



KWAZULU-NATAL PROVINCE

EDUCATION
REPUBLIC OF SOUTH AFRICA



**NATIONAL
SENIOR CERTIFICATE**



GRADE 10

ENGLISH HOME LANGUAGE P1

MARCH COMMON TEST

MARCH 2022

MARKS: 35

TIME: 1 hour

This question paper consists of 7 pages.

INSTRUCTIONS AND INFORMATION:

1. This question paper consists of TWO sections:
SECTION A: Comprehension (25)
SECTION B: Visual Literacy (10)
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: 40 minutes
SECTION B: 20 minutes
10. Write neatly and legibly.

SECTION A: READING FOR MEANING AND UNDERSTANDING

QUESTION 1

Read **TEXT A AND TEXT B** and answer the questions that follow.

It speaks to an ancient history: Why South Africa has the world's most exciting dance music

- 1 Many people got their first taste of South African dance music with six Angolans dancing in their backyard, dinner plates in hand. Their viral video, with casual but masterful moves set to *Jerusalema* by South African producer Master KG, created a global dance craze; the track ended up all over Radio 1 and topped streaming charts across Europe. 5
- 2 *Jerusalema* is just one track amid what has now become arguably the most vibrant and innovative dance music culture on the planet. In South Africa, dance music *is* pop music. The country has 11 official languages, each with their own cultural practices. Out of this rich cultural heritage, and in a country that has long had distinct dance styles, has come wave after wave of astonishing work. 10
- 3 There's afrohouse, brimming with emotion and tribal drums; gqom with its edgy stripped-back rhythms; shangaan, a high speed, whimsical take on indigenous people; amapiano, a slower paced hybrid of deep house, R&B and the earlier kwaito style; plus ever more splinters and hybrids, all rooted in the country's Black communities. 15
- 4 The roots of today's scene go back to the club culture of the 70s and 80s when disco, electro and hip-hop primed South Africa for the explosion of rave. The economic limitations led to the birth of kwaito, where artists made their own tracks by slowing down house records and adding vocals in their own vernacular. Kwaito gave a voice to underrepresented communities in neglected townships, something that's equally true of today's dance styles. 20
- 5 Kutloano Nhlapo says that today's dance culture is still, 'the voice of the majority that has the minority of resources'. A lot of what's comes through amapiano and gqom is similar to Kwaito, where young people are using it to voice their frustrations, through street lingo. 25
- 6 As with the bootleg¹ cassettes that took house music around the country in the 90s, WhatsApp and social media have allowed these artists to bypass traditional systems to go viral. WhatsApp has helped drive amapiano's recent exponential growth, described by Da Kruk as 'an ungovernable wildfire'. Major labels still don't know how to sell the music because it's so self-sufficient. 30

