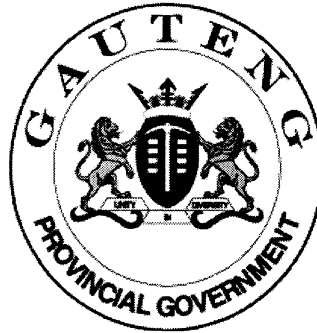


SENIOR CERTIFICATE EXAMINATION



FEBRUARY / MARCH

2007

**ENGLISH
PRIMARY/FIRST
LANGUAGE**

**First Paper
Comprehension, Language and
Summary**

HG

104-1/1

ENGLISH PRIMARY/FIRST LANG HG: Paper 1

16 pages



104 1 1

HG

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GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE HG
(First Paper: Comprehension,
Language and Summary)

TIME: 2½ hours

MARKS: 100

-
- Your examination today is concerned with the theme **What defines Greatness?**
 - The paper consists of FIVE questions.
 - All reading material is contained in the addendum to this examination and should be detached for ease of reference.
 - Pay attention to the mark allocation in determining the length of your answers.
 - Use your own words, unless asked to quote.
 - Number your answers in the centre of the page.
 - Use the same numbering as in the question paper.
 - Write only the letter in response to multiple-choice questions, e.g. 2 B.
 - Leave a line open between answers.
 - Rule off after each question has been completed.
 - Begin the answer to each question on a new page.
-

QUESTION 1 COMPREHENSION

Refer to **Text 1A** and then answer the following questions.

- 1.1 1.1.1 Study the title of this extract and name the figure of speech in **ordinary heroes**. (1)
- 1.1.2 Explain the effect that the writer achieves by describing the heroes as **strangely ordinary**. (2)
- 1.2 From the use of the word **strangely**, would you say the writer is **amused** or **bemused** by his topic? Explain your answer. (3)
- 1.3 **Most of us do it all the time** (paragraph 2). How could the examples listed be viewed as acting? (2)
- 1.4 To what extent does the writer feel that Hollywood has influenced our attitude towards actors? Give a detailed answer, using your own words as far as possible. (3)
- 1.5 What does the writer find ironical when he compares actors' talents to their behaviour at awards ceremonies? (4)
- 1.6 Give a possible reason for **awards ceremony** (paragraph 6) not being written as **Awards Ceremony**. (2)

The following questions are based on **Text 1B**:

- 1.7 What mood is evoked by the word **misty-eyed** (paragraph 1)? (1)
- 1.8 Why is the use of colloquial language and simple vocabulary appropriate in the first sentence of paragraph 3? (2)
- 1.9 What comment is the writer making about presenters of infomercials? (paragraph 3) (2)
- 1.10 Refer to **both** texts:

Consider the second-last paragraph of each text.
- 1.10.1 What point is common to both these paragraphs? (2)
- 1.10.2 What does Bullard (**Text 1A**) imply about the public's values when he states that computer-generated characters will NOT be successful? (3)
- 1.10.3 Temkin, (**Text 1B**) in her heading, uses the word **icons**. Refer to paragraphs 4 – 8 and then explain **who** these icons are. Also explain **why** they may be classified as such. (3)

[30]

QUESTION 2
STYLE AND TEXTUAL EDITING

Refer to **Text 2A**.

- 2.1 Why could the first sentence be considered somewhat amusing if understood in an absolutely **literal** sense? (1)
- 2.2 Is the use of the hyphen in **attorneys-at-law** (paragraph 1) to indicate
- A. the plural of attorney-at-law?
 - B. a compound noun?
 - C. a collective noun?
- Write the letter ONLY. (1)
- 2.3 Use the word **practice** in a sentence of your own to indicate its meaning. (2)
- 2.4 By using the apostrophe, rewrite the phrase **the offices of African tenants**. Begin your answer: The African _____ (1)
- 2.5 Name the figure of speech in **the axe fell** (paragraph 1). (1)
- 2.6 **the landlords were themselves prosecuted** (paragraph 1). How are the reader's emotions manipulated by the use of the passive voice? (2)
- 2.7 Refer to the underlined section in paragraph 4.
- 2.7.1 The commas used here could be replaced by brackets. The words enclosed would be said to be "in _____". (1)
- 2.7.2 The underlined words form an adjectival **phrase**. Rewrite this phrase as an adjectival **clause**. (1)
- 2.8 By means of punctuation, join the two **simple** sentences **We were _____** and **With others _____** (paragraph 3) to form a **compound** sentence. (1)
- 2.9 Give a synonym for **lot** (paragraph 5). (1)
- 2.10 The word **urban** (paragraph 5) could be linked to another noun in the same paragraph. What is this noun? (1)

Refer to **Text 2B**.

