comment on the image, 'you can let the problem simmer' (line 19) in the context of the sentence as a whole. (3)
- 1.6 Discuss TWO stylistic techniques that the writer uses in paragraph 5. (3)
- 1.7 In your view, is the example of 'the cook in her kitchen' (line 46) effective in conveying the writer's viewpoint in paragraph 7? Motivate your response. (3)
- 1.8 With reference to the entire passage, critically discuss the effectiveness of the concluding paragraph. (3)

**QUESTIONS: TEXT B**

- 1.9 What does the boy imply about creativity in 'You can't just turn on creativity like a faucet' (frame 2)? (2)
- 1.10 Critically discuss how the setting of the cartoon contributes to its overall meaning. (3)

**QUESTION: TEXTS A AND B**

- 1.11 In your opinion, does TEXT B support the ideas expressed in paragraph 5 of TEXT A? Justify your response. (4)



**TOTAL SECTION A: 30**

## SECTION B: SUMMARY

### QUESTION 2: SUMMARISING IN YOUR OWN WORDS

TEXT C provides insight into differing views on taking a gap year. Summarise, in your own words, **the benefits of deferring the pursuit of tertiary education.**

- 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

#### TAKING A GAP YEAR

Not every school-leaver who qualifies for university is ready to pursue further studies. For some, taking a 'gap year' – deferring admission for a year after high-school graduation – may prove invaluable. That's among the messages in Jeffrey J Selingo's newest book, *There Is Life After College*.

Many universities now endorse the gap year, which encourages admitted students to defer enrolment for one year to travel, pursue a special project or activity, work or spend time in another meaningful way. Students who take time off tend to do better academically and they are more likely to be satisfied with their choices after graduation. Students who take time off may be able to make better choices, and have a better understanding of what they want from university.

Parents often remain dubious about the gap year, worried that their children will never attend a tertiary institution at all. Selingo advocates that parents should let go of their fears. A gap year is one of the many options he describes for helping students form their own understanding of why they're going to university, and what they want once they get there.

The gap year itself should be meaningful. A gap year needs to provide either meaningful work experience, academic preparation for college, or travel that opens up the horizon to the rest of the world. It's also important that a student has a plan for closing the gap.

To increase their investment in the gap year experience, some students can find meaningful work experience, perhaps working as a nanny or as a language instructor overseas. Others might secure odd jobs with the goal of funding, or partially funding, a paid gap experience. Even if parents end up paying all or most of the bill, an investment in a gap year might be money saved later if students are more directed when they eventually go to university.

Above all, parents and students should think of a gap year not as a break in an education, but as a part of it. We need to remember that lifelong education is no longer rhetoric, but reality.

[Adapted from <https://well.blogs.nytimes.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**

**AT FIRST  
I WAS EMBARRASSED.  
ME, A CAT, LIVING WITH  
A SINGLE GUY. BUT WHEN  
I WATCH HIM PICK SOMETHING  
UP WITH HIS HANDS AND EAT IT,  
I CAN'T HELP BUT LOVE HIM.**

– MARU  
adopted 01-10-10

A PERSON IS THE BEST  
THING TO HAPPEN  
TO A SHELTER PET

**adopt**

theshelterpetproject.org

[Source: [www.pinterest.com](http://www.pinterest.com)]

**The text in small font reads as follows:**

'AT FIRST  
I WAS EMBARRASSED.  
ME, A CAT, LIVING WITH  
A SINGLE GUY. BUT WHEN  
I WATCH HIM PICK SOMETHING  
UP WITH HIS HANDS AND EAT IT,  
I CAN'T HELP BUT LOVE HIM.'

– MARU  
adopted 01-10-10

A PERSON IS THE BEST  
THING TO HAPPEN TO A  
SHELTER PET.

**adopt**

theshelterpetproject.org

3.1 ' – MARU  
adopted 01-10-10'

Account for the cat's signing off in this advertisement.

(2)

3.2 Refer to the cat's words: 'AT FIRST I ... BUT LOVE HIM.'

In your view, does the image of the cat reinforce its words? Motivate your response.

