

**ENGLISH HL 31 August 2024**

**GRADE 12 PREPARATION P1 AND P2**

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| **PAPER 1 – MS W. HEUNIS – CHIEF MARKER FREE STATE PROVINCE** |

**Time allocation:**

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|  | Marks | 2 hours (120 + 10 min reading time) |
| Comprehension | 30 | 40 min + 10 min reading time |
| Summary | 10 | 30 min |
| Advertisement | 10 | 15 min |
| Cartoon | 10 | 15 min |
| Language | 10 | 10 min |

**COMPREHENSION**

**Refer to Notes dated: 24 February 2024 and 18 May 2024**

Have **knowledge on current issues** e.g. Climate Change/ Social-Media

Read question carefully – identify key words.

Do not answer the Comprehension last. If you answer as the paper is structured instead of moving questions around.

Get to the Gist of the comprehension.

Don’t give your opinion refer to what the writer is saying.

The last question refers to **BOTH TEXTS (Write 2 points on each) are they similar/contradict each other.**

**SUMMARY – 2 March 2024**

Read the instructions carefully. You will **seldom have to summarise the complete text**. **Respond to the instruction**: “The following are the negative effects of peer pressure…. Don’t write “It ….. “ be specific. Write in **paragraph form** after you have identified 7 points.

**ADVERTISEMENT – 11 May 2024**

Questions often focus on a single phrase or clause – refer to this specifically in your answer, but in context. Make sure about the product being advertised. Sometimes an investment company uses a photo of a boy doing karate – this does not mean the advertisement advertises karate classes! Investec – use a Zebra – out of the ordinary – not an ordinary horse … a better, different kind of horse.

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| Referring to the advertisement as a whole, discuss the effectiveness of **the claim...** Motivate your answer by making close reference to the **visual images**. | **Effectiveness**: **Does it work well**? An effective claim makes the reader/target audience believe that something is really the case.  **Visual image**: A big smile, an upright, confident posture, an affluent environment – anything in the picture that supports the ‘claim’. |

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| Comment critically on the use of **colloquial language in the advertisement.** | Colloquial expressions - give us deep insights into the writer’s society. They tell us about how people really talk in their real lives. Therefore, they help a writer **to form strong connections with readers**. Colloquial expressions impart a **sense of realism** to a piece of literature, which again attracts readers as they identify it with their real life. Authors often use colloquialisms to make [**dialogue**](http://www.literarydevices.com/dialogue/)**sound more authentic**. A few examples:  Bamboozle – to deceive  Go bananas, or go nuts – go insane/be very angry  Wanna – want to  Gonna – going to  Y’all – you all  Be blue – to be sad  Buzz off – go away  ‘Sure I will, George. I won’t say a word.’  The above colloquial expressions are realistic enough as they are uttered by middle-aged men of a working class who are not well educated or refined.  “I didn’t want to go back no more.”/ “ I didn’t see nothing”.  The use of double negatives is incorrect |
| Comment critically on the use of **hyperbole** in the advertisement. | The author can use hyperbole to **add extra drama or comedy** to a situation or even for the **purpose of propaganda**. Typically, advertisers or those writing propaganda use **hyperbole to exaggerate the benefits or claims of their products in order to boost sales, increase the image of, or increase the popularity** of whatever they are advertising. The modern term **“hype” is a shortened derivation of the term**. |
| Comment critically on the use of **allusion** in the advertisement. | Allusion means **'reference'**. It relies on the reader being able to understand the allusion and being **familiar with all of the meaning hidden behind the words.** *"As the cave's roof collapsed, he was swallowed up in the dust like* ***Jonah****, and only his frantic scrabbling behind a wall of rock indicated that there was anyone still alive".* The *allusion* in the sentence above is to Jonah **(Biblical Allusion)**. The reader is expected to recognize the *reference* to Jonah and the whale, which should evoke an image of being 'swallowed alive' ... in this case, behind a wall of dust and rock. |
| Critically comment on how the **boy/girl/person** in the image is presented. | Your description should **focus on the main idea** of the **advertisemen**t/cartoon: If the product is a company promoting determination, then focus on this in the image. If the aspect being ridiculed is female abuse, focus on aspects of this in the image.  You may **focus on clothes, facial expression, gestures, stance or language.**  1 Description of presentation.  2 Why the cartoonist/advertiser uses it specifically – **how does it add to the effectiveness of the message.**  3 **General comment** about aspect. |