- 2.11 2.11.1 Explain why the abbreviation **VIP** is not an example of an **acronym**. (2)
- 2.11.2 Why is there no full stop after the abbreviation **Dr**? (1)
- 2.12 Replace the symbol **#** (paragraph 2) with an accepted abbreviation. (2)
- 2.13 Explain the meaning of the idiomatic expression **eating out of his hand**. (2)

[20]

P.T.O.

QUESTION 3
SUMMARY

Refer to **Text 3**.

Having read the article on Christopher Reeve, you decide to use this material as the basis for a motivational talk you are presenting to Grade 8 learners. The title of your talk will be:

A SUPERMAN WHO TURNED PERSONAL TRAGEDY INTO A PUBLIC CRUSADE

Summarise the main facts of this article in your own words and present your answer in language appropriate for your audience. Write your answer in continuous prose in paragraph form. Your answer should be between 110 and 120 words but must not exceed 120 words. State the number of words you have used at the end of your summary.

NOTE: Your summary should not include the protocol of speechmaking – only the facts to be presented, i.e. the content.

[10]

QUESTION 4 ADVERTISING

Refer to **Text 4A**.

- 4.1 4.1.1 In what way do the visuals in this advertisement re-inforce the message of the heading? (3)
- 4.1.2 Name the mouse referred to in this advertisement. (1)
- 4.2 Bearing in mind that **johnnic communications** owns several publications, explain how the layout of this advertisement is typical of the print media. (2)
- 4.3 What image of the company is the advertisement projecting? (4)

Texts 4B and 4C were published in a special commemorative edition of *The Star* celebrating Mr Mandela's 85th birthday.

4.4 Refer to **Text 4B**.

Explain the use of wit/humour contained in this advertisement and comment on how effectively it conveys the message of the advertiser. Refer to the entire advertisement in your answer. (4)

4.5 Refer to **Text 4C**.

Please note: The Xhosa message at the bottom of this advertisement does not require translation in order for the following questions to be answered.

- 4.5.1 Why is the cursive handwriting appropriate in this advertisement? (2)
- 4.5.2 How does the content of the advertisement reflect the Cardies' slogan? (2)
- 4.6 4.6.1 Identify which of the following contains an **error of concord**.
- A. Cardies is selling greeting cards.
- B. Cardies are selling greeting cards.
- Write down only the letter. (1)
- 4.6.2 Explain the reason for your choice in Question 4.6.1. (1)

[20]

QUESTION 5
CARTOON STUDY

Refer to **Text 5A**.

- 5.1 Explain how Madam is shown to be gullible in this cartoon. (3)
- 5.2 Why are certain words in frames 1 and 2 in darker print? (2)
- 5.3 5.3.1 Give a word to describe Madam's emotions in frame 3. (1)
- 5.3.2 List FOUR details in frame 3 which led you to your answer in Question 5.3.1. (4)
- 5.4 Re-write Eve's words in the last frame in **INDIRECT SPEECH**.
Begin your answer: Eve agreed and commented _____. (2)

Refer to **Text 5B**.

- 5.5 What satirical comment is the cartoonist making about sports fans? (3)
- 5.6 Explain the pun in the word **TESTY!** (2)
- 5.7 Comment on the contradiction between the woman's **tone** and her **facial expression**. (3)

[20]

TOTAL: 100

ADDENDUM
TEXT 1A
COMPREHENSION

Adapted from an article, ***Out to lunch*** by **David Bullard** in the ***Sunday Times***.