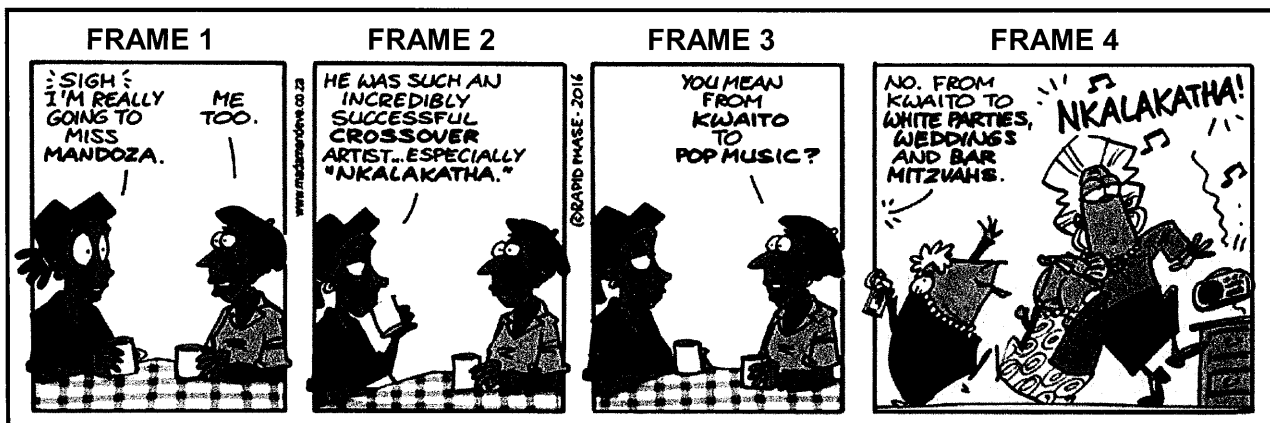
- 7 On home soil, though, major labels have been slow to nurture homegrown talent, often only signing local artists once they've received international attention. This has led to an underground industry that is self-sustaining, with plenty of Black-owned enterprises and young stars acquiring wealth, while systemic privilege nevertheless maintains a grip. 35
- 8 A common mistake made by international observers is that South African electronic music features indigenous chanting or tribal percussion. Part of it is how the culture is mediated by brands outside the country, 'You'll see a lot of South African artists, but it's through a small lens...'
- 9 The next mutations are already appearing, with South Africa's growing alternative R&B and soul scene adding another dimension. Da Kruk is still optimistic that the global reach of his country's electronic music will inspire hope in future generations of Black South Africans, pointing to his radio shows on UK stations Drums Radio and the Beat London. He explains, 'As people who are invested in this movement, we just constantly need to keep believing and breaking down the wall.' 40 45

[Adapted from an article by Marcus Barnes, 22/12/ 2020]

GLOSSARY:

bootleg¹: made, distributed or sold illegally.

TEXT B



Source: <http://personal.ee.surrey.ac.uk/cgi-bin/L.Wood/madam-and-eve-comic>.

QUESTIONS: TEXT A**Refer to paragraph 1.**

- 1.1 Describe how the world first experienced South African dance music. (2)
- 1.2 Explain what you understand by the phrase, 'global dance craze'? (2)

Refer to paragraph 2.

- 1.3 Suggest a reason why the word '*is*' is in italics in the sentence, 'In South Africa, dance music is pop music'(lines 7 – 8). (2)

- 1.4 Discuss how the 11 official languages influence South African music and dance. (2)

1.5 Refer to paragraphs 4 and 5.

- Comment on the writer's view that Kwaito gave a voice to the 'underrepresented communities' (line 20). (3)

1.6 Refer to paragraph 6.

- Discuss the effectiveness of the metaphor, 'an ungovernable wildfire' (line 29) in the context of the passage as a whole. (3)

1.7 Refer to paragraph 7.

- Comment on the impact of the underground music industry. (3)

1.8 Refer to paragraph 8.

- Critically discuss the writer's feelings in, 'You'll see a lot of South African artists, but it's through a small lens...' (lines 38-39). (3)

QUESTION: TEXT B. Refer to FRAMES 1-3

- 1.9. Account for the body language of the two females. (2)

QUESTION: TEXT A AND TEXT B

- 1.10 To what extent does the last paragraph of Text A support the cartoonist's view in FRAME 4 of Text B. (3)

TOTAL SECTION A: 25

SECTION B: LANGUAGE STRUCTURES AND CONVENTIONS

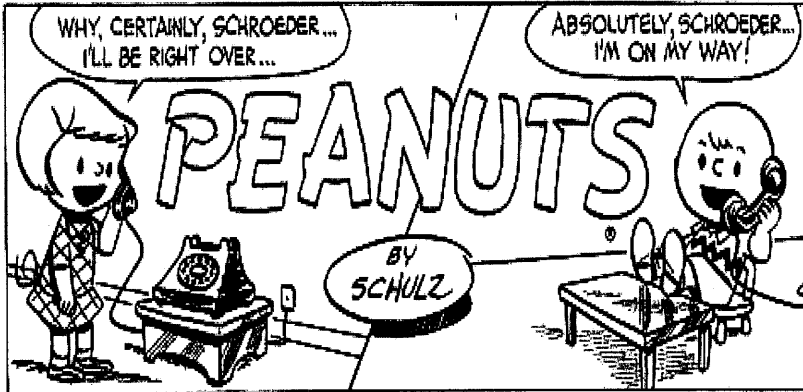
QUESTION 2:

Study the cartoon (TEXT C) below and answer the set questions.