**CARTOONS – 11 May 2024**

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| Why do the speech bubbles in Frames … end with **ellipses**? | An ellipsis can show that a **thought is extended** and that the **reader should consider what has been said.**  It can show **hesitation** in the speaker.  It can create **suspense.** |
| Discuss the **contrast between frames …., focusing on the action, font and diction**. | **Action**: In frame 2, the speaker is contemplative and passive. In Frame 4, the scene is in stark contrast to Frame 2. The girl shouts, as indicated by her wide-open mouth, and it results in the boy's tumbling on the bed. The action lines clearly demonstrate the difference between Frames 2 and 4.  **Font**: The font in Frame 4 is bold as opposed to the smaller font in Frame 2. This highlights how the girl shouts out her statement.  Text: **The diction** in Frame 2 denotes her sincere (or apparently sincere) 'caring' concern at waking her brother, whereas, in Frame 4, she is bullying and this is shown by the domineering tone. |
| How does the speaker's **body language** reinforce what he says? | **His fury** is indicated by his **clenched fists**; he **gnashes his teeth;** he is **sweating**, as shown by the **droplets**. The **action lines** around his **arms and legs** reinforce the sense of his anger.  This is indicated by his **half-closed eyes** and **his out-stretched arm**. |
| Comment on the part played by the **layout** of the cartoon in conveying the overall message of the cartoonist. | The layout highlights the underlying message of the cartoon. The cartoonist stresses the value of and need for .... This is indicated by the ... and the repetitive speech bubbles. The reality is that the ... problem could be solved if ...  **Slanted frames** could indicate **disorientation**.  Visuals move from **inside to outside of a house** could indicate how **loud it is in the house**. |
| Explain how the **setting** contributes to the message of the cartoon. | Setting could assist with adding meaning to cartoon.. |
| Discuss what the cartoonist conveys about ... **attitude** in frame 2. Focus on both his **body language and his speech.**  OR  What do **facial expression** and words reveal about the character. | Refer to body language, facial expression and words (in your own words).  What characteristic/feeling is shown by these expressions?  The boy displays ... for .... He has an **indignant** expression on his face; his **raised finger signals his incredulity/rudeness** at.... His **disrespectful** questions highlight his disbelief. |
| Comment on the use of **stereotyping** in both cartoons. | A **fixed, generalised image** of a character/person.  NOTE: Advertisers often create stereotypical images in order **to appeal to a specific target audience,**  e.g. the **alpha male**, the **perfect mother**, the **jet setter**, the **popular teenager.**  **Name the stereotyping** and then say **how it contributes to the effectiveness of the cartoon.** |
| Account for the **change in attitude**. /  Give a reason for the varying body positions. | Attitude/body position before change, attitude/body position after change, why the change? |
| Comment on any TWO/ONE/THREE **visual elements** in a frame/the cartoon/etc. | Shape – **jagged speech bubble- screaming**  **Facial expression/Body Language**  **Frame is filled with music notes** - could indicate the **music is very loud.** |
| Critically discuss the **effectiveness of any one technique** used by the cartoonist.  OR  Comment on how **humour** is created.  A cartoon is effective if it is funny. **If you want to say that it is not effective (not funny), you need to motivate your answer very well.**  **These are the techniques used by cartoonists**:   1. **Size**   Size is an important element in cartoons and one that is often quite obvious. Investigate:  Is anything **disproportioned**?  **Exaggerated? Understated**?  What is large and what is small?   1. **Labelling/stereotyping**   What is labelled?  What do the labels say?  Do the labels tell us the situation? Person? Time change?   1. **Speech bubbles**   Who is speaking?  What are they saying?  Is it a conversation?   1. **Symbols**   A symbol is something that **represents or stands for something else, usually an idea**. What symbols are incorporated?  Why are particular symbols used?  Is it a well-known symbol?  Is the symbol’s meaning clear and identifiable? Or is it **vague and can have multiple interpretations?**   1. **Focus**   The focus of a cartoon can indicate the main issue or situation.  What is in focus?  What is in the foreground and background?   1. **Angle**   Angles often provide readers an indication of the status of particular people or things. If the **angle is sloping down, then it creates an image of a smaller person** or item. This indicates **weakness, inferiority and powerlessness**. An **angle sloping up towards a person or item provides it with power, superiority and authority**. A **straight-on angle** can represent **equality**.  Is the angle sloping up?  Is the angle sloping down?  Is it straight on?  From behind? Front on?  On top or below?   1. **Tone**   The tone of a cartoon can indicate the **illustrator’s attitude** and stance towards the issue.   1. **Facial Expression**   Facial expressions are key to the character’s thoughts, feelings and emotions.  What facial expressions are used?  Do they change (sequential cartoons)?  How do expressions compare to another’s expression?  Is it an expression we expect?  9. **Context**  The context of a cartoon is important. Most of the time, cartoons are attached to articles and usually draw upon a point contended by the writer of the article.  Does the cartoon support or oppose the article?  Is it relevant or irrelevant?  Does it focus on the past, present or future?  Which aspect of the article does it relate to?  Does it add further information?  However, there are times when you will have to analyse a cartoon alone, where it is not accompanying an article. In this case you will have to understand the background, the situation and the issue that is represented. | |
| Critically evaluate the cartoonist’s use of **satire**. | In Text E, the **mother is stereotyped as someone who needs to fulfil domestic demands and perform tedious chores.** Her desire to further her studies is frowned upon by a young male character. The mother's sarcasm in frame 4 further highlights the sensitive nature of gender stereotypes. |