(2)

3.3 Comment on the appropriateness of the logo, in conveying the advertiser's message.

(3)

3.4 Critically discuss the effectiveness of the slogan and the brand name, in the context of the advertisement:

A PERSON IS THE BEST  
THING TO  
HAPPEN TO A  
SHELTER PET.  
**adopt**

(3)  
[10]

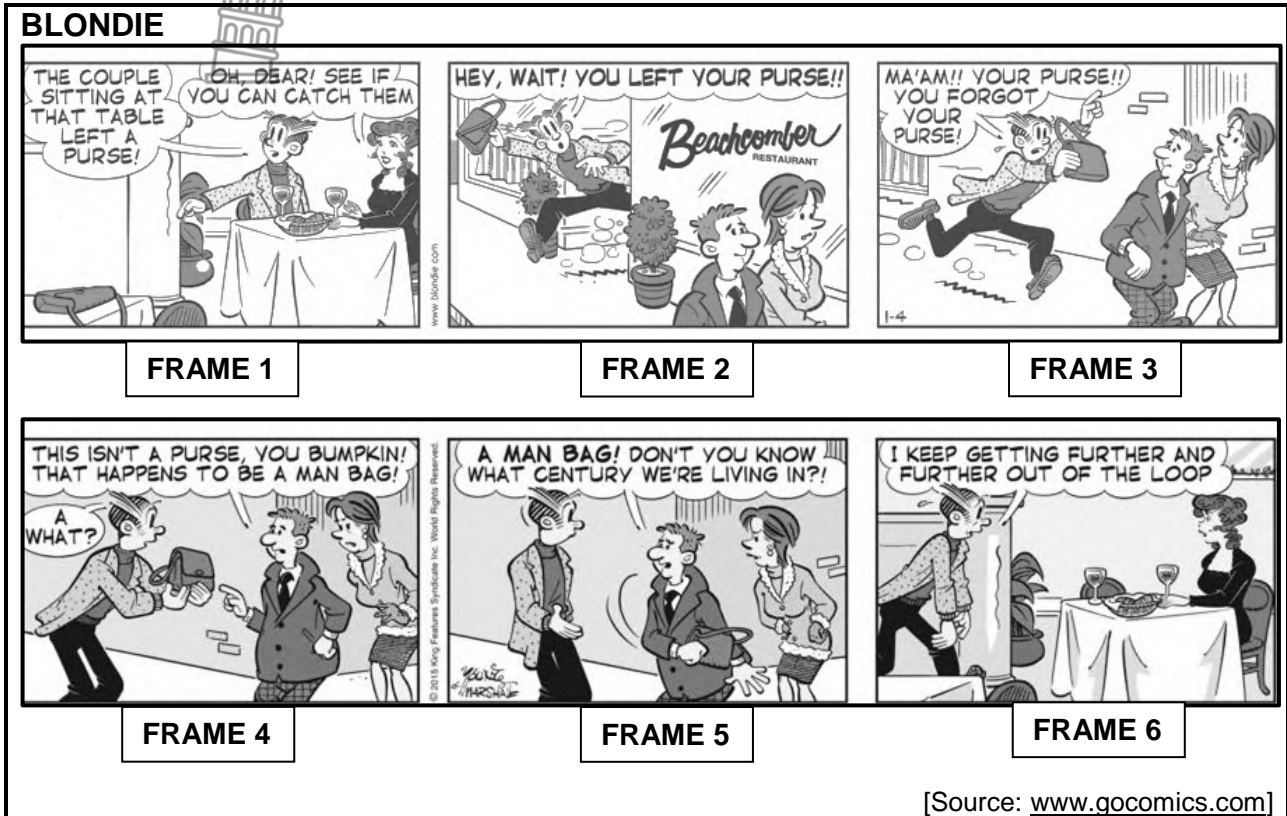




**QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA**

Study TEXT E and answer the set questions.

**TEXT E: CARTOON**



- 4.1 Explain how a sense of urgency is created in frame 2. (2)
- 4.2 The two characters in frame 1 are husband and wife, Dagwood and Blondie.  
In the light of the cartoon as a whole, discuss how a stereotype is presented in frames 2 and 3. (2)
- 4.3 Comment on the change in Dagwood's body language in frames 3 and 6. (3)
- 4.4 Comment critically on how irony is used to create humour in the cartoon as a whole. (3)

**[10]**



### QUESTION 5: USING LANGUAGE CORRECTLY

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

#### TEXT F



#### LIARS, FOOLS AND SNOOPS: TECH GIANTS FAIL USERS

- 1 It's been a real bad week for Facebook. It's been a bad few years, largely of Facebook's own making.
- 2 The social media giant knew all along what was happening, but chose to respond with hand-wringing only once the worse of the dirty washing came out to air.
- 3 A blog post this week by two vice-presidents has summed up Facebook's dilemma ... and why it is the architect of that dilemma. The title of the post, 'It's Time to Make Our Privacy Tools Easier to Find', goes to the heart of the culture of most of the tech giants that own the world's personal data. 5
- 4 Users and the media have for years remanded greater transparency and simplicity in privacy settings. If I was the creator of Facebook, I would of made the tools easier to find. 10
- 5 The same applies to tools for reporting abusive content, misleading advertising, fake news and general misuse. The tools offered by Facebook, Twitter, Instagram and YouTube are blunt instruments that work as a bludgeon when one is required. Yet they are useless in policing bullying, racism and nuanced abuse. 15

