

*Study & Master*

# English

**CAPS**



Teacher's Guide

Grade

**12**

Peter Lague

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# English

## First Additional Language

### Grade 12

### Teacher's Guide

Peter Lague



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## Welcome

Welcome to the *Study & Master English First Additional Language Grade 12* course. This course includes a Learner's Book and Teacher's Guide, which provide all the core material you need to cover the requirements of the new National Curriculum and Assessment Policy Statement (CAPS) for Grade 12.

In this introduction you'll find information about the core features of the new National Curriculum and Assessment Policy Statement Grades 10–12, as well as detailed advice and support material on the assessment methods that you need to use to meet the curriculum requirements.

As a teacher at the Further Education and Training (FET) level, your two main resources are

- your expertise in your subject
- your teaching experience (knowing how to help learners master the skills and knowledge of this subject).

The new National Curriculum and Assessment Policy Statement makes two core demands on you as the teacher:

- to organise a learning programme that enables learners to develop all the skills, knowledge, values and attitudes relevant to your subject
- to have a sound, up-to-date knowledge of the content and methods of your subject, and a clear understanding of its social relevance, so that you can act as a guide, facilitator and expert in the classroom.

This Teacher's Guide helps you to meet these demands in the following ways:

- it provides a structure for your programme for the year, as well as a teaching plan that you may find helpful when you organise your work
- it covers all the material in the Learner's Book, and gives suggestions on how to introduce the Learner's Book contents, and how to support the learners as they work through the information and activities
- it provides answers to all the questions in the Learner's Book
- it explains all the assessment requirements of the curriculum, and provides the rating scales and national codes that must be used
- it completely covers all the requirements of the Formal Assessment component of the curriculum, with sample examination papers and their memoranda
- it contains examples of rubrics that you can use, or adapt for your assessment work throughout the year.

## Updating your knowledge

As a professional teacher, you need to constantly update your own knowledge about your subject. Here is a list of books and websites that may be useful as you do this:

- Arnaudet, Martin L. and Barret, Mary Ellen. *Paragraph Development: A Guide for Learners of English as a Second Language*. Englewood Cliffs: Prentice-Hall, 1981.
- Brown, Kristine and Hood, Susan. *Writing Matters*. Cambridge: Cambridge University Press, 1999.

- Greenald, Simon and Swan, Michael. *Effective Reading*. Cambridge: Cambridge University Press, 1997.
- Greenbaum, Sidney. *An Introduction to English Grammar*. Harlow: Longman, 1991.
- Moody, J. A. *Working with English*. Gabarone: Foundation For Education, 1992.
- Jones, Leo. *Use of English*. Cambridge: Cambridge University Press, 2001.
- O' Conner, John. *The Pocket Guide to English Language*. Cambridge: Cambridge University Press, 2003.
- Sinclair, Barbara and Prowse, Philip. *Activate Your English*. Cambridge: Cambridge University Press, 1996.
- Withrow, Jean. *Effective Writing*. Cambridge: Cambridge University Press, 1996.
- [www.Thutong.org.za](http://www.Thutong.org.za)
- [www.education.gov.za](http://www.education.gov.za)

The various sections of this Teacher's Guide cover all the core features of the Grade 12 English First Additional Language curriculum as set out in the National Curriculum and Assessment Policy Statement. You can use the information and suggestions to check that you are covering all these core features in the learning programme that you prepare. But do not limit yourself to the material contained in the handbook; adapt and extend the core material so it is relevant to your learners and their social context. Your own experience and knowledge are your most important resources in the classroom, and you should draw on these resources whenever possible to guide your learners and enrich their learning activities.

### **Outline of the National Curriculum and Assessment Policy Statement**

The National Curriculum and Assessment Policy Statement Grades 10–12 needs to be used in conjunction with the National Protocol for Assessment Grades R–12 (January 2012). The aims of the South African Curriculum below are quoted from National Curriculum and Assessment Policy Statement Grades 10–12, published by the Department of Basic Education in 2011.

#### **General aims of the South African Curriculum**

The National Curriculum and Assessment Policy Statement Grades 10–12 outlines what is regarded to be knowledge, skills and values worth learning. It will ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes the idea of grounding knowledge in local contexts, while being sensitive to global imperatives.

The National Curriculum and Assessment Policy Statement Grades 10–12 serves the purposes of

- equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country
- providing access to higher education
- facilitating the transition of learners from education institutions to the workplace
- providing employers with a sufficient profile of a learner's competences.

The National Curriculum and Assessment Policy Statement Grades 10–12 is based on the following principles:

- Social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of our population.
- Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths.
- High knowledge and high skills: the minimum standards of knowledge and skills to be achieved at each grade are specified and the curriculum sets high, achievable standards in all subjects.
- Progression: content and context of each grade shows progression from simple to complex.
- Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades 10–12 (General) is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors.
- Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution.
- Credibility, quality and efficiency: providing an education that is comparable in quality, breadth and depth to those of other countries.

The National Curriculum and Assessment Policy Statement Grades 10–12 aims to produce learners who are able to

- identify and solve problems and make decisions using critical and creative thinking
- work effectively as individuals and with others as members of a team
- organise and manage themselves and their activities responsibly and effectively
- collect, analyse, organise and critically evaluate information
- communicate effectively using visual, symbolic and/or language skills in various modes
- use science and technology effectively and critically showing responsibility towards the environment and the health of others
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

The key to managing inclusivity is ensuring that barriers are identified and addressed by all the relevant support structures within the school community, including teachers, District-Based Support Teams, Institutional-Level Support Teams, parents and Special Schools as Resource Centres. To address barriers in the classroom, teachers should use various curriculum differentiation strategies such as those included in the Department of Basic Education's Guidelines for Inclusive Teaching and Learning (2010).

## Organising classroom practice

In order for effective learning and teaching to take place, there are a number of factors that you need to take into account, including the following:

- the learning of English as a First Additional Language
- the Further Education and Training Phase Plan
- the Teaching Plan for Grade 12
- the Programme of Assessment for Grade 12 (both daily assessment and the Formal Assessment Tasks)
- time allocation for learning in the classroom
- the management of learners
  - group, pair and individual work
  - learning styles.

## Learning English as a First Additional Language

As the National Curriculum and Assessment Policy Statement Grades 10–12 notes:

“ Language is a tool for thought and communication. It is also a cultural and aesthetic means commonly shared among a people to make better sense of the world they live in. Learning to use language effectively enables learners to acquire knowledge, to express their identity, feelings and ideas, to interact with others, and to manage their world. It also provides learners with a rich, powerful and deeply rooted set of images and ideas that can be used to make their world other than it is; better than it is; clearer than it is. It is through language that cultural diversity and social relations are expressed and constructed, and it is through language that such constructions can be altered, broadened and refined. ”

When learners enter Grade 12, they should be reasonably proficient in their first additional language (FAL) in terms of interpersonal and cognitive academic skills. However, because many learners still find difficulty in using their FAL to communicate, teaching and learning at FET should aim to provide support for these learners while, at the same time, assist them to develop a high level of proficiency in their FAL, to prepare them for further or higher education or the world of work.

To this end, the teaching and learning of FAL should enable learners to acquire the language skills necessary to communicate accurately and appropriately taking into account audience, purpose and context. In addition, it should enable learners to listen, speak, read and write the language with confidence and enjoyment (these skills and attitudes form the basis for life-long learning), as well as to express and justify, orally and in writing, their own ideas, views and emotions confidently, in order to become independent and analytical thinkers. Furthermore, the teaching and learning of FAL should enable learners to use their FAL

- for academic learning across the curriculum
- to find out more about themselves and the world around them. This will enable them to express their experiences and findings about the world orally and in writing.
- to access and manage information for learning across the curriculum and in a wide range of other contexts. Information literacy is a vital skill in the ‘information age’ and forms the basis for lifelong learning.

- as a means for critical and creative thinking; for expressing their opinions on ethical issues and values; for interacting critically with a wide range of texts; for challenging the perspectives, values and power relations embedded in texts; and for reading texts for various purposes, such as enjoyment, research, critique.

In order to achieve these teaching and learning objectives, the National Curriculum and Assessment Policy Statement Grades 10–12 focuses on four key, but integrated, FAL skills:

- Listening and speaking
- Reading and viewing
- Writing and presenting
- Language structures and conventions.

### **Listening and speaking**

As the National Curriculum and Assessment Policy Statement Grades 10–12 notes, the ability to listen and speak effectively is essential to interpersonal relations and successful learning across the curriculum. You should use the activities in the Learner’s Book to help learners develop strategies that will enable them to

- understand and use information presented orally
- record information that they listen to
- participate in discussions and conversations, using spoken conventions
- use language to express emotions and opinions as well as to understand the views, opinions and emotions of others.

In order to help learners develop the required strategies, the Learner’s Book contains activities that focus on the listening and speaking process.

- Pre-listening: strategies to prepare learners for listening. For example activating background knowledge, predicting and getting physically prepared.
- During the listening process the following competencies are monitored:
  - listening for specific information
  - listening for critical analysis and evaluation
  - listening for interaction
  - listening for appreciation.
- Post-listening: opportunities for answering questions and reviewing notes, using information such as diagrams, graphs, as well as summarising, drawing inferences and conclusions, evaluating and responding critically.

Speaking skills, on the other hand, are developed through informal and formal conversations (including group work discussions), presentations, and unprepared and prepared speeches. Much work in this area involves a three-step approach: research, writing (e.g. a report for presentation) and presentation. The Learner’s Book and this Teacher’s Guide provide strategies for guiding learners through this process.

### **Reading and viewing**

Effective reading and viewing involves a multiplicity of skills, such as skimming, scanning, summarising and identifying a writer’s intention. In order to assist learners to develop the required skills, we have divided reading activities into three stages:

- Pre-reading, which prepares learners for reading a text and involves, for example, making predictions about the text based on the title, or

skimming and scanning the text to identify key issues and develop an overall sense of what the text is about.

- Intensive reading, which involves a close reading of the text and requires the systematic development of crucial reading skills, such as:
  - identifying parts of speech in sentences to make sense of surface meaning
  - working out the information structure of sentences by identifying, for example, logical connectors, in order to grasp the underlying sense (e.g. cause and effect).
  - tracing the development of ideas and arguments in a text by identifying
- Post-reading, which involves synthesis and evaluation, and could include a range of activities, such as summarising ideas in the text, or giving an opinion about views expressed in the text.



Certain longer passages have been included to provide learners with extended reading practise.

The Learner's Book also provides support for the study of literature. This support is incorporated into a number of the Reading and viewing lessons, and takes the form of a dedicated 'Focus on Literature'. These address a range of issues and factors related to the study of literature, while the literary texts and activities provide learners with opportunities to revise, further develop and refine their literary skills.

### **Writing and presenting**

To succeed in school, in the workplace, and in today's information-laden society, learners must be able to express their ideas clearly and correctly in written form. The Learner's Book and this Teacher's Guide provide activities and tools that can be used to help learners acquire the fundamentals of paragraph and essay writing, through structured, sequential instruction and practice. The Learner's Book approaches writing as a process, providing encouragement, support, and practical applications throughout. Learners begin by writing simple activities and simple paragraphs, and gradually progress to rhetorical modes and essay writing.