**CARICATURE**

**Grotesque (misshapen**) and usually comic representation of characteristic features in a picture, writing or mime.

Newspapers often publish caricatures of politicians.

**CARTOONS**:

**Political and social trends** are often reflected in cartoons. Cartoons help people to **come to terms with serious issues by treating them in a light-hearted manner**. Often the message is more effective and hard-biting than a serious, academic article on the same topic.

**QUESTION 5 – 2 March 2024**

* Concord
* Reported Speech / Direct Speech
* Active/Passive Voice
* Tautology/Redundancy
* Parts of Speech
* Use of Apostrophes
* Synonyms/Antonyms
* Ambiguity
* Comma Splice
* Dangling Participle
* Function – Punctuation Marks
* Simple/Compound/Complex Sentences
* Tenses

Question 5 - Don’t spend too much of time reading the text just go straight to questions.

**Irregularities**:

Writing Names/Schools/ Writing in pencil or tippex/ Changing handwriting.

**PAPER 2 – MS H. STEVENS – CHIEF MARKER FREE STATE PROVINCE**

**COMMON ERRORS:**

Read and know instructions:

**SECTION A - POETRY**

**3 Poems** must be answered:

**2 Prescribed Poems**

**1 Unseen Poem** (Many learners leave out the unseen poem completely)

**SECTION B & C – DRAMA & NOVEL**

**1 Essay**

The other must be the **Contextual Question**

**Learners do not understand the questions**.

**Vague answers** are given.

They do not understand/focus on the **key words** and therefore there is no link.

Learners need to **elaborate on answers** – very often learners only give one fact for a 3 marks.

It is evident that **some learners do not read the text** especially the Novels (Life of Pi/ Picture of Dorian Grey). **Learners depend on the movie** – there are **differences between the movie and the novel**. E.g. In the movie Pi – Pi’s has a girlfriend and in the novel Pi definitely does not have a girlfriend. Learners should **watch the movie only after they have read the novel**.