[Adapted from *Sunday Times*, April 2018]

- 5.1 Replace 'SNOOPS' in the headline with a formal word/phrase. (1)
- 5.2 'It's been a real bad week for Facebook' (line 1).  
Rewrite the above sentence, correcting the common error. (1)
- 5.3 Account for the use of the hyphen in 'hand-wringing' (line 4). (1)
- 5.4 Correct the degree of comparison error in paragraph 2. (1)
- 5.5 'A blog post this week by two vice-presidents has summed up Facebook's dilemma' (lines 5–6).  
Change the above sentence into the passive voice. (1)
- 5.6 Write out the word 'tech' (line 8) in full, in context. (1)



5.7 'Users and the media have for years remanded greater transparency and simplicity in privacy settings' (lines 9–10).

Replace the malapropism in the above sentence with the correct word. (1)

5.8 'If I was the creator of Facebook, I would of made the tools easier to find' (lines 10–11).

Rewrite the above sentence, correcting the TWO grammatical errors. (2)

5.9 'The tools offered by Facebook, Twitter, Instagram and YouTube are blunt instruments that work as a bludgeon when one is required' (lines 13–15).

The above sentence is an example of a ...

- A simple sentence.
- B compound sentence.
- C complex sentence.
- D compound-complex sentence.

(1)  
[10]

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





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## **SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**ENGLISH HOME LANGUAGE P1**

**2019**

**MARKING GUIDELINES**

**MARKS: 70**

**These marking guidelines consist of 8 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 Creativity is not a constant state. It only happens when an individual's inspiration is aroused and artistic awareness is awakened. (2)
- 1.2 The question engages the reader and invites him/her to consider similar experiences. (2)
- 1.3 The reference to 'muse' implies that it is the source of inspiration, while 'elusive' suggests that creative inspiration can be difficult to hold on to. (2)
- 1.4 The writer contrasts our potential with our unwillingness to realise our abilities. Everybody has innate creative freedom; however, our fear of failure or appearing foolish restricts us from developing to our full potential. (3)
- 1.5 The metaphor likens the problem-solving process to the reduction of the temperature of the pot. The process will unfold in the unconscious mind. This image effectively illustrates how the intensity of the thought process is decreased, and it is left to time to reveal a solution. (3)
- 1.6 The writer uses various stylistic techniques to convey his viewpoint:
- The writer uses a relaxed/calm **tone**, which links with the idea of daydreaming and waiting for inspiration. This tone changes to excitement with the exclamation, 'This is it!'
  - A **paradox** is presented: relaxation fosters productivity. Passivity allows for solutions to present themselves.
  - The use of a **concrete example** ('Nolan Bushnell ... was inspired while idly flicking sand on the beach') validates the abstract content in the rest of the paragraph.
- [Award 3 marks for any two techniques, well-discussed.] (3)
- 1.7 YES
- The example of 'the cook in her kitchen' performing a menial task in a creative manner clearly conveys the writer's viewpoint. Although she does not have spectators, and is not regarded as an artistic genius, her inventiveness is still evident. People generally disregard their own creative genius in situations where creativity is not publically recognised.
- [A 'NO' response is unlikely. However, consider responses on merit.]  
[Credit valid alternative responses.] (3)