The Learner's Book stresses writing as the effective expression of ideas. To this end, correct grammar and mechanics are presented as tools for achieving effective expression, rather than as ends in themselves. In addition, there is a strong focus on process writing, in which learners engage in a number of steps in order to produce effective texts, such as planning, drafting, editing and proofreading.

### **Advice on teaching writing**

There is no one answer to the question of how to teach writing. There are as many answers as there are teachers and teaching styles, or learners and learning styles. It is sensible to use a variety of approaches, as not all approaches will suit all learners.

However, whichever approach is used, it should be underpinned by the process writing method. This method stresses the importance of planning, drafting and revising before presentation of the final product.

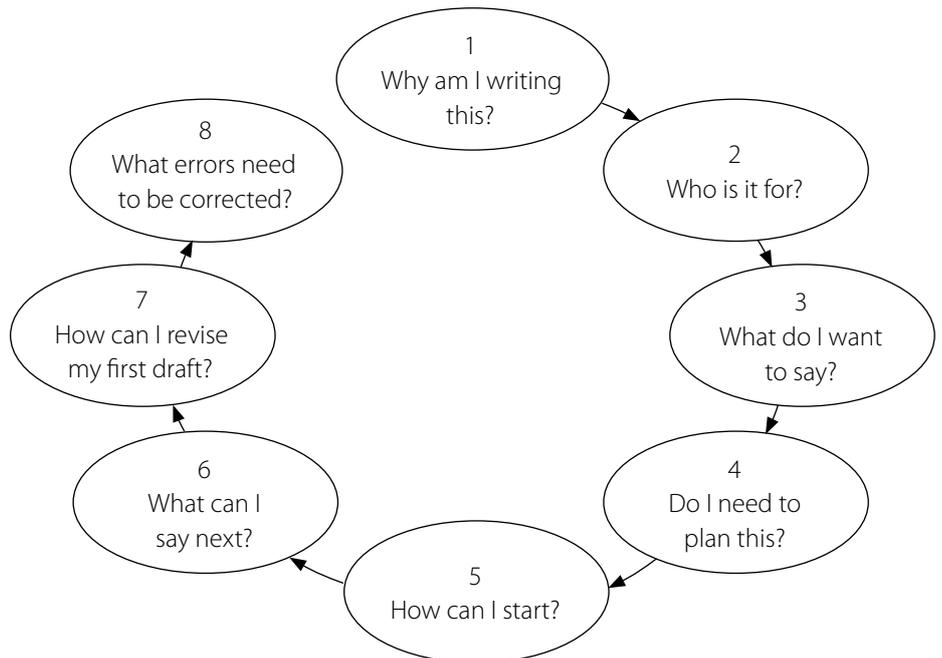
When writing, writers do the following things, although they might not do all of these, and certainly not always in this order:

- they identify why they are writing (purpose)
- they identify for whom they are writing (audience)
- they gather material through observing, brainstorming, making notes or lists, talking to others and reading
- they plan how to go about the task and how to organise the material
- they write a draft
- they (or others) read the draft critically
- they revise
- they prepare more drafts and then a final version
- they proofread for errors.

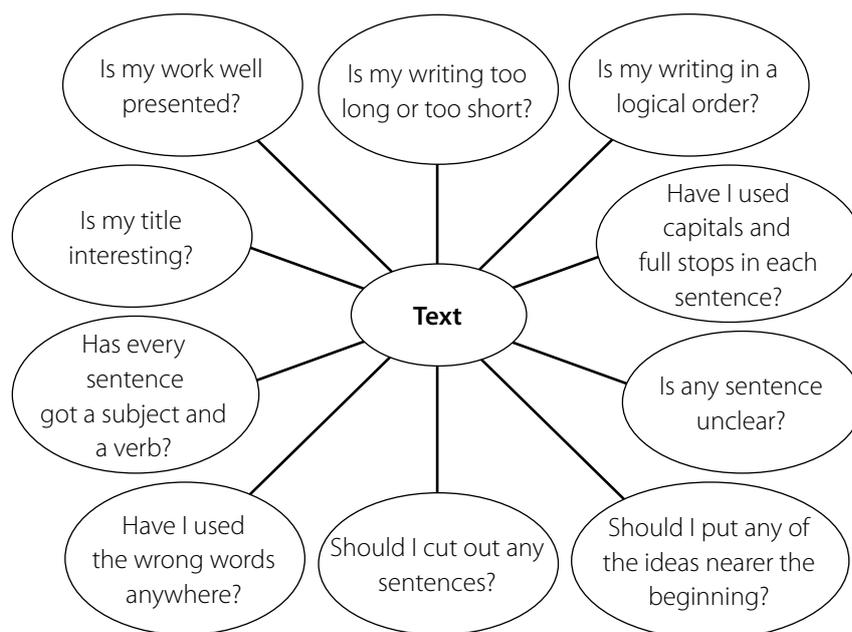
Learners therefore need to be encouraged to see writing as a process. They should make 'messy notes', scribble ideas, cross out what they have written and start again. Once they have a good first draft, they then write out a 'clean' copy. Only in this way will they be able to make their writing more interesting, organised and accurate.

You may wish to give learners a copy of the diagram here and the one on the next page, to help them in the process of writing.

### Questions to ask when writing



## Questions to ask when editing



### Language structures and conventions

As the National Curriculum and Assessment Policy Statement Grades 10–12 notes, the skills of listening, speaking, reading and writing cannot be put into practice without a sound knowledge of language structure, as well as a wide functional vocabulary. To this end, while the Learner’s Book has a focused language section for each week (called Focus on Language), grammar and vocabulary teaching and learning are always contextualised and integrated with the other language skills. Thus, for example, speaking and listening are used to get learners to practise language structures and vocabulary that form the focus of the activities for a specific week. These structures and vocabulary are then reinforced by highlighting them in texts that learners must read. After these activities, the mechanics and meaning of the grammar is unpacked, and learners practise using the new language structures.

### The Further Education and Training Phase Plan for English First Additional Language (FAL)

In order to ensure learners are competent in their FAL by the end of Grade 12, the curriculum is organised according to the following skills, content and strategies.

Overview of language skills, content and strategies	
<p><b>Listening and Speaking</b></p> <p><b>Listening process</b></p> <ul style="list-style-type: none"> <li>• <b>Pre-listening:</b> strategies to prepare learners for listening e.g. activating background knowledge, predicting, dealing with key vocabulary, getting physically prepared</li> <li>• <b>During listening:</b> <ul style="list-style-type: none"> <li>• Listening for specific information (e.g. main idea)</li> <li>• Checking comprehension</li> <li>• Listening for critical analysis and evaluation</li> <li>• Listening for interaction</li> <li>• Making notes</li> </ul> </li> </ul>	<p><b>Reading and Viewing</b></p> <p><b>Reading and viewing process:</b></p> <ul style="list-style-type: none"> <li>• <b>Pre-reading:</b> strategies to prepare learners for reading e.g. activating background knowledge, predicting, skimming headings</li> <li>• <b>Reading:</b> close reading of text supported by teacher’s questions; development of strategies e.g. inferencing; focus on word choice, use of language, imagery, etc.</li> <li>• <b>Post-reading:</b> interpreting the text as a whole using strategies such as synthesising, summarising, comparing and contrasting, inferencing, evaluating, drawing conclusions, expressing opinions</li> </ul>

<ul style="list-style-type: none"> <li>• Listening for appreciation</li> <li>• Identifying and interpreting non-verbal clues</li> <li>• <b>Post-listening:</b> answering questions, reviewing notes, using information (e.g. to label a diagram), summarising, drawing inferences and conclusions, evaluating, responding critically</li> </ul> <p><b>Speaking</b></p> <ul style="list-style-type: none"> <li>• <b>Informal speaking</b> e.g. conversations, using the features and conventions of oral texts, such as turn-taking</li> <li>• <b>Formal speaking and presenting:</b> <ul style="list-style-type: none"> <li>• Planning, researching and organising ideas and information</li> <li>• Presenting: showing awareness of audience and context; using appropriate and accurate language structures and conventions; clear delivery, using appropriate verbal and non-verbal techniques</li> </ul> </li> </ul> <p><b>Oral text types/genre</b></p> <ul style="list-style-type: none"> <li>• <b>Informal:</b> discussion, conversation, dialogue, group work, unprepared reading aloud</li> <li>• <b>Formal:</b> prepared speech, unprepared speech, reading aloud, interview, panel discussion, debate, giving directions and instructions, introducing a speaker, offering a vote of thanks</li> </ul>	<p><b>Writing and Presenting</b></p> <p><b>Process writing strategies:</b></p> <ul style="list-style-type: none"> <li>• Selecting a text type/genre and topic</li> <li>• Planning / Pre-writing – analysing the structure and language features of the text type/genre</li> <li>• Drafting, revising, proof-reading, editing, presenting</li> </ul> <p><b>Written text types/genres:</b></p> <ul style="list-style-type: none"> <li>• <b>Essays, longer and shorter transactional texts (Cognitive academic and creative):</b> information report, procedures, explanations, persuasion/argumentative, discussion/ discursive, reflective, reviews (films or books), narrative, descriptive</li> <li>• <b>Longer and shorter transactional texts (Personal/ Interpersonal):</b> diary/journal, e-mail, personal letter, personal recount, invitation, obituary, dialogue, interview, speech</li> <li>• <b>Transactional texts (Business):</b> business letter, CV, form-filling, agenda, minutes, flyer, advertisement, e-mail</li> <li>• <b>Transactional texts (Informative):</b> newspaper article, magazine article, giving directions</li> </ul>
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#### Language structures and vocabulary

Language structures and vocabulary are taught in the context of the above skills and also as part of a systematic language development programme. This should include word choice, spelling, sentence construction, parts of speech, punctuation, paragraph writing, revision of grammatical structures taught in earlier grades, and the introduction of new grammatical structures. In language development, critical areas, such as verb tenses, concord (including syntax) and prepositions, should be paid special attention. In this regard, it is important to use learners' written work to identify common and recurring errors, and then to use these to develop customised remedial worksheets.

Special attention should also be given to vocabulary development, which includes:

- Synonyms, antonyms, paronyms, polysemes, homonyms, homophones, one word for a phrase
- Figures of speech (simile, metaphor, personification, oxymoron, metonymy, onomatopoeia, hyperbole, contrast, irony, sarcasm, anti-climax, symbol, euphemism, litotes, oxymoron, paradox, pun, understatement, synecdoche)
- Idiomatic expressions/idioms/proverbs
- Borrowed, inherited, new words (neologisms), and etymology (origin of words)
- Parts of words: Prefixes, roots, and suffixes.

Because meaning is embedded in language structures and vocabulary, language teaching (including vocabulary development) should be integrated with the language skills in terms of developing learners' critical language awareness skills. For example, through a close analysis of sentences, learners can identify logical connectors that enable them, for instance, to detect inferences. Or, through a thorough engagement with vocabulary, they are enabled, for example, to identify emotive and manipulative language, which can lead to uncovering bias, prejudice, stereotyping and writer's purpose.

