

HILLCREST HIGH SCHOOL



June 2022

Grade 10

ENGLISH HOME LANGUAGE

Paper 1

Time: 1½ hours

Marks: 50

Examiner: Ms I. Coventry

Moderator: Mrs N. Atkinson

N.B. This question paper consists of 9 pages

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:
SECTION A: Comprehension (30)
SECTION B: Visual Literacy(Cartoon) (10)
SECTION C: Editing (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 questions 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: 20 minutes
SECTION C: 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.

TEXT A

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 <i>is</i> 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 bootleg ¹ 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...'

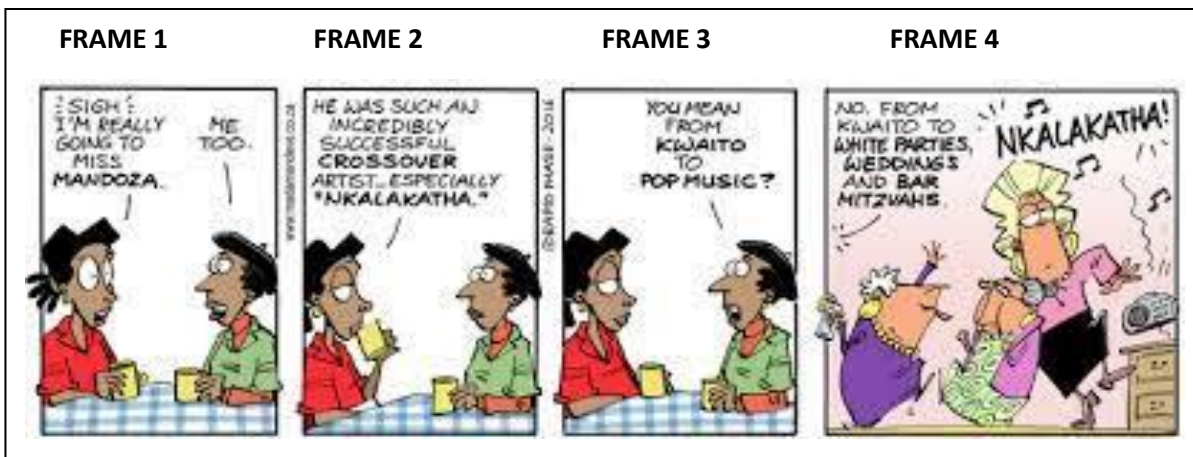
9 The next mutations are already appearing, with South Africa's growing alternative R&B and soul scene adding another dimension. Da Kruk is still optimistic that the global reach of his country's electronic music will inspire hope in future generations of Black South Africans, pointing to his radio shows 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://persona.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)

Refer to paragraphs 5 and 6.

1.5 Comment on the writer’s view that Kwaito gave a voice to the “underrepresented communities” (line 20) (3)

Refer to paragraph 6.

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

Refer to paragraph 7.

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

Refer to paragraph 8.

1.8 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)

1.9 Discuss the effectiveness of the title in the context of the passage. (3)

QUESTIONS: TEXT B

Refer to frames 1-3

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

Refer to frame 4

1.11 By referring to the visual, identify two techniques that indicate that the women are dancing. (2)

QUESTION: TEXT A AND TEXT B.

1.12 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: 30

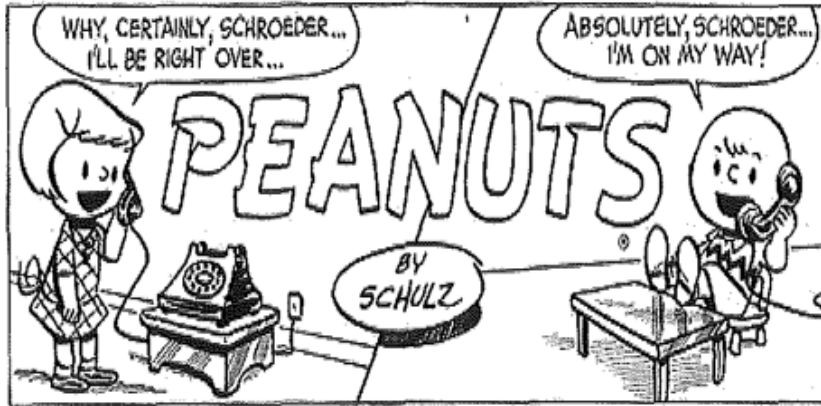
SECTION B: LANGUAGE STRUCTURES AND CONVENTIONS

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 were kicked out. (2)
- 2.4 Refer to FRAME 3.
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

SECTION C: LANGUAGE IN CONTEXT

QUESTION 3:

Read TEXT D and answer the questions that follow.

TEXT D

Types of Music in South Africa

Justine Harrington, Leaf Group Updated May 12, 2018

1 It's impossible to talk about music in South Africa without talking about the country's history of apartheid, just as it's impossible to talk about any country's musical traditions without taking into account that place's historical timeline. This is because, until the early 1990's, the South African government forced its citizens to exist separately, according to their ethnic groups. Consequently, as a result, musicians were forced to record music that was defined by their ethnicity; in addition, though white ethnomusicologists have sometimes been credited for "pioneering" certain genres, this was often not the case at all. South Africa's music is rich, diverse, eclectic and many genres derive their sound from the country's complex political history.

2 South African musical styles and genres have undergone several interesting evolutions throughout the years. *Marabi*, a keyboard style with links to ragtime and jazz, was popularized in the 1920s; then, during the 30s and 40s, this musical style began to incorporate a diverse array of instruments including banjo and guitar.

3 In the 1950s, South African music burst onto the international scene with *kwela*, a type of pop music with jazz origins. In the 60s, the white nationalist government began to forcibly remove inhabitants from Sophiatown to townships outside Johannesburg, and many musicians left the country. Several prominent figures in South African jazz were forced to develop their sound and their careers away from home.

4 Apartheid ended in 1994, and a vibrant style of hip-hop emerges called *kwaito*. Today, there are dozens of popular musical styles and genres in the country that include blues rock, trance, hip-hop, soul, jazz, pop and many other forms.

[Adapted from <https://traveltips.usatoday.com/types-music-puerto-rico-12393.html>]

- 3.1.1 What is the function of the apostrophe in "It's" in line 1? (1)
- 3.1.2 What is the function of the apostrophe in "country's" in line 2? (1)
- 3.2 Change the adjective "historical" in line 3 to a noun. (1)
- 3.3 Correct the redundancy in lines 5-6. (1)

3.4 Change the following sentence from active to passive voice:

“South African musical styles and genres have undergone several interesting evolutions throughout the years.” (paragraph 2) (2)

3.5.1 Name the sentence type in the following:

“In the 1950s, South African music burst onto the international scene with *kwela*, a type of pop music with jazz origins.” (paragraph 3) (1)

3.5.2 Provide a reason for your answer in 3.5.1. (1)

3.6 Provide a synonym for “diverse” in paragraph 2. (1)

3.7 Correct the error in tense in the following:

“Apartheid ended in 1994, and a vibrant style of hip-hop emerges called *kwaito*”. (paragraph 1) (1)

TOTAL SECTION C: 10

GRAND TOTAL : 50