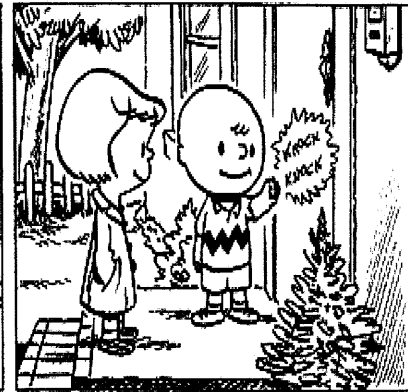


TEXT C

FRAME 1



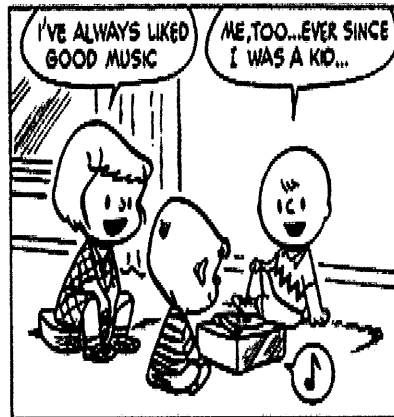
FRAME 2



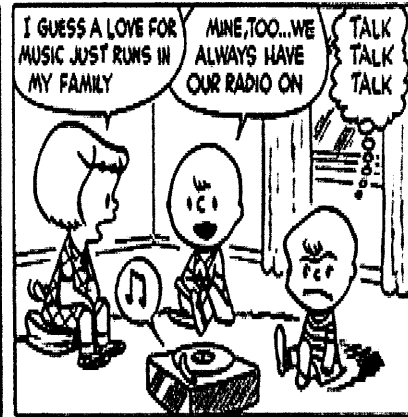
FRAME 3



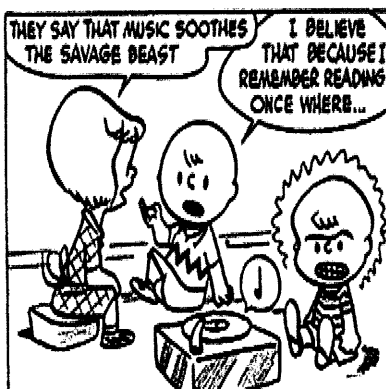
FRAME 4



FRAME 5



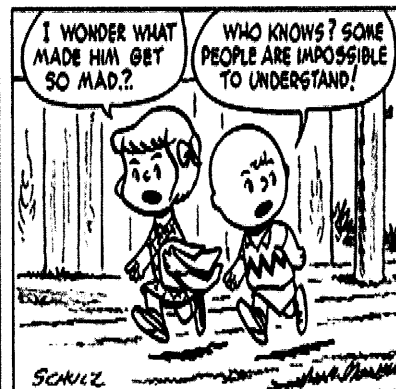
FRAME 6



FRAME 7



FRAME 8



[Adapted from Pinterest.com]

QUESTIONS: TEXT C

- 2.1 Account for the body language of the two people in FRAME 1. (2)
- 2.2 Refer to FRAME 6.
Identify **TWO** ways in which the cartoonist shows Schroeder's annoyance with his friends. (2)
- 2.3 Refer to FRAME 7.
Explain the irony in the cartoonist using punctuation marks instead of words for the friends who are kicked out. (2)
Refer to FRAME 3.
- 2.4 What is the function of the apostrophe in, 'It's nice of you... Schroeder'? (1)
- 2.5 Rewrite the word, 'kid' in FRAME 4 using formal English. (1)
- 2.6 Explain the expression, 'Music soothes the savage beast' (FRAME 6), in your own words. (1)
- 2.7 Refer to FRAME 8.
Provide the adjectival form of the word, 'wonder.' (1)

TOTAL SECTION B: 10



KWAZULU-NATAL PROVINCE
EDUCATION
REPUBLIC OF SOUTH AFRICA



**NATIONAL
SENIOR CERTIFICATE**

GRADE 10

**ENGLISH HOME LANGUAGE P1
MARCH COMMON TEST
MARKING GUIDELINE
MARCH 2022**

MARKS: 35

TIME: 1 hour

This marking guideline consists of 5 pages.