To ensure that these language skills, content and strategies are covered in Grade 12, each teacher needs to draw up a Teaching Plan for Grade 12 based on this phase plan. *Study & Master English* provides such a plan (see page 10), and follows the requirements of the curriculum exactly. In this way, we hope to make the teacher's very busy life a little easier.

## The Teaching Plan for Grade 12

English as a First Additional Language is taught in two-week cycles of nine teaching and learning hours. In the Learner's Book and this Teacher's Guide, each cycle of two weeks' work covers the required FAL skills: Listening and speaking; Reading and viewing; Writing and presenting; and Language structures and conventions. In addition, each cycle – which is organised around a theme that will draw learners' attention – includes a Focus on Literature feature, which can be used to assist learners to develop their literary skills. These skills can then be applied when they study their literature networks.

The Learner's Book and this Teacher's Guide are organised according the Teaching Plan for Grade 12 in the National Curriculum and Assessment Policy Statement Grades 10–12.

## How *Study & Master English* covers the Curriculum and Policy Statement for FAL Grade 12

TERM 1: VALUES AND ATTITUDE					
Units and Weeks	Listening and speaking	Reading and viewing	Writing and presenting	Language structures and conventions	Pages
<b>Unit 1: Media texts</b> Week 1	Group discussion	Intensive reading strategies Summarising a text Newspaper texts 'Don't put it off until tomorrow', <i>Cape Argus</i>	Process writing Summary	Meta-language and jargon Meta-language related to newspapers	2–11
Week 2	Features of a literary text	Dramatic structure Close reading Features or elements of drama <i>Romeo and Juliet</i> , William Shakespeare	Process writing Letter to the press	Formal language structures Slang, colloquialisms and euphemisms	11–29
<b>Unit 2: The value of education</b> Week 3	Active listening: information report Conduct interview	Figurative language in poems 'An Elementary School Classroom in a Slum', Stephen Spender	Interview questions	Question forms	30–42
Week 4	Formal speech presentation	Character portrayal in short stories 'Manhood', John Wain	Information report	Passive voice and indirect speech	43–56
<b>Unit 3: Mentors</b> Week 5	Listening for comprehension (autobiographical extract)	Viewpoint, narrator, attitude and assumptions in texts <i>Dreams in a Time of War – A childhood memoir</i> , Ngũgĩ wa Thiong'o	Plan autobiographical narrative	Verb tenses	57–70
Week 6	Watch and discuss autobiographical film/documentary	Answering contextual questions <i>A Grain of Wheat</i> , Ngũgĩ wa Thiong'o	Process writing Write autobiographical narrative	Concord Grammar skills practice	71–78
<b>Unit 4: Where am I going?</b> Week 7	Formal group work Discussion related to setwork	Figurative language in literary texts Intensive reading 'The Luncheon', Somerset Maugham	Process writing Discursive essay	Meta-language of literary analysis Logical connectors Paragraph structure in discursive writing	79–92
Week 8	Discussion related to setwork	Visual text (map) related to setwork	Using information from visual text (map) to write directions Using visual text to create a mind-map	Prepositions	92–98

TERM 1: VALUES AND ATTITUDE					
Units and Weeks	Listening and speaking	Reading and viewing	Writing and presenting	Language structures and conventions	Pages
<b>Unit 5: My digital future</b>	Reading aloud 'Is social networking more dangerous to teens than 'stranger danger'?' <a href="http://socialtimes.com/">http://socialtimes.com/</a>	Multimodal texts: web pages	Process writing Email	Vocabulary development Meta-language related to multimodal and visual texts Jargon	99–113
Week 9					
Week 10	Introducing a speaker	Structure of poems 'The Cheetah', Charles Eglinton	Process writing Formal letter of request	Vocabulary development Dictionary practice	113–124
Formal Assessment Tasks in Term 1					
FAT 1	Listening comprehension: Nelson Mandela speech Unprepared speaking				125
FAT 2			Essay		126
FAT 3			Longer transactional text		127
FAT 4 Test 1		Comprehension 'Hippo on My Stoep', <a href="http://www.todaysnews.co.za">www.todaysnews.co.za</a> 'Missing children', <i>Club Card Magazine</i> (Clicks) Summary 'Caring for running shoes', <i>Real Magazine</i> Language structures and conventions			128–136

TERM 2: THE NEXT STEP					
Units and Weeks	Listening and speaking	Reading and viewing	Writing and presenting	Language structures and conventions	Pages
<b>Unit 6: Getting ready for the future</b>	Job interviews and taking notes	Intensive reading of advertisements	Letter formats and stock phrases of opening/closing Paragraph structure	Stock phrases Passive voice	138–152
Week 11					
Week 12	Watch/listen to news interview Discussion related to merits of interviewees	Character in a literary text 'The Secret Life of Walter Mitty', James Thurber	Process writing Covering letter and CV	Job-related vocabulary development Grammar skills practice	152–163
<b>Unit 7: Practice makes perfect</b> Week 13	Planning job interview role-play	Intensive reading of information text 'Nonverbal aspects of interviews', Shireen Abrahams Figurative language	Summary	Modal verbs in interviews	164–175
Week 14	Job interview role-play	Figurative language and imagery 'Auto Wreck', Karl Shapiro	Summary (using ads/flyers from extended reading project)	Vocabulary development	175–181
<b>Unit 8: Life in the movies</b>	Discussion related to films Planning a formal researched speech Role play: introducing a speaker and offering a vote of thanks	Film review 'Weaves an enthralling web', <a href="http://www.iol.co.za/tonight/movies">www.iol.co.za/tonight/movies</a>	Planning persuasive letter or paragraph Film review	Film-related terminology/vocabulary Vocabulary related to reading text Emotive writing Adverbs and adjectives	182–199
Week 15					
Week 16	Discussion: how extract from short story can be shot as a movie Presenting formal researched speech	Structure of a short story 'The Dube Train', Can Themba	Process writing Persuasive letter or paragraph	Vocabulary related to reading text Grammar skills practice	200–207
<b>Unit 9: One step closer</b> Week 17	Group and class discussion: examination preparation	Revising aspects of literary texts (Paper 2: Literature) <i>To Kill a Mockingbird</i> , Harper Lee	Revising process writing Revising types of texts in Paper 3 (Writing)	Vocabulary related to reading text	208–216

TERM 2: THE NEXT STEP					
Units and Weeks	Listening and speaking	Reading and viewing	Writing and presenting	Language structures and conventions	Pages
Week 18	Group and class discussion: studying for examinations	Structure of Paper 1 (Language in context) Requirements of Paper 3 (Writing)		Structure/requirements of Paper 1, Section C (Language structures and conventions)	216–236
Formal Assessment Tasks in Term 2					
FAT 5 & 6	Oral: 1 Prepared reading aloud; 2 Informal speaking in a group				237–238
FAT 7		Literature: Contextual questions <i>Romeo and Juliet</i> , Shakespeare			239–242
Weeks 19 & 20 FAT 8 Mid-year examinations	Paper 1: Language in context	Paper 2: Literature	Paper 3: Writing		242–258

TERM 3: NEARING THE MOMENT OF TRUTH					
Units and Weeks	Listening and speaking	Reading and viewing	Writing and presenting	Language structures and conventions	Pages
<b>Unit 10: It's your attitude that counts</b>  Week 21	Reading a drama aloud (focus: pronunciation) <i>The Man</i> , Jill Fletcher	Intensive reading of a drama Dialogue and speech in drama (focus: characterisation) Stage conventions <i>Sophiatown</i> , Junction Avenue Theatre Company	Plan an argument	Logical connectors and conjunctions Generalisations and stereotypes	260–282
Week 22	Effective speaking/reading (focus: pauses, pacing, tone and expression)	Intensive reading of a drama (focus: issues) Functions of stage directions <i>Nothing but the Truth</i> , John Kani	Process writing Argumentative essay	Grammar skills practice Vocabulary development	283–294
<b>Unit 11: The world is your oyster</b>  Week 23	Present extended reading experience	Intensive reading skills revision Character and characterisation <i>Lord of the Flies</i> , William Golding	Process writing Shorter transactional texts: diary entry, flyer, advertisement	Presenting projects (focus: format, content and delivery) Vocabulary related to reading text	295–311
Week 24	Share extended reading experience	Intensive reading of a poem Figurative language 'Mementos, 1', W.D. Snodgrass	Shorter transactional texts: Directions and instructions, poster	Vocabulary related to research projects Grammar skills practice	312–321
<b>Unit 12: Don't be deceived</b>  Week 25	Detecting bias in newscasts	Intensive reading of political text (focus: critical language awareness) 'Land won't be reclaimed through peaceful means says Lamola', <a href="http://www.sabc.co.za/news">www.sabc.co.za/news</a>	Process writing Formal letter	Pronouns and names (focus: connotative power) Derogatory terms	322–333
Week 26	Detecting bias in a newscast	Setting and plot in literary texts Intensive reading of a short story 'Relatives', Chris van Wyk	Process writing Biased account of a political event (narrative)	Sequencing in texts Vocabulary related to reading text	333–346
<b>Unit 13: Take a stand</b>  Week 27	Discuss issues related to setwork study	Intensive reading of a poem (focus: language features, theme) 'On his Blindness', John Milton	Essay types (focus: text structure, language features) Plan reflective essay	Formal style elements	347–355

TERM 3: NEARING THE MOMENT OF TRUTH					
Units and Weeks	Listening and speaking	Reading and viewing	Writing and presenting	Language structures and conventions	Pages
Week 28	Discuss issues related to setwork study	Intensive reading of a poem (focus: structure/sonnets) 'Death Be Not Proud', John Donne	Process writing Reflective essay	Vocabulary related to reading text Grammar skills practice	356–364
<b>Unit 14: Time to let it out</b>	Listening for appreciation and pleasure	Intensive reading of a poem (focus: literal and figurative language) 'Let Me Not to the Marriage of True Minds', William Shakespeare	Design/plan a poster or CD cover	Vocabulary related to reading text Style elements related to posters and CDs	365–377
Week 29					
Week 30	Listening for appreciation and pleasure	Intensive reading of a novel extract <i>A Grain of Wheat</i> , Ngũgĩ wa Thiong'o	Process method Complete the poster or CD cover	Vocabulary related to reading text	378–387
Formal Assessment Tasks in Term 3					
FAT 9			Shorter transactional texts		388
FAT 10 Trial examinations	Paper 1: Language in context	Paper 2: Literature	Paper 3: Writing		389–406

TERM 4: EXAM PREPARATION					
Units and Weeks	Listening and speaking	Reading and viewing	Writing and presenting	Language structures and conventions	Pages
<b>Unit 15: Make every minute count</b> Week 31	Discussion: examination preparation	Paper 1, Section A: Comprehension (focus: revise formal text study and intensive reading strategies)	Paper 3, Section A: Essay (focus: revise narrative and descriptive forms)	Paper 1, Section C: Language structures and conventions (focus: analysing a cartoon)	408–420
Week 32	Discussion: examination preparation Study timetable	Paper 1, Section A: Comprehension (examination revision/practice)	Paper 3, Section A: Essay (focus: revise argumentative/persuasive and discursive forms)	Vocabulary related to reading text Meta-language of exam questions	421–432
<b>Unit 16: The countdown!</b> Week 33	Discussion: examination preparation Study checklists	Paper 1, Section C: Summary Writing (examination revision/practice)	Paper 3, Section A: Essay (focus: revise reflective form)	Paper 1, Section C: Language and editing skills (examination revision/practice)	433–443
Week 34	Discussion: examination preparation Exam-writing tips	Paper 1, Sections A and B (examination practice)	Paper 3: Longer and shorter transactional texts (examination revision/practice)	Meta-language of exam papers Paper 1, Section C: Language and editing skills (examination practice)	443–457
<b>Weeks 35–40 External examinations</b>	Paper 1: Language in context	Paper 2: Literature	Paper 3: Writing	Paper 4: Oral	

### Daily Assessment

There are different methods of recording assessment results. The Formal Assessment Tasks that learners complete at the end of each term are dealt with in the Formal Assessment section of this file. This section deals with daily assessment in the classroom, in all its forms – baseline, continuous and informal assessment.