- 1.8 The concluding paragraph effectively sums up the content of the passage. The manner in which everything 'clicks' in the conclusion, connects with the idea of bringing 'dreams to reality' in the introductory paragraph. The writer's reference to a 'harmonious, unified and effortless' state echoes 'letting imagination roam freely' in paragraph 3. Expressions such as 'illumination' and the 'This is it!' moment in paragraph 5, link with the realisation of the 'white moment' in the conclusion. He refers to our skills being 'perfectly suited to the challenge', which reinforces the ideas in paragraph 6: '...everyone is capable of tapping into his or her creative spirit'. (3)
- 1.9 Creativity is spontaneous and cannot be controlled at will. (2)
- 1.10 The boy is outdoors in a recreational space. This is in line with his comment that he is 'waiting for inspiration', rather than actively working on his assignment. The setting highlights his choice of playing rather than working: he is procrastinating, and waiting until the last minute before he applies himself to the task. (3)
- 1.11 The writer of Text A states in paragraph 5 that day-dreaming and idleness will lead to inspiration, which cannot be rushed. The boy in Text B echoes this sentiment when he says he is 'waiting for inspiration'. According to paragraph 5, inspiration needs time to manifest itself. However, the boy takes this to the extreme, stating his intention to use delaying tactics until panic sets in. This strategy is in contrast to the writer's stance that a relaxed attitude is conducive to inspiration and productivity.
- [Award 4 marks only if reference is made to paragraph 5 of TEXT A, and TEXT B.]  
[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	'Students who take time off tend to do better academically'/'academic preparation for college'	1	Scholars perform better academically when they return from a gap year.
2	'they are more likely to be satisfied with their choices after graduation.'	2	After graduating, they will be happier with their choice of career.
3	'Students who take time off may be able to make better choices'/'have a better understanding of what they want from university.'/'students form their own understanding of why they're going to university, and what they want once they get there.'	3	Their expectations of university and future goals are more focused.
4	'A gap year needs to provide either meaningful work experience'/'some students can find meaningful work experience'	4	A well-considered gap year equips the school-leaver with more opportunities and experience in his/her field of study.
5	'travel that opens up the horizon to the rest of the world.'	5	Travel broadens the school-leaver's perspective of the world.
6	'Others might secure odd jobs with the goal of funding, or partially funding, a paid gap experience.'	6	Even odd jobs contribute to funding the gap year.
7	'Even if parents end up paying all or most of the bill, an investment in a gap year might be money saved later if students are more directed when they eventually go to university.'	7	An investment in a gap year pays off when the student makes wiser choices at university.
8	'parents and students should think of a gap year not as a break in an education, but as a part of it.'	8	A gap year forms part of one's life-long education.



## PARAGRAPH-FORM

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

School-leavers who take a gap year can perform better academically, be happier with their choices at university and after graduation. Travel broadens the school-leaver's perspective of the world. Furthermore, their expectations of university and goals are more focused. A well-considered gap year equips the school-leaver with more opportunities: some school-leavers benefit by the experience they gain by working, while even odd jobs contribute to funding the gap year. Finally, a gap year forms part of one's life-long education. (78 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 cat is personified to evoke the reader's sympathy. (2)

3.2 Yes.  
The cat's expression, eye contact and head-tilt evoke sympathy, which supports the advertiser's message that animals need human beings to adopt them. The cat's face is foregrounded, emphasising the perspective given in the rest of the advertisement.

OR

No.  
The cat has no meaningful expression from a human viewpoint.

[Credit valid alternative responses.] (2)

3.3 The logo has a paw print, superimposed on the hand to show that pets are dependent on human beings for love and care. It is appropriate because only human beings can be entrusted with adopting abandoned pets. The image of the larger hand symbolises the protection offered by humans to vulnerable pets.

[Award 3 marks for two ideas, well-discussed.] (3)

3.4 The slogan is effective as the advertiser uses irony. It implies that human beings will alleviate the problem of neglected and abandoned pets, yet these pets are in a shelter because they have been abandoned by human beings. In order to address the challenge of abandoned pets, the advertiser instructs the reader to adopt a pet. Thus the brand name serves as an instructional verb.

[Credit cogent alternative responses.]

[Award 3 marks only if both the slogan and the brand name are discussed.] (3)

[10]

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

4.1 The man is rushing out of the door with a concerned expression, holding the bag in the air. The speed lines and bubbles emphasise his haste. The exclamation marks in the speech bubble convey his urgency. (2)

4.2 Dagwood addresses the woman, 'MA'AM', assuming that the bag is a woman's purse. He has ignored the possibility that men may also own bags. (2)

4.3 In Frame 3, Dagwood runs confidently and purposefully, determined to get the couple's attention. In Frame 6 he appears to be deflated: his slumped shoulders and dejected expression signal his defeat. His good intentions have backfired. (3)

4.4 The unintended consequence of Dagwood's concern was that he was insulted ('YOU BUMPKIN') instead of being thanked. Furthermore, he is accused of having outdated views. The ungrateful couple are effectively satirised as representatives of the unappreciative modern age.

[Award 3 marks only if a critical comment is given.] (3)  
**[10]**

#### QUESTION 5: USING LANGUAGE CORRECTLY

5.1 Spies/intruders/interfering people  
[Accept alternative synonyms.] (1)

5.2 It's been a **really** bad week for Facebook. (1)

5.3 The hyphen forms a compound word. (1)

5.4 worse – worst  
[Spelling must be correct.] (1)

5.5 Facebook's dilemma has been summed up in a blog post by two vice-presidents this week. (1)

5.6 technological (1)

5.7 demanded/commanded (1)

5.8 If I **were** the creator of Facebook, I would **have** made the tools easier to find. (2)

5.9 C – complex sentence (1)  
**[10]**

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