NOTE:

- These marking guidelines are intended as a guide for markers.
- It is by no means prescriptive or exhaustive.
- Answers should be assessed holistically and points awarded where applicable.

INSTRUCTIONS TO MARKERS

Marking the comprehension:

- Because the focus is on understanding, incorrect spelling and language errors in longer responses should not be penalized 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.

SECTION A: COMPREHENSION

QUESTION 1: READING FOR MEANING AND UNDERSTANDING

- 1.1 The video of the six Angolans dancing in their backyard to the skilfully crafted song, 'Jerusalema' was circulated widely on the internet. (2)
- 1.2 It is a popular phenomenon that is trending all over the world. (2)
- 1.3 It **emphasises** the connection/ clear link between dance music and pop music. (2)
- 1.4 The 11 different languages create a variety of musical styles while the cultural legacies contribute to the dance movement. (2)
- 1.5 The writer informs us that Kwaito was the musical style of the marginalised youth. It gave the financially disadvantaged youth an avenue to voice their struggles, challenges and frustrations in their own language. It afforded the youth an opportunity to produce their own records and earn a living. (3)
- 1.6 The metaphor is effective as it refers to the sudden unmanageable force with which the music spreads like fire across the communities and the internet. This is widespread and is very difficult to control. (3)
- 1.7 South African artists struggle to secure/enter into contracts with established music producers. The artists then work secretly, organising themselves to go against these mainstream producers by creating their own avenues for managing the music industries and creating wealth. This is detrimental to the business enterprise of the popular producers and renowned music companies. (3)
- 1.8 The writer expresses his disappointment/unhappiness in paragraph 8. South African culture is not fully appreciated by overseas brands. They do not understand the importance of cultural practices and vocalisation patterns. As a result, South African music is not fully recognised/supported or marketed. (3)
[Credit valid alternative responses.]
- 1.9 The two ladies are sitting hunched/ leaning forward, holding onto their cups and their eyes are wide open. They are sad at the loss of a famous musician. (2)

- 1.10 Paragraph 9, in Text A speaks of artists being optimistic that African music will eventually be reaching all cultures. Text B, FRAME 4 shows white women dancing to 'Nkalakatha.' Eve observes that her white counterparts are now celebrating and dancing to the music. This shows that the music is evolving and creates hope that it is receiving recognition and breaking barriers and creating a global brand for all races. (3)

[Award full marks only if the candidate has referred to BOTH texts.]

TOTAL SECTION A: 25



SECTION B: LANGUAGE IN CONTEXT

QUESTION 2: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

- 2.1 The boy and girl are talking on the phone. They are happy and have smiles on their faces. They are eager to accept the invitation to listen to music. (2)
- 2.2 His facial expression shows that he is frowning. His teeth are visible indicating that he is grinding them in annoyance. His fist is clenched, displaying his anger. The cartoonist has put a ring around Schroeder's head as if he will burst in anger.
[Accept any two reasons] (2)
- 2.3 The irony is that that they are now speechless because they cannot understand why they have been kicked out. Previously they were talking too much and not giving Schroeder a chance to play his record so that they could listen to it.
[Award 2 marks only if irony is discussed] (2)
- 2.4 Omission/ contraction (1)
- 2.5 child (1)
- 2.6 'Music soothes the savage beast'- Music can calm someone who is aggressive/ angry. (1)
- 2.7. wonderful (1)

TOTAL SECTION B: 10
GRAND TOTAL: 35