The recording method you choose for an assessment activity is closely linked to the assessment method you are using to evaluate the learners' performance. You will need to choose recording methods (and therefore assessment methods) that allow you to collect the kinds of evidence needed for the learners' portfolio requirements and overall continuous assessment requirements.

These are various different types of recording instruments, namely

- rating scales
- task lists or checklists
- rubrics.

**Rating scales:** These are marking systems where you link a rating or mark to a description of the learner's achievement. You assess the learner's level of achievement in terms of particular competences that he or she must demonstrate (these are the subject competence descriptions for each grade), and you assign a rating or mark to the learner to indicate how well he or she demonstrates each competence.

During the process of teaching and learning, your detailed assessment of the learner's competence is more important than the coded score you give for the competence level. The detailed assessment is your description of what the learner is doing well and what he or she needs to do to improve performance in that skill or knowledge area. This assessment may also include assessments made by the learner, a peer and a group. The score you give is only a summary of this detailed assessment, to be used for keeping records of the learner's work.

The National Curriculum and Assessment Policy Statement Grades 10–12 uses a seven-point scale of achievement. This scale is shown in the table below.

Rating Code	Description of Competence	Marks (%)
7	Outstanding	80–100
6	Meritorious	70–79
5	Substantial	60–69
4	Adequate	50–59
3	Moderate	40–49
2	Elementary	30–39
1	Not achieved	0–29

Scale of achievement for the National Curriculum and Assessment Policy Statement Grades 10–12

**Task lists or checklists:** These consist of separate statements describing how you expect the learners to perform in a particular task. The statements are the criteria the learners must meet to succeed. When you (or the peer/group assessors) observe that the learner has satisfied each statement on the list by doing what it describes, you tick off the statement. Checklists of this kind are very useful for peer and group assessment methods.

To work well, the statements on the list need to describe in clear, concrete terms what the expected performance actions are for the task. For example, if the task consists of writing a point-form summary, the checklist could include the following statements:

- uses a title/subject line and a colon
- writes three different valid points
- uses some type of bullet
- does not use finite verbs
- stays within the word limit.

**Rubrics:** These are a combination of rating codes and descriptions of standards. They specify what a learner must do, and at what level of competence, in order to be rated with a particular code. The rubric describes the range of acceptable performances in each band of the rating scale. Rubrics require teachers to know exactly what the learner must achieve, and at what level of competence, to meet the particular outcome being assessed.

You can use a rubric to make a holistic assessment showing learners' abilities in relation to achieving specific language skills. You can also use rubrics at a more specific level to assess how well learners are meeting one or a few aspects of a particular language skill.

To design a rubric, you need to decide the following:

- Which language skills are being targeted?
- Which aspects of the language skills are being targeted?
- What kind of evidence should be collected?
- What are the different parts of the performance that will be assessed?
- What different assessment instruments best suit each part of the task (such as the process and the product)?
- What knowledge should the learners demonstrate?
- What skills should learners apply or what actions should they take?
- What opportunities does the task provide for expressing personal opinions, values or attitudes, and which of these should be assessed and how?
- Should one rubric target all the language skills of the task, or does the task need several rubrics?
- How many rubrics are, in fact, needed for the task?

It is crucial that you share the rubric (or rubrics) with the learners before they do the task. The rubric clarifies both what the learners should do, and what they should be learning as they carry out the task. It becomes a powerful tool for self-assessment.

When the learners have completed the task and you are assessing their performance, you need to be sure that:

- the learner is only assessed once for each criterion within the rubric;
- you complete the comment column of the rubric for each criterion, for later moderation purposes;
- no criterion is removed from the rubric without explaining why this is being done. This is necessary for moderation purposes.

There is a selection of rubrics in the Extra Resources section of this file. You may photocopy and use these to assess the questions in this course. If you have a limited budget for photocopying at your school, then the simpler ones can be copied down off the board and into their workbooks by the learners.

### **Time allocation**

In order to cover the curriculum requirements, include the Formal Assessment Tasks in your time planning (see the Formal Assessment section of this file). The *Study & Master English* Teaching Plan makes provision for this Formal Assessment time.

The First Additional Language curriculum is based on a 40-week academic year with an allocation of 4.5 hours of teaching and learning time per week. Language is taught in two-week cycles of nine hours. Timetabling should

make provision for one double period per week, to allow for completion of extended activities such as writing. In a two-week cycle the following time allocation for the different language skills is suggested.

Skills	Time allocation per two-week cycle (Hours)	%
Listening and speaking	1	10
Reading and viewing: Comprehension and literature	4	45
Writing and presenting	3	35
Language structures and conventions (this is also integrated into the 4 skills)	1	10

The time allocation for normal teaching/learning in Grade 12 is 30 weeks. We have designed this course to cover the content of the curriculum in such a way that weeks 31–34 are dedicated to examination preparation and revision. From week 35 onwards, learners face their final examinations.

### Management of learners

The National Curriculum and Assessment Policy Statement demands that you make extensive use of group and pair work, which will require effective management of learners. Learners come from a variety of backgrounds, and have very individual learning styles. This can make group work challenging. In addition, many teachers in South Africa work in overcrowded classrooms, which makes learning difficult. By getting a class to work in groups, a teacher is able to overcome some of these problems. Smaller groups are easier to handle, and learners feel more positive about themselves when they get positive feedback from their peers during group work.

### Setting up effective group work

Certain learning tasks are better approached through a whole class session; others lend themselves to group work. For example, at the beginning of a session, it is a good idea to have a stimulating lesson with the whole class together. Once the learners are feeling enthusiastic, they can go off in small groups to carry out different tasks.

There are different ways of grouping learners. Teachers should try to use different ways of grouping learners for different questions or sets of activities.

Working in pairs and groups of three to six learners means that learners have a chance to express themselves more often than if they were part of a class of 40 or more. They learn to work in a team, helping each other freely where their knowledge or skill is strong and being helped where it is weak. Some learners might also be too shy to ask a question in front of a whole class but feel at ease asking a small group of friends.

### Different types of groups

- *Language groups:* If you have learners with different home languages, you can put the speakers of each language into their own language group. Same-language groups enable all the learners to develop their understanding of a new concept in their own language. On other occasions you can create mixed-language groups. Learners working in their second language or third language can be helped with translation, and have a greater chance to contribute than they would in a large class.

- *Ability groups:* There are times when it is useful to divide learners into groups according to how well they achieve in the Languages subject. The top achievers in the class can be grouped together, the average learners can form a group, and the less able learners can be grouped together. The learners should choose their own group names, and it is important that these names in no way indicate that any group is inferior or superior.
- *Remedial groups:* When you have finished assessing some aspects of the learners' work, you often find a few learners from different groups with the same problem. There may be a new concept they have not quite grasped, or a few learners may have been absent at the same time while you were dealing with new work. You can then group them together temporarily, while you help them sort out the problem.
- *Mixed-ability groups:* These work well when the groups all work on their own while the teacher circulates between them. It is also a good idea to vary the members of these groups so that learners have experience of working with different classmates. For instance, new groups can be formed each time a new unit is started.
- *Other kinds of groups:* Some other ways of varying the groups in a class are:
  - learners choose their own groups
  - you nominate members according to what team would work best for a particular task
  - you group capable workers with inefficient workers to speed them up
  - you group strong leaders with followers
  - you group similar personalities (e.g. all the quiet learners, to give them a chance to talk without being overwhelmed by the more assertive learners).

### **Teaching styles versus learning styles**

Teachers usually benefit enormously once they examine their teaching styles, and evaluate the impact of these styles on learners. This should be part of an ongoing skills development process.

Ask yourself, "How is my teaching approach compatible with the learning styles of the children in my classroom? Does it enhance, or stifle, their curiosity in the learning process?"

Here are some of the teaching styles that are recognised by educationalists:

- the task-oriented teacher (gives tasks, expects learners to get on with it)
- the co-operative planner (invites learners to be part of the planning)
- the learner-centered teacher (the well-being of learners is more important than the subject being taught)
- the subject-centered teacher (content counts – the teacher puts the content across and the learners are the recipients).

Each of these teaching styles is distinct, and none is right or wrong. The task is to match your style to the needs of your learners, in order to get results in the classroom. If you can identify your own style, it will help you to understand your practice.

Learners, too, have their own learning styles. Practical learners benefit from being given concrete, measurable tasks to perform. Girls often benefit more from a learner-centred approach. If you are working with groups in your class, you may want to adapt your style to the needs of particular groups. Faster learners can be given tasks to perform independently, while you work

in a more co-operative manner with learners who are struggling. Learners at all age levels differ from one another in their ability to carry out independent projects and activities. Some can handle long-term assignments, while others work independently only for short periods of time.

#### **Working with different teaching styles**

- Identify your own instructional approach and learning style.
- When you study your learners' learning styles, begin with a few learners, usually those who are having difficulties in the classroom.
- Work out how far you can move from your instructional strengths and preferences, while still being effective and feeling comfortable.
- Don't change too much at a time – build your classroom experiences in a flexible, steady manner, adding one strategy at a time.
- Try to use all modes of learning (visual, auditory, tactile, and kinesthetic) when teaching concepts and skills.

#### **Culture and learning styles**

Cultural upbringing plays a decisive role in determining a learner's style of learning, and differences in learning styles may develop because of a learner's early childhood experiences. Numerous research reports have attempted to identify learning-style preferences among learners from a variety of cultures, in an attempt to find out how to use these preferences to enhance learning.

Clearly, as a result of the diverse cultural backgrounds of learners in South Africa, this difference in learning styles must be part of the teacher's preparation process, in order to maximise children's potential in the classroom.