WHAT STRANGELY ORDINARY HEROES

1. Let's be absolutely clear about this from the start; there is nothing particularly difficult about acting.
2. Most of us do it all the time. We learn to feign shock, we laugh convincingly at jokes we have heard before and most of us can simulate a fit of instant anger if required.
3. One of life's great mysteries is how most of us have come to idolise people whose sole talent seems to consist of a range of facial expressions and funny voices.
4. Before Hollywood and the growth of the movie industry, actors were normal members of society. If they were any good, they became well known and respected for their unusual talents in much the same way that a scientist of the time might be respected.
5. Hollywood changed all that and its publicity machine has convinced us all that movie actors are superior beings and deserve to be placed on a pedestal and worshipped. This is utter nonsense but the problem is that we've fallen for it, obediently indulging in mindless adulation.
6. Is it any wonder, considering the ludicrous amounts of money paid to them for managing to remember a few lines, that so many actors also believe in their own greatness? You only need to watch an **awards ceremony** to realise that many of them are incapable of coherent speech unless they have somebody else's words to say.
7. Surely if you've been invited to an awards ceremony and are in with a sporting chance of winning, you would have prepared a short acceptance speech?
8. You and I might think so but that's because we have good manners. In Hollywood it would be regarded as very uncool to give what looked like a prepared speech, which is why most of the winners mumble incoherently and pretend they're surprised. They're acting. Badly.
9. Now that computer animation is becoming so sophisticated, it can only be a matter of time before Hollywood looks at its salary bills, decides that it no longer needs "big name" actors and replaces them with computer-generated virtual actors barely distinguishable from their human counterparts.
10. The only snag with this scenario is that computer-generated characters don't have failed relationships and drug or alcohol problems. Their bedroom antics are only at the whim of an animator and don't qualify for the back page of this newspaper. They don't buy lavish homes in Bel Air or throw extravagant parties and they don't hit photographers. Without Hollywood celebrities our lives are meaningless.
11. It's a horrible thought, isn't it?

TEXT 1B
COMPREHENSION

Adapted from an article by **Nikki Temkin** in the *Sunday Times Magazine*.

WHERE HAVE ALL THE ICONS GONE?

It's hard to have heroes when you know they don't shave under their arms and have butt implants.

1. Oh, how I recall, **misty-eyed**, the days when I couldn't wait to run outside, jump on my plastic yellow motorcycle and race up and down the drive pretending, with all the meanness and might that my little heart could muster, to be Poncherello (Eric Estrada) from *Chips* (he was the trigger-happy one with the bad 'tude).
2. My younger sister would follow closely behind pretending to be the more level-headed Sergeant Baker (Larry Wilson), the one who defused potentially dangerous situations. They were our idols, no matter that they were fictional men from a not-so-good TV cop show.
3. They were cool, they had big bikes and we wanted to be like them. Who cares that after the show ended they vanished into obscurity and are now probably doing infomercials? The poster on my wall had the two posing on their bikes with big grins, as if to say: "We're here for your protection, but don't mess with us." I liked it.
4. Who are kids supposed to worship these days? James Spader from *The Practice*? *Buffy the Vampire Slayer*? Paris Hilton? David Beckham? I'm sure it won't be long before he gets his own TV show. There's no *A-Team*, *Miami Vice*, *Airwolf*, no *Man from Atlantis* or *Buck Rogers* ...
5. Is it too late to reclaim the innocence of the MTV generation? The days of looking up to screen heroes with admiration and sticking their posters in lockers are now over.
6. This is, I believe, partly due to the changes in programming – all that reality TV does not make for heroes and heroines – and partly thanks to the rise of the paparazzi.
7. How on earth can you idolise someone when you know that they don't shave under their arms, have butt implants, cellulite and gambling addictions? It's just not the same thing at all.
8. Bring back the heroes, I say. Come back *Little House on the Prairie*, all is forgiven.

TEXT 2A
STYLE AND TEXTUAL EDITING

Adapted from an article in the Commemorative Edition of *The Star*, 17 July 2003.

**OLIVER TAMBO WROTE THIS INTRODUCTION TO RUTH FIRST'S BOOK:
*NO EASY WALK TO FREEDOM***

1. 'Mandela and Tambo' said the brass plate on our office door. We practised as **attorneys-at-law** in Johannesburg in a shabby building across the street from the magistrate's court. Chancellor House in Fox Street was one of the few buildings in which African tenants could hire offices: it was owned by Indians. This was before **the axe** of the Group Areas Act **fell** to declare the area "white" and **landlords were themselves prosecuted** if they did not evict Africans.
2. 'Mandela and Tambo' was written huge across the frosted window panes on the second floor, and the letters stood out like a challenge. To white South Africa it was bad enough that two men with black skins should practise as lawyers, but it was indescribably worse that the letters also spelled out our political partnership.
3. Nelson Mandela and I were both born in the Transkei, he one year after me. **We were students together at Fort Hare University College. With others we had founded the African National Congress Youth League.**
4. Mandela, one of the royal family of the Transkei, was groomed from childhood for respectability, status and sheltered living. Born near Umtata in 1918, he was the eldest son of a Tembu chief. His father died when he was 12 and his upbringing and education were taken over by the paramount chief.
5. Mandela ran away from the Transkei to escape a tribal marriage his cousins and uncles were trying to arrange. In Johannesburg he had his first encounter with the **lot** of the **urban** African in a teeming township.