**RECCOMMENDATIONS:**

**Answer the Poetry Essay Question**. Most learners do not choose the essay question but if learners study the rubric, they will realise that it is fairly easy to perform well for the poetry essay. Learners usually get a higher mark for the Poetry Essay question rather than the poetry contextual question. Learners just need to understand how to write a Poetry Essay Question and to actually analyse the question.

**CONTEXTUAL QUESTION:**

In a poetry contextual question the ffg. will be asked:

* **Tone** – if there is a **change**- which stanza or line. Why the change?
* **Mood/ Atmosphere** – If there is a **change**- which stanza or line. **Why the change?**
* **Central Message/Theme**
* **Figures of Speech** – Identify and Explain
* **Sound Devices** – Onomatopoeia/ alliteration/assonance

The **effectiveness of the imagery** – **Do not explain the figure of speech but what the speaker is implying by that image**.

E.g. -**The morning sun is shining – “the earth is clothed with beauty”** line 9 – we know that this is personification but why is it effective? **The candidate is expected to say something along the following lines: It suggests or implies that the beauty of nature covers the whole earth decode further also implies it is uplifting/awe inspiring**. Start with “**The speaker is …”** and this will lead them to the right answer. You will have similar questions for the novel and drama and learners should approach it the same way.

Learners must engage with the line that is questioned. **First paraphrase then engage with that line – then explain what the line implies.**

**Do not lift from the poem**. Some learners just rewrite the question.

**Do not use the same words use synonyms**.

**Give your own point of view** and this is usually linked to what is being implied.

Learners may **quote a word or two** but **then they must paraphrase and explain what is being suggested.**

**LITERARY ESSAY:**

**Plot recall/ storytelling**/ based on the rubric if the learner manages to link this to the question they might stand a chance of attaining 40%.

**Key words from the topic must be discussed** but most learners shy away from this. Three elements might be asked-they should highlight the key words and ensure that all aspects are covered.

Be prepared for both the drama and the novel. **Don’t decide in advance about which essay you are going to answer.**

**Learners must know the following**:

* **Themes**
* **Characters**
* **Plot in Detail**

If a learner knows the above information, they will be able to answer any essay question.

**Learn the spelling of the names of the characters/ Must be in uppercase** e.g. Pondicherry

Write in **paragraphs**

Do not use **subheadings.**

**CONTEXTUAL QUESTIONS – DRAMA AND NOVEL:**

The first question is usually – “**Place this extract in context**”.

**Write 3 facts that happened just before the incident in the extract**. List important incidents that led up to the **current text not what happened too far back**. **Not what is happening in the extract and not what will happen after.**

How do these lines **influence the reader’s attitude?**

You may **use personal pronouns like “I feel sorry for the character**…. Give an adjective for an emotion.

**Using this line as a starting point discuss**… (**Higher Order Question usually the last question of the contextual – almost line a mini essay question.)**

**Paraphrase line. Explain what is happening. First explain what is happening at this point in the extract then link to the rest of the novel/drama.**

**The Director Question**

Easy question to answer.

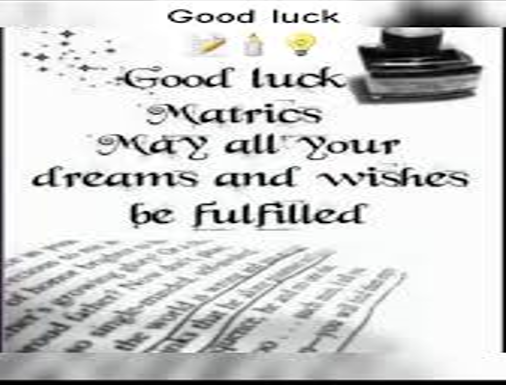
**Who** is speaking:

What is the **tone**?

Give a **reason for the tone** **within this context.**

Mention **body language** – Raising arms/lunging forward/pointing index finger. Approach this question as you would the cartoon question with reference to tone/facial expression and body language.

**Stay focused, stay calm, and give it your all. Your efforts will undoubtedly be rewarded. Here's to a bright and promising future that awaits you. Best of luck, Class of 2024! Ms Govender**

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