It is essential for principals, teachers, and related personnel to recognise the importance of understanding and respecting cultural diversity in all aspects of learners' experiences in the classroom and in school. There are essential variables to keep in mind when school personnel are working towards implementing cultural sensitivity to all learners. Included in the variables are:

- creating a positive perspective on parental and family involvement in the schooling process of the children;
- making an effort to understand a variety of cultures other than one's own, especially those that are represented in the school. Included in the areas that school personnel need to understand are language, learning styles, and means of communication;
- establishing concrete plans to connect learners' culture and the school learning process in a positive manner.

## TERM ONE

### VALUES AND ATTITUDES

The first term focuses on the idea of values and attitudes, and what these mean to the learners as they enter their final year at school. In this term, the learners will develop the following language skills.

#### **Listening and speaking**

- discussing the features, purpose and structure of texts
- listening for research and comprehension
- presenting a formal speech (oral report)
- formal group work discussions
- reading aloud
- introducing a speaker

#### **Reading and viewing**

- summarising
- intensive reading, including skimming and scanning
- features and styles in literary texts
- figurative language, structure and character in literary texts
- autobiographical narratives
- visual and multimodal texts

#### **Writing and presenting**

- process writing
- extending notes into summaries
- media, literary and electronic texts
- text structures and language features
- research questions and information reports
- autobiographical narratives
- narrative, reflective, descriptive, argumentative and discursive essays
- changing visual texts into written texts
- formal letters

#### **Language structures and conventions**

- formal structures
- euphemisms
- meta-language related to media texts and literary texts
- revision: passive voice, indirect speech, verb tenses, concord and prepositions
- question forms
- paragraph structure using logical connectors
- dictionary work and vocabulary development

## Media texts

In Weeks 1 and 2 learners look at features of media texts, summaries, literary texts (issues, features and style), process writing and formal language structures.

**Week 1****Extended reading project**

Later this term learners must present an extended reading project. Discuss the requirements with the class, pointing out that learners must scan a newspaper every day for the next two weeks to identify

- the main story
- the editorial comment
- the editorial page cartoon.

They should then summarise, in two or three sentences, what these are about and how they are linked. Explain to learners what format their presentation should take and how it will be assessed.

**Activity 1 Listening and speaking (LB p. 2)****Preparation**

Make sure you have enough pages from newspapers to give each learner a page (see Question 4 in the Learner's Book). Ensure that these pages are suitable for the activity, i.e. that they have articles that contain as many of the features outlined in the Focus on Reading and Viewing as possible.

It is important that Grade 12 learners get off to a good start this year by developing good work habits, pacing themselves, and developing a positive attitude that is focused on the future and the type of promise it can bring if they apply themselves now.

In this activity learners start by thinking about how much time is left before they write their final examinations. This leads to a discussion on the features of a newspaper article that uses procrastination as its content. In this way, learners will not only discuss an important issue as they start the last phase of their long journey that began in Grade 1, but will also engage with an important part of the English Language Curriculum that has practical application beyond school: the world of newspapers and its meta-language.

Introduce the activity by asking learners how it feels to be in their final year at school. Use their responses to get them to talk about how they plan to use their time this year. Then let them complete Question 1. Remind them of group work rules and conversation conventions before they start Question 1. Tell learners that you will be observing their group work discussions throughout the year to assess their ability to work in groups. (See the section

on pages 5–6, drawn from the CAPS, under ‘Teacher’s resource: Listening and speaking’.) Take feedback and, if possible, use their responses to work towards the idea of procrastination. Write the word in capital letters on the chalkboard and then direct learners’ attention to Question 2a, reminding them of work that they did on newspapers in Grades 10 and 11. Take feedback on this section, using learners’ input to develop a mind-map on the chalkboard that displays the different sections and subsections in a typical daily newspaper.

Before learners start Question 2b, briefly revise intensive reading with the class. They will do many activities this year that aim to develop their intensive reading skills because this approach to reading and analysing texts is vital in order to identify meaning at all levels in texts. (See the section in Activity 2 (on page 9), drawn from the CAPS, under ‘Teacher’s resource: Phases or stages in intensive reading’.) Learners then scan the newspaper article in the Learner’s Book (‘Don’t put it off until tomorrow’) to identify the features of a newspaper article.

Because the methodology underpinning this activity (and many activities in the Learner’s Book) is geared towards deductive thinking and discovery-driven learning, use learners’ feedback to guide them towards the correct answers. Sometimes this can be achieved by using leading questions that incrementally move learners’ thinking in the direction of the required answers. On other occasions, such as in this activity, it requires learners to engage with a theoretical section (e.g. as presented in the ‘Focus on ...’ features) to discover the correct terminology for aspects they have identified in discussions. For example, in their scanning of the newspaper article and their discussion of its features, they may have identified specific features, such as the by-line or the credits, but may have called these something else, such as the writer’s name and the acknowledgements. The point is always to use learners’ feedback and – either through further discussions and leading questions or through their engagement with theory – use it to assist learners to discover answers and/or formalise and solidify concepts.

**Note**

Remind learners to continue their personal dictionaries. They should record at least 10 new words each week. Next to each word, they should write down its meaning, and underneath they should write a sentence that includes the word.

Once learners have completed Question 2b, take feedback. You should list learners’ answers in a two-column table, filling in the second column during the feedback session after learners have completed Question 3 (reading and discussing the Focus in Reading and Viewing). Here is an example of a table you can use.

Learners’ answers	Correct terminology

Read through the requirements of Question 4 with the class, ensuring learners understand the method they must follow in completing this question. Then hand out the newspaper pages. Learners should work individually to complete this part of the activity, but pair work is acceptable if you think it will benefit specific learners.

Once learners have completed Question 4, they report back to their groups, comparing and discussing their answers. When they have done this, you can take general feedback from the class in order to ascertain their overall understanding of features in newspaper articles.

### Formative assessment

Observe the learners' group discussions to assess their ability to work in groups, using group work rules and conversation conventions. Also use their discussions and feedback to note the extent to which they are fluent in English (including pronunciation and syntax).

Learners' feedback should also be used to assess the extent to which they are able to

- use scanning to identify specific aspects in texts
- use deductive thinking and logical reasoning to arrive at answers
- link terminology (related to newspaper article features) with the features in a newspaper article
- explain the meaning of terminology (related to newspaper article features) and use it meaningfully.

### Suggested answers

There are no model answers for this activity because learners' answers will depend largely on the features in the articles on the newspaper pages that you provide them. Here are the terms that they should draw on and use in their answers.

- *Box-out* A small part of the page, shaded in a different colour.
- *By-line* The name of the reporter, which may be included at the beginning of the feature, rather than at the end, or not at all.
- *Caption* Typed text under photographs explaining the image.
- *Credits* The author of a feature may be given credit in the form of a by-line. Photographs may include the name of the person who took them or the agency that supplied them alongside. Articles may indicate the agency that supplied the story. (This usually appears at the end of the article.)
- *Cross-head* The subheading that appears in the body of the text and is centred above the column of text. If it is to one side, then it is called a side-head.
- *Exclusive* This means that only that newspaper can cover the story. Sometimes newspapers pay people for their story. In this way, the newspaper 'buys' the story so it cannot be used by another newspaper.
- *Face* The style of the type (it is sometimes called the typeface. This refers to the specific font that is used, how big it is – known as the point size – and whether it is **bold**, **bold italics**, *italics*, UPPER CASE, lower case, or roman (ordinary).
- *Feature* A feature is usually not a 'news' item (current affairs), but a story with a human-interest angle. Often a feature is presented as a spread. (The article in this activity is an example of a feature.)
- *Headline* This is the main statement, usually in the largest and boldest font, describing the main story. A banner headline goes across the full width of the page.
- *Kicker* This is a story designed to stand out from the rest of the page by the use of a different font (typeface) and layout.
- *Lead* The first sentence (or sentences) of a story.
- *Lead story* The main story on the front page, usually a splash.
- *Lure* A word or phrase that directs the reader to look inside the paper at a particular story.
- *Masthead* This is the title block or logo that identifies the newspaper at the top of the front page. Sometimes an emblem or a motto is also placed within the masthead. The masthead is often set into a block of black or red print or boxed with a border.

- *Menu* The list of contents that are inside the paper.
- *Pugs* These are at the top left- and right-hand corners of the paper and are known as the ‘ears’ of the page. The price of the paper, the logo or a promotion is positioned there. They are well placed to catch the reader’s eye.
- *Secondary lead* This is usually only a picture and headline. It gives a preview of a story that is inside the paper.
- *Sidebar* When a main feature has an additional box or tinted panel along side of it.
- *Splash* This is the main story on the front page of the paper. The largest headline will accompany this, along with a photograph.
- *Spread* A story that covers two pages that are next to each other.
- *Standfirst* This is an introductory paragraph before the start of the feature. It often appears in a different font (typeface), such as bold.
- *Strapline* This is an introductory headline below the headline.
- *Tag* A word or phrase that is used to engage the reader’s interest in a story by categorising it: Exclusive, Sensational.

### Extension work

Learners can be given other text types (e.g. magazine articles, brochures, Internet texts, and so on) and asked to research and identify the textual features in these.

### Remediation

This activity deals with concrete features in specific types of quite accessible texts, namely newspapers. Learners should therefore not have any problems with this activity. However, if there are learners in your class who find it difficult to deal with large amounts of factual information, provide them with shorter texts that contain fewer features (e.g. the most essential and basic ones, such as headlines and by-lines). Once they can identify these and explain their function, you can provide texts that contain an increasing number of features. In this way, you can help learners lay a foundation for knowledge on which they can build.

## Teacher’s resource: Listening and speaking

In group work and conversations, both listening and speaking are important. Listening is used to obtain and comprehend information so that a response can be formulated. It is also used to signal attention, interest and comprehension. Speaking is used to initiate verbal interactions, communicate responses, provide instructions and show comprehension.

### Listening

During listening, learners pay attention for various purposes. Some of these are outlined below.

#### 1 Listen for specific information.

- Search for meaning – identify main and supporting ideas.
- Constantly check understanding of message by making connections, making and confirming predictions, making inferences, evaluating and reflecting.

- Make meaningful notes: outline, map, categorise, summarise, paraphrase, retell, explain what has been said.
- Be aware of speaker/presenters’ body language and other visual cues.

#### 2 Listen for critical analysis and evaluation.

- Distinguish between facts and opinions.
- Interpret and evaluate the tone of the message.
- Identify and interpret any emotive and manipulative language used.
- Respond critically to the text.

#### 3 Listen for interaction.

- Use turn-taking conventions in conversations or group work.
- Ask questions to sustain communication.

- Respond to language, gestures, eye contact and body language.
- Signal interest and attention appropriately through expression and posture, etc.
- Use the appropriate conventions to be polite and show respect for others.
- Fill in gaps and encourage the speaker.
- Clarify meaning where necessary.
- Give and justify opinion; negotiate a position.
- Share ideas and experiences.
- Ask and respond to questions to sustain communication.
- Promote the aims of the group work by taking on leadership and other roles.
- Respond to language, gestures, eye contact and body language.
- Signal interest and attention appropriately through expression, posture and gesture.

### Informal speaking and group work

During informal speaking (conversations, class discussions, feedback, etc.) and informal group work discussions, learners should display, use and develop the following skills:

- Initiate and sustain conversations.
- Use turn-taking conventions.