TEXT 2B
STYLE AND TEXTUAL EDITING

Adapted from an article by **Archbishop Tutu** on Nelson Mandela. Commemorative edition of *The Star*, 18 July 2003.

1. He lived out the understanding that an enemy is a friend waiting to be made, and so could have his white former jailer attend his Presidential inauguration as a **VIP** guest; and have **Dr Percy Yutar**, who was the prosecutor in the Rivonia Trial when he was sentenced to life imprisonment, the **Dr Yutar** who had wanted the death sentence, come to lunch with him at the Presidency; and could visit the widow of **Dr Verwoerd**.
2. The former terrorist could have those who used to think of him as Public Enemy # 1, **eating out of his hand**.

TEXT 3
SUMMARY

Adapted from *The Star*, 12 October 2004, and *The Sunday Times*, 17 October 2004.

1. Handsome and athletic, Christopher Reeve was one of the leading actors in the United States and was widely identified with the invincible superhero he had portrayed in four hit movies.
2. Reeve's casting in the first *Superman* (1979) was the biggest break for an actor since Sean Connery landed the part of James Bond. Several "bankable" stars had either turned the part down or been rejected for it.
3. Reeve stood 1.93 m tall and with his square jaw he admitted that he got the part because "I have the look It's 90% look".
4. An adventurous skier, horseman, pilot, scuba diver and yachtsman, Reeve insisted on performing his own stunts, most of which involved "flying" by means of complex machinery that was still being perfected as the filming progressed.
5. Then a near-fatal fall from a horse in May 1995 broke two cervical vertebrae and damaged his spinal cord, leaving him paralysed to the point where he could not breathe without a respirator. He was confined to a wheelchair, with his head propped on a headrest, a tube attached to his throat.
6. He continued his artistic career, directing television and film and starring in a television version of *Rear Window* that netted him a Screen Actors' Guild acting award.
7. But Reeve was far more visible as an activist on behalf of the disabled.
8. Through charitable organisations he founded, Reeve supported research, seeking treatments and a cure for spinal cord injury paralysis and other central nervous system disorders.
9. He also championed improved quality of life for the disabled, leading efforts to organise challenging sports events for people with disabilities and helping pass legislations enabling disabled people to return to work and still receive disability benefits.
10. He frequently appealed for funding for research into a variety of diseases even as his health deteriorated, and spoke forcefully in support of embryonic stem-cell research.
11. Reeve's support of stem-cell research helped it emerge as a major presidential campaign issue in the 2004 U.S.A. elections.
12. An actor, director, activist and author, he died of heart failure at the age of 52, after developing an infection from a pressure wound, a common complication for people with paralysis.
13. Reeve, who had soared through the air and leapt tall buildings as Superman, turned personal tragedy into a public crusade.

TEXT 4A
ADVERTISING

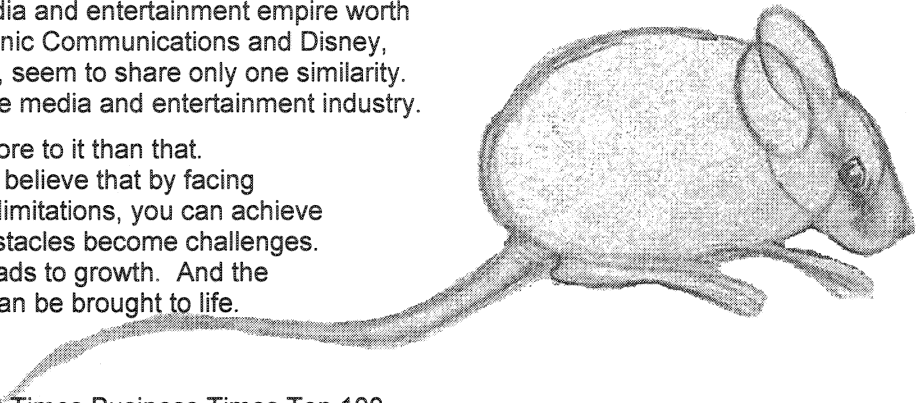
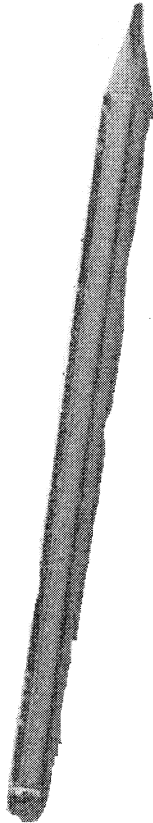
WHAT TERRIFIED WALT DISNEY, IMMORTALISED HIM.