*(Adapted from the FET FAL CAPS, 2012)*

## » » Activity 2 Reading and viewing (LB p. 7)

### Preparation

Remind learners to keep working on their extended reading projects and to maintain their personal dictionaries.

It may be useful to give learners extra skimming and scanning practice, especially those learners who find these skills difficult. Ensure that you find suitable texts for this purpose. Depending on the level of the learners who need extra practice, these texts should range in complexity and length (from about 100 words up to 250 words) so that learners can work with easier, shorter texts first, to build up their skills and develop their confidence.

If you plan to provide learners with additional summary-writing practice, find suitable texts (about 250 words long) that they can use.

Summarising often presents learners with problems for a number of reasons:

- an inability to identify the overall, underlying main idea in a text
- difficulty in distinguishing main ideas in paragraphs from supporting ideas and illustrations (examples)
- not being able to paraphrase (rewrite texts in their own words)
- an inadequate vocabulary that makes it difficult to find a single word to replace many (e.g. 'a lot of' can be replaced by 'many' or 'numerous')
- not understanding the 'angle' of the summary requirements (e.g. which aspect of a text must be summarised).

It is therefore important that learners concentrate on developing their intensive reading skills because these will enable them to engage with texts at different levels, which will allow them to gain a sufficiently detailed grasp of a text in order to summarise it.

Introduce the activity by asking learners what the difference is between the three phases of intensive reading: pre-reading, close reading and post-reading. (See the 'Teacher's resource: Phases or stages in intensive reading' on page 9.) Learners can then work in pairs to complete Question 1. Take feedback before they move on to Question 2, making sure that they can explain the difference between skimming and scanning. If necessary, remind learners that

- you *skim* a text to find out what it is generally about by letting your eyes move over a text quickly, looking for clues to meaning
- you *scan* a text to find specific information in it. It also involves moving your eyes quickly over a text, but ignoring information that is not relevant to what you are looking for.

Take feedback after learners have completed Question 2 to make sure they understand the seven steps they should follow when writing a summary.

These are:

- **Step 1:** Studying the article to identify features like subheadings and captions
- **Step 2:** Identifying the central or main idea of the article or text
- **Step 3:** Identifying the supporting ideas
- **Step 4:** Writing a first draft from the notes
- **Step 5:** Referring back to the original to check that the summary reflects the writer's ideas
- **Step 6:** Editing
- **Step 7:** Writing and proofreading a final draft.

Discuss with the class the importance of being able to identify the central idea (the underlying main idea – what the text is about) as well as the main and supporting ideas in the text (including in each section or paragraph, depending on how the text is structured). Learners can then continue to work in pairs to complete Question 3, which involves three key phases in summary writing. You could take oral feedback after each phase to ensure learners are on the right track, or you could use this question (Question 3) as a baseline assessment task to get a sense of learners' current vocabulary level and to assess their current summarising skills.

Whichever approach you use, spend some time discussing the issue of procrastination, since this is something many of us fall prey to when faced with important (but sometimes rather 'unpleasant') tasks. With the Grade 12 teaching and learning year being so short, it is vital that learners use their time optimally. It is important that they know how to deal with procrastination, should it arise.

### **Baseline assessment**

Use learners' answers to Question 3a to assess their current vocabulary level. This will help you to identify learners who need additional vocabulary development tasks and assist you in planning future reading and viewing lessons. Use learners' answers to Question 3b and 3c to assess their current summarising skills in terms of being able to identify main and supporting ideas. Since these are quite explicit in the text learners must work with, this insight will also help you to identify those who need additional support and assist you in planning future summary-writing activities.

### **Suggested answers**

You can use the suggested answers to assess learners' work. Note that variations in answers are acceptable as long as they are within the required parameters. For example, the wording of definitions can differ from those provided, as long as the definition is correct.

- 3 a i put it off – delay in doing something; keep on postponing the doing of something (Note that it may be a good idea here to

- touch on the difference between literal and figurative language, since 'put it off' regarded literally has a very different meaning from when it is used figuratively, as a phrasal verb.)
- ii plagued by – when something gives you a lot of problems (Once again, it may be useful to point out that this expression is used figuratively.)
  - iii deadline – the time by when a task must be completed
  - iv delegate (as a verb) – to give others the responsibility of completing a task or aspects of a task, instead of always doing everything oneself (It would be useful here and in the next answer to touch on how many words in English can have different grammatical functions or be used as different parts of speech. Stress that it is for this reason that it is always important to understand how a word is being used in a specific context.)
  - v schedule (as a verb) – to plan tasks or parts of task on a timetable so that they get done in a specific order at specific predetermined times
- b Without good time management it is difficult to get tasks completed on time. / Strategies on how to cope with procrastination. / Procrastination can prevent you from completing tasks on time, so it is important to have time management strategies. (Any acceptable, logical articulation of what the main idea is of the text.)
- c The ideas should be expressed in learners' own words as far as possible.
- Put yourself on record.
  - Always do the most important task first (prioritise).
  - Start now.
  - Set up a reward system for tasks or aspects of tasks completed.
  - Use technology to streamline tasks.
  - Schedule leisure time.
  - Avoid time-wasting activities.
  - Use your own natural rhythms to choose optimal times to tackle important tasks.

### Extension work

Learners who enjoy a challenge can be asked to identify the overall main idea (what the text is about) in a range of different texts, such as newspaper and magazine articles. They could also extract and mind-map the main and supporting ideas in each paragraph in these texts.

### Remediation

If you note that overall your learners have an inadequate vocabulary, you should always set them between five and 10 extra words to learn for the next reading and viewing lesson. You should then 'test' their knowledge of these words at the start of the next lesson.

Provide learners who found this activity difficult with simpler, shorter texts to summarise. It is a good idea to start off with a single paragraph (about 50 words long) that has a clear overall, underlying main idea (what the text is about) as well as a main idea in a topic sentence and supporting ideas that learners can identify quite easily. This will help build their confidence and illustrate clearly the principle or method involved. They can then apply this to increasingly difficult texts until they have reached an acceptable level.

## Teacher's resource: Phases or stages in intensive reading

Many readers balk at the idea of using a three-pronged approach to reading because they consider this a waste of time. As you work through the reading activities in the Learner's Book, you need to help learners see that this is not the case and that using this intensive reading approach is beneficial because it enables them to become familiar with different levels of a text. Below are outlined three phases or stages in the intensive reading approach, adapted slightly from the FET FAL CAPS.

### Pre-reading

Pre-reading tasks introduce learners to texts. They activate associations and previous knowledge.

Pre-reading tasks include the following:

- Skimming and scanning text features: titles, headings, subheadings, captions, visual elements and graphic information, e.g. fonts and numbering, layout, icons, illustrations, graphs, charts, diagrams, maps, pull-down menus (on websites and computer programs), key word searches, etc.
- Skimming and scanning parts of a book, e.g. title page, table of contents, chapters, glossary, index, appendix, footnotes, etc.
- Predicting, using the information gained from skimming and scanning
- Dealing with any key vocabulary that may be unfamiliar to the learners. Here you need to encourage learners to use the contextual method of decoding vocabulary meaning. Also stress the importance of reading widely and maintaining the personal dictionaries.

### Close reading

Close reading involves making meaning of the text and paying close attention to its language features. This involves undertaking tasks and strategies such as the following:

- Working out the meaning of unfamiliar words and images by using word attack skills and contextual clues
- Using comprehension strategies: making connections, monitoring comprehension, adjusting reading speed to text difficulty, re-reading where necessary, looking forward in the text for information that might help, asking and answering questions (from lower to higher order), visualising, inferring, reading for main ideas, attending to word choice and language structures, recognising the text type by its structure and language features
- Making notes or summarising main and supporting ideas.

### Post-reading

Although not always a requisite part of the intensive reading approach, post-reading enables the learners to view and respond to the text as a whole. They can do this by undertaking the following:

- Answering questions on the text from lower order to higher order
- Comparing and contrasting; synthesising
- Evaluating, drawing conclusions and expressing own opinion
- Reproducing the genre in writing of their own (where appropriate).

*(Adapted from the FET FAL CAPS, 2012)*

## › Activity 3 Writing and presenting (LB p. 8)

### Preparation

If you have a single period available for this activity, ensure that you keep 30 minutes free for the summary-writing task, since learners should write their summaries within a time limit so that you can baseline-assess their ability to work under pressure.

In the previous two activities, learners have done plenty of preparatory work for the summary they must write in this activity. In introducing the activity, make learners aware of this preparatory work so that they can grasp the integrated nature of dealing with language. Too often learners regard reading, writing, speaking, listening, vocabulary work and grammar as discrete, separate components. This type of thinking or attitude makes it difficult for them to approach activities, tasks and examinations in an

integrated manner in which they bring together their knowledge and skills in the various language components to interrogate and answer questions. Being made aware of how the various components of language can and do work together can help to make learners more conscious of how they can draw on these components to answer questions.

Another issue you should raise before learners undertake this activity is the process method of writing texts. As with intensive reading, many learners think that process writing, with its various steps or stages, is a waste of time. Instead they plunge straight into writing and do no checking or editing afterwards. Inevitably, this results in a muddled piece of writing that contains numerous errors. Outline the stages of process writing here, using learners' feedback to clarify briefly what each stage involves and its function in the production of a coherent text. (You can deal with process writing in greater detail later on in Term 1.)

### **Baseline assessment**

Use the learners' written summaries to assess their ability to write within a time limit a summary that

- contains the main ideas from a text
- includes only relevant supporting ideas/information from a text
- uses their own words as far as possible
- is grammatically coherent
- is within the word limit.

### **Suggested answers**

Here is a suggested summary. Remember that learners' summaries may differ in wording. This is acceptable as long as their summaries make sense and the words they have chosen are appropriate.

People need time management skills to stop procrastination from preventing them from getting things done. These skills are setting and announcing deadlines, prioritising tasks, starting an important task immediately, providing yourself rewards for work achieved, using technology productively, scheduling free time, avoiding time-wasting tasks and people, and working at times that are optimal for you. (55 words)

### **Extension work**

Learners who enjoy a challenge can be asked to summarise a range of different texts, such as newspaper and magazine articles. You could also provide learners with suitable texts they can summarise.

### **Remediation**

This activity should have clearly indicated which learners are in need of remediation in terms of summary writing. You need to carefully analyse their answers to note in which areas they need specific assistance. For example, you may find that certain learners struggle with vocabulary, while others find signals (discourse markers) difficult. There may be yet others who struggle with identifying main ideas. All these aspects will impact negatively on their ability to write coherent and precise summaries.

Form focus groups with learners who are struggling with similar aspects of summary writing. Devise customised remediation programmes for each group so that they can develop the skills (and confidence) required to succeed in examinations at the end of the year.

Here is an example of a worksheet that you use to help learners struggling with vocabulary.

**Note**

Remind learners to maintain their personal dictionaries that they started in Grade 10. Make the point that a wide vocabulary can benefit them immensely in their written and spoken work.

**Vocabulary worksheet**

Use your dictionary to complete the following table. The words come from the article 'Don't put it off until tomorrow'. The first one has been done as an example for you.

Word	Part of speech	Meaning	Sentence
fizz	verb	make a hissing or spluttering sound that produces bubbles	When I shook the bottle of Coke, the liquid fizzed and spurted out.
instantly			
specific			
publicly			
quiet			
chores			
repeating			
reward			
inventions			
avoid			
productive			

» » **Activity 4 Language (LB p. 8)**

**Note**

During the first term, you should note common and recurring language errors that your learners make in their written texts. List these and devise remedial tasks based on them that you can give to learners whenever you have a Language lesson or when you are doing grammar revision, such as in Activity 28.

**Preparation**

Make sure you have some front pages of newspapers – enough for each pair in the class. If you have Internet access, do a website search for sites with information about newspapers and newspaper jargon. Use these sites to provide learners with additional newspaper-related meta-language, if required. However, do not overload them with meta-language, especially obscure terms that are seldom used.

If you require learners to present their extended reading projects in the next Listening and speaking activity (Week 2, Activity 5), inform them and ensure they know what is required. Provide any worksheets they may need.

This is a vocabulary development activity. Learners focus on developing two types of vocabulary: i) everyday vocabulary, although of a higher order, which they can use in the written and oral texts; and ii) the meta-language of newspapers.

Introduce the activity by asking learners why they think having a wide range of vocabulary is important, getting them to talk about the difference between employing good, strong vocabulary that they know how to use and using jawbreakers for the sake of showing off. Stress that while it is important to use mature vocabulary because it shows readers, listeners and – most importantly at this stage – examiners that they have a mature grasp of English, phony use of language can have a negative impact. Make sure that learners understand the importance of this. Examiners are quick to pick up inauthentic language that has been used just to show off.

Let learners work in pairs to discuss Question 1. Take feedback, and then raise the area of meta-language (also sometimes called 'jargon'). Let learners

discuss Question 2 and then work in pairs to read and discuss the Focus on Language (Question 3). When taking feedback, find out what they know about meta-language, who uses it and why it is used. Discuss the benefits of meta-language (primarily having a shared discourse that enables discussions on specialised topics) and its potential drawbacks (primarily excluding people from a conversation because they do not understand the meta-language or using meta-language to exercise power over others).

Learners can then work in pairs to complete Question 4 and Question 5. Since these questions deal with different categories of vocabulary, you may find it preferable to take feedback after Question 4, and then set Question 5 for homework, which should then be assessed in the next Language lesson.

### Formative assessment

Use your interaction with learners, as well as their feedback and written answers, to assess the extent to which they are able to

- identify meta-language, explain its function and use it (in a newspaper context)
- identify the parts of speech of selected vocabulary, define the vocabulary and use it in meaningful sentences.

### Suggested answers

Use the suggested answers below to assess learners' work informally, noting that their answers may vary from those provided, due to differences in wording. Ensure that their parts of speech, definitions and sentences are correct.

- 4 a by-line – a line in a newspaper naming the writer of an article  
 b copy (as a noun) – material/text/content for a newspaper or magazine article  
 c caption – a brief explanation describing what a visual text in a newspaper is about  
 d gutter – the blank space between facing pages of a newspaper or book  
 e kicker – a story designed to stand out from the rest of the page by the use of a different font (typeface) and layout

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Word/expression	Part of speech	Meaning
a deadlines	noun	the time by which a task must be complete and delivered
b never-ending chores	adjective/noun	small boring jobs that you must do every day, such as washing dishes
c distracted	adjective (can also be used as a verb)	not able to concentrate because you are thinking about other things
d procrastination	noun	ongoing delay in starting a task
e urgent	adjective	important and needing immediate attention
f inspire	verb	fill or be filled with a strong feeling of wanting to do something creative
g designated times	adjective/noun	special times that have been set aside or stipulated for certain things to be done
h time-sapper	noun	something that uses up a lot of time, usually in a non-productive way
i devise	verb	create; invent; come up with
j bogged down	adjective (sometimes used as part of a verb as in 'get bogged down')	stuck on part of a task and unable to move forward or complete it

Note that learners' sentences must be assessed individually on their own merit.

## Extension work

There are many extension work possibilities for vocabulary development. For meta-language, you can ask learners to research the meta-language of different disciplines, such as law, motor mechanics, computers or medicine. For everyday vocabulary development, they can be given good, interesting words and asked to find synonyms and antonyms for them, and their parts of speech, and then to use them in sentences.

## Remediation

Vocabulary is a vital cornerstone of ability in a language, so if you have identified learners who have an inadequate vocabulary, you need to devise remedial work for them that will help them to develop their vocabulary. This could be in the form of worksheets (e.g. choosing the best words from those provided to complete sentences, or matching tasks where words and their definitions must be matched), dictionary work (e.g. learners are given short dictionary sections to study in order to learn the meaning and grammatical functions of words) or lists of words to use in sentences of their own. It is important that these remediation activities are focused on learners' specific needs in terms of level and area in which they need support. Level should be increased as they gain confidence.

## Week 2

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### Activity 5 Listening and speaking (LB p. 11)

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Remind learners about their extended reading project. Check on their progress and provide guidance as necessary. Set a date for presenting this project and go over how it will be assessed again, if necessary.

#### Preparation

Because this activity is based on an extended reading text, you should get learners to read the extract for homework so that they are already familiar with it for this activity and Activity 6.

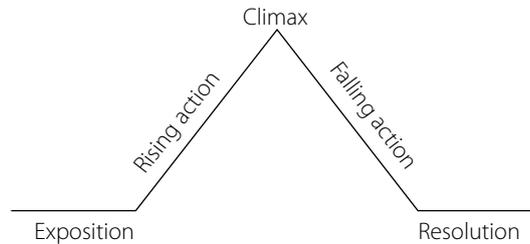
In this activity, learners will prepare to tackle an extract from *Romeo and Juliet* by William Shakespeare by discussing features in the extract to determine their purpose and how they help to structure the text.



Some texts in the Learner's Book are longer than usual; this is to give learners practice at extended reading – see page 32 of CAPS.

Introduce the activity by asking learners what they remember about the dramatic structure of plays – the different parts or sections into which you can divide a play as it builds towards its climax and resolution. List their feedback on the chalkboard (key terms related to play structure only) and then let them complete Question 1. Observe their discussions (they should spend only five minutes on this question). They can then read and discuss the Focus on Literature. Take feedback, using learners' input to complete the list of parts or sections that make up dramatic structure, namely:

- exposition
- point of attack
- rising action
- climax
- resolution.



Use these points to draw Freytag's pyramid on the chalkboard, ensuring that learners can explain the purpose and function of each section or part. It would be a good idea to get learners to relate these to other networks they are studying, asking them which part of a particular short story (one that they recently studied) forms the climax, for example.

How you approach the rest of this activity depends on whether or not your class has already studied *Romeo and Juliet*. If they have, you can work through Question 3 quickly and then complete Question 4 as a whole class oral exercise, since learners should be familiar with the balcony scene (Act 2, Scene 2).

If your class has not studied this play, then you will need to provide some background information on Shakespeare and his time (you can extend Activity 5 to include some research on Shakespeare, given as homework). You will also need to provide learners with a synopsis of the plot of *Romeo and Juliet* before they do Question 4b. Alternatively, you may wish to postpone Question 4b, as well as Activity 6, until learners have read the play and spent some time studying it. Whichever approach you adopt, make sure that learners can name and explain the parts or sections that make up dramatic structure. Also make sure, by working through Question 4a, that they are able to identify dramatic elements, such as figurative language, and explain their effect.

### Formative assessment

Assessment of this activity will depend on how you approached it. In any event, make sure that learners are able to

- identify the different parts or sections that comprise dramatic structure
- explain the purpose and function of the parts or sections that comprise dramatic structure
- draw and label Freytag's pyramid
- relate the parts or sections of Freytag's pyramid to other networks they have studied.

### Suggested answers

- 4 a Learners could provide quite ranging answers, including elements such as character (who they are, which aspects of character are shown); genre (type of literary piece); conventions and design (Elizabethan, with a set that allows for the balcony scene and lighting that shifts focus onto different characters); dialogue (including reference to Shakespearian language and use of figures of speech). In terms of figurative usage, they could make reference to metaphors (e.g. 'Juliet is the Sun'); personification (e.g. 'envious Moon / Who is already sick and pale with grief'); similes (e.g. 'As daylight doth a lamp, her eyes ... not night'); assonance ('See how she leans her cheek upon her hand'); alliteration (e.g. '... her maid art far more fair

than she', 'As daylight doth a lamp') and hyperbole (e.g. 'A thousand times good-night').

- b Although an analysis of dramatic structure should be applied to the play as a whole, it is possible to analyse the extract to identify the different parts or sections that make up its dramatic structure. Here is an example:
- exposition – lines 1 to 39: summarises the background to the present situation
  - point of attack – lines 40 to 51: captures and describes the central conflict in the drama
  - rising action – lines 52 to 154: provides the interaction between Romeo and Juliet that results in their decision to elope
  - climax – lines 155 to 186: expresses their plans to elope
  - resolution – lines 187 to 201: resolves the action in this extract as Romeo and Juliet say their farewells and exit the stage.



Some texts in the Learner's Book are longer than usual; this is to give learners practice at extended reading – see page 32 of CAPS.



## Activity 6 Reading and viewing: Literary text 1 (LB p. 19)

### Preparation

If time allows, try to organise a viewing of the 1996 film *Romeo and Juliet* with Claire Danes and Leonardo DiCaprio, directed by Baz Luhrmann.

Introduce this activity with two issues in mind: a revision of the intensive reading approach and a revision of drama (including aspects such as motif, theme, plot and structure). Use the preamble to the activity to introduce the importance of revision, getting learners to talk about aspects (features or elements) of drama, such as style, motifs and theme. Touch on how a close (intensive) reading of a play (or any piece of literature) is necessary in order to identify and explain features or elements of drama. Tell learners that in the second half of this activity they will revise and use intensive reading skills to analyse the extract from *Romeo and Juliet*. Learners can then work in pairs to complete Question 1. You can either take feedback after Question 1 or let learners move straight on to reading and discussing the Focus on Literature (Question 2), and then take feedback. What is important is that learners are able to name (identify) and describe the different features of drama, and explain their purpose and function in a play (as text and as performance).

Before learners start Questions 4 and 5, revise intensive reading skills with the class. (Refer to the 'Teacher's resource: Intensive reading' on pages 19–20.) Also make sure that you emphasise the importance of identifying key words in questions and understanding their requirements (i.e. what they are asking the learner to do or what kind of information/answer to provide). Here's an example.