Walt Disney conquered his fear of mice with a pencil, not a broomstick. And went on to build a media and entertainment empire worth billions. Johnnic Communications and Disney, at first glance, seem to share only one similarity. Both are in the media and entertainment industry.

But there's more to it than that. Like Walt, we believe that by facing self-imposed limitations, you can achieve success. Obstacles become challenges. Discomfort leads to growth. And the unimagined can be brought to life.

In the Sunday Times Business Times Top 100 Survey, we've ranked in the Top 20 in the ten year category. Not because we follow tried business formulas, but through nurturing and maintaining a culture of creative innovation.

It should also be noted that we do, in fact, whistle while we work.



johnnic
communications

www.johnnic.co.za tel (011) 280-3000

TEXT 4B
ADVERTISING

Strange way to
celebrate the life
of a man who
fought against
seeing things in
black and white.



Put down the paper. Turn on the TV.

SABC1 is celebrating the 85th birthday of Nelson Mandela with two world-class documentaries: the MTV-produced "Meeting Mandela" on July 18 and the Oscar winning "Mandela. Son of Africa, Father of a Nation" on July 21.

SABC



TEXT 4C
ADVERTISING

*"If you talk to a man
in a language he understands,
that goes to his head.*

*If you talk to him in his language,
that goes to his heart."*

Nelson Mandela

IMINI YOKUZALWA EMNANDI, MADIBA.

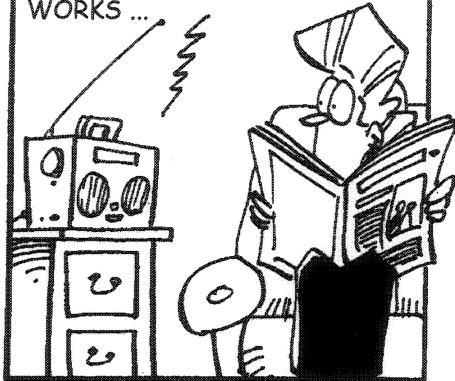
Cardies
Says it best
www.cardies.co.za

TEXT 5A
CARTOON STUDY

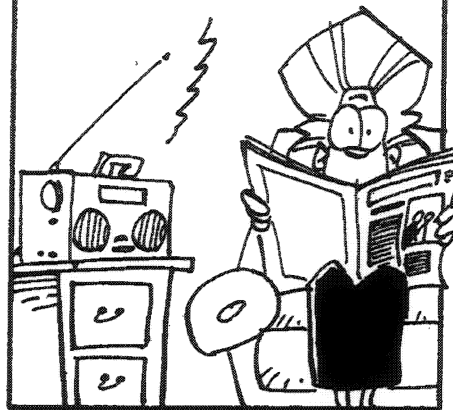
MADAM & EVE

BY STEPHEN FRANCIS & RICO

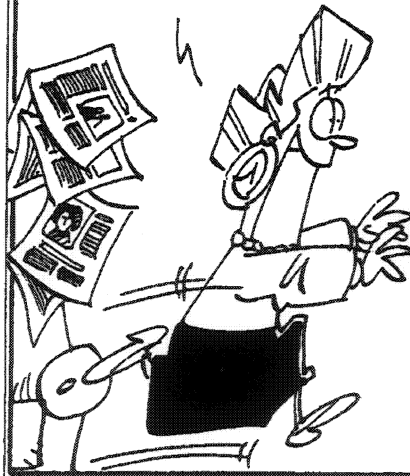
AND IN OTHER NEWS ... "THE
100 GREATEST SOUTH
AFRICANS OF ALL TIME"
LIST HAS BEEN SO
SUCCESSFUL, THAT ANOTHER
LIST IS ALREADY IN THE
WORKS ...



"THE 100 GREATEST MADAMS
OF ALL TIME". ... MEMBERS
OF THE PUBLIC ... WHO ARE
AWARE OF ANY TRULY GREAT
MADAMS ... ARE ASKED TO ...



EVE!!



YOU WERE
RIGHT. SHE
BOUGHT IT.

TOTALLY. IM
SO GOOD,
SOMETIMES
I SCARE
MYSELF.



www.madameandeve.co.za

TEXT 5B
CARTOON STUDY



END