Term	Explanation
Account for	Explain why
Comment on	Give an opinion based on the facts in order to explain
Compare	Point out BOTH the similarities and differences
Contrast	Point out the differences
Describe	Say what happens
Discuss	Give the facts and evaluate or comment on them
Evaluate	Assess the information in order to reach a conclusion

Term	Explanation
Explain	Give the reason for the meaning of
Give an account of	Tell the story of
Give the context of	Say who is speaking to whom, when, where, why and what the results are
Illustrate	Give examples by referring to actions or words
Motivate	Give reasons for
Relate	Tell the story of what happens
Summarise	Give only the main points
Tabulate	Make a table or list
List	Do not use full sentences. Just write down the words names, etc.
Mention	Write down
Name	Give the names of
State	Write down
Complete	Fill in the missing words or spaces
Distinguish	Write down the differences between

Depending on the level of your class, you could take broad feedback after Question 4 to ensure that learners have an understanding of the plot (action) in the extract. You could also ask them if there are particular sections in the extract they found difficult to understand. It is important that you do not provide direct answers to questions related to meaning. Instead, you should use a deductive approach to get learners to ‘discover’ the meaning for themselves.

Question 5 is quite complex, so – again depending on the level of your class – you can use different approaches. For example, you could work through the first few questions with the whole class in order to model how these types of questions should be analysed and answered. Learners can then complete the question. Alternatively, you could take feedback after each question to make sure that learners do not stray off the required path. Another approach could be to form groups with learners who find Shakespeare difficult, either working with these groups yourself, or getting a learner who has grasped Shakespearian language to act as a peer tutor. If the whole class is quite able to handle Shakespearian language, you could set this activity as individual work or homework.

Note that you should draw specific attention to Question 5k, getting learners to outline the approach to summarising and making sure they understand that when they summarise a plot, they must mention only key moments/ actions. They must not paraphrase the whole extract.

### **Formative assessment**

Use learners’ oral and written answers to assess whether or not they are able to

- identify and explain a range of dramatic features (elements)
- use intensive reading skills (skimming, scanning, understanding information structures, etc.) to answer questions on a Shakespearian text.

### **Suggested answers**

- 5 Note that learners’ answers may vary from those suggested below (in wording) but they must express the same content/ ideas/ information.

- a She is overwhelmed with love for Romeo, but she is also sad and feels there is no hope for their love.
  - i 'Ay me' (or any other suitable quotation)
  - ii She knows that there is no future for her and Romeo because their families hate each other.
- b 'Juliet is the Sun'. 'Bright angel'.
- c She regrets the fact that a family name can stand in the way of their happiness and she wishes that Romeo could have had another surname.
- d She fears for Romeo's life – that he might be seen and arrested.
- e 'Love's light wings'. 'Night's cloak'.
- f He says that he can easily hide or get away in the darkness of the night.
- g To arrange a place and time to meet.
- h Friar Lawrence.
- i i 'silver-sweet sound lovers' tongues'.  
ii A simile.
- j Allow for variations, as long as the sense is correct.
  - i O Romeo, why do you have to have the name Romeo? Please tell me you are not the son of a Montague.
  - ii I have doubts tonight about this wedding. It is too soon, a decision made on the spur of the moment, too quick ...
  - iii Too much like lightning – it stops almost as soon as you see it.
- k Ensure that learners have identified the key moments/ actions in the extract; for example: Romeo enters the garden below Juliet's balcony and describes her beauty; Juliet appears on the balcony and talks of her love for Romeo and the worries she has about them coming from families that are enemies; Romeo and Juliet talk with each other about their love, and their plans to elope and to get married; Romeo and Juliet part, promising to love each other for ever and to meet the next day to get married.
- l Allow for a range of answers, such as Shakespearian/Elizabethan style – shown in the language and the staging; poetic style – shown in use of alliteration, assonance and imagery; dramatic style – shown in costumes, scenery and lighting.
- m The sun and summer are used as motifs to describe Juliet (from Romeo's point of view) and their love; other possibilities include flowers (their love); music/song (the expression of their love); and the sea (the vastness/depth of their love).
  - i Allow any reasonable answer that is supported with a suitable quote. For example, the theme could be the power and necessity of true love, that it is the most important thing to experience in life: 'My life were better ended by their hate,/Than death prorogued, wanting of thy love'.
  - ii Allow any reasonable answer that is logically argued. For example: The motif of the sun and summer, which are both associated with life end energy, together with the plot that outlines their plans to elope and marry despite their families' hatred for each other and the danger involved, contribute to the theme that love is the most important human experience that one should peruse, even in the face of death.

### Extension work

Learners who enjoy a challenge can be asked to do additional research on Shakespeare and his time, or on theatre design and conventions during

the Shakespearian period. They can present their findings to the class for background enrichment.

### Remediation

Many learners may find Shakespeare's language quite 'foreign' and difficult. It would help a tremendous amount if learners can watch a modern movie version of the play. We recommend the 1996 Baz Luhrmann film, which features well-known actors and has modern appeal.

In addition, if necessary, you can form groups with these learners and give them short pieces from the extract to work with. Paraphrasing two or three lines at a time will help them to build up their Shakespearian vocabulary and give them the skills and confidence to work with longer extracts. You could also provide them with a photocopy of the following notes to accompany the extract in the Learner's Book.

#### Romeo and Juliet: Act 2 Scene 2

##### Explanation

- |   |   |
|---|---|
| <p>1 Only those who have never been in love can treat it so lightly.</p> <p>2 <b>soft</b> – hush.</p> <p>6 <b>fair</b> – beautiful.</p> <p>8 <b>vestal livery</b> – robes of pureness (chastity), uniform worn by Diana's virgin followers.</p> <p><b>sick and green</b> – pale and unhealthy.</p> <p>9 <b>none but fools do wear it</b> – The clown (fool) wore a motley coat of green and white.</p> <p>13 <b>discourses</b> – speaks, expresses her thoughts.</p> <p>17 <b>in their spheres</b> – in their places.</p> <p>18 <b>there</b> – in the places vacated by the two stars.</p> <p>21 <b>stream</b> – send out light.</p> <p>26 <b>Ay me</b> – a sigh of love from Juliet.</p> <p>29 <b>As glorious to this night</b> – As glorious a vision on this dark night.</p> <p>30 <b>winged messenger</b> – angel.</p> <p>33 <b>lazy-pacing</b> – slowly moving.</p> <p>41 <b>though not a Montague</b> – even if you were not a Montague. Romeo is no less the person that she loves because he happens to be a Montague.</p> <p>48 <b>which he owes</b> – that is his already.</p> <p>49 <b>title</b> – name.</p> <p><b>doff</b> – throw off, as if a dress, change.</p> <p>50 <b>for</b> – in exchange for.</p> <p>53 <b>I'll be new baptized</b> – I'll take a new name.</p> <p>55 <b>bescreened in night</b> – hiding in the darkness.</p> <p>56 <b>So stumblest on my counsel</b> – intrudes upon private thoughts. Unaware of Romeo's presence, Juliet is at first horrified to find that her words have been overheard.</p> <p>57–58 <b>By a name / I know not how to tell thee who I am</b> – 'What man art thou?' Juliet has asked, and Romeo replies, 'I am a man with such a name that I hesitate to tell you who I am.'</p> <p>65 <b>dislike</b> – displease.</p> <p>69 <b>kinsmen</b> – family.</p> <p>70 <b>Love's light wings</b> – Cupid is usually depicted wearing wings.</p> <p>71 <b>stony limits</b> – boundary walls of stone.</p> <p>72 <b>stop</b> – hindrance.</p> <p>76 <b>look thou but sweet</b> – only look sweet yourself.</p> <p>77 <b>proof against</b> – unable to be harmed by.</p> <p><b>enmity</b> – hatred.</p> | <p>80 <b>but thou love me</b> – except you love me, i.e. if you do not love me.</p> <p>82 <b>prorogued</b> – postponed. 'Unless you love me,' says Romeo, 'it were better that I should die now at the hands of my enemies rather than live on without your love.'</p> <p>83 <b>By whose direction ...</b> – Who told you how to find this place?</p> <p>85 <b>He lent me counsel</b> – He gave me advice.</p> <p>87 <b>vast</b> – distant and desolate.</p> <p><b>with</b> – by.</p> <p>88 <b>adventure for</b> – venture forth in search of.</p> <p>90 <b>bepaint</b> – colour.</p> <p>93 <b>farewell compliment</b> – away with the usual conventions.</p> <p>96 <b>perjuries</b> – solemn promises given and broken.</p> <p>97 <b>Jove</b> – Jehovah or God.</p> <p>98 <b>pronounce it faithfully</b> – say so sincerely.</p> <p>100 <b>perverse</b> – difficult.</p> <p>101 <b>So</b> – provided, if only.</p> <p><b>but else not for the world (will I say thee nay)</b> – Only if Romeo thinks she is being too forward will she conceal her feelings and discourage his approaches; nothing else in the world would induce her to deny her love for him.</p> <p>102 <b>too fond</b> – too deeply in love.</p> <p>103 <b>haviour</b> – behaviour.</p> <p><b>light</b> – forward; immodest.</p> <p>105 <b>those that have more cunning to be strange</b> – those who cunningly pretend to be more reserved.</p> <p>107 <b>'ware</b> – aware.</p> <p>108 <b>My true love's passion</b> – the ardour of my sincere love for you.</p> <p>109 <b>not impute this yielding to light love</b> – do not think the easy way in which I have fallen in love is due to immodesty.</p> <p>110 <b>discovered</b> – revealed.</p> <p>113 <b>the inconstant moon</b> – because it is always changing its shape and its course.</p> <p>114 <b>orb</b> – orbit, the path of a planet through space.</p> <p>119 <b>the god of my idolatry</b> – the god whom I worship.</p> <p>122 <b>although I joy in thee</b> – although I am happy in my love for you.</p> <p>123 <b>contract</b> – mutual vows of love; engagement.</p> |
|---|---|

- 124 **unadvis'd** – imprudent, made without proper consideration.
- 127 **by summer's ripening breath** – given favourable conditions to develop.
- 135 **I would it were (mine)** – I wish I had it.
- 138 **frank** – generous.
- 140 **bounty** – generosity.
- 144 **Anon** – I am coming now.
- 146 **afear'd** – afraid.
- 148 **Too flattering sweet to be substantial** – too agreeable, too sweet to be real; too good to be true.
- 150 **thy bent of love** – your profession of love.
- 153 **rite** – ceremony (of marriage).
- 157 **If thou mean'st not well** – if your intentions are not honourable.
- 160 **By and by** – at once.
- 163 **So thrive my soul** – May the welfare of my soul depend upon it, i.e. his honourable intentions towards her.
- 165 **A thousand times the worse** – Far from being good-night, says Romeo, night is a thousand times the worse for your going.  
**want** – lack; be without.
- 166 **as schoolboys from their books** – gladly and quickly.
- 167 **toward school with heavy books** – This shows the lack of enthusiasm by schoolboys towards their studies.  
**heavy** – gloomy.
- 168 **hist** – hush.  
**a falconer's voice** – Falconry (the art of training falcons to pursue and capture birds) was a favourite sport in Shakespeare's time. The falcon was trained to recognise its master's voice or whistle so well that it would respond to it immediately. So Juliet wishes she had a falconer's voice, so that she could recall Romeo at will.
- 169 **tassel-gentle** – The tassel was a male hawk or falcon. It is called 'gentle' (= noble, royal) because falconry was the sport of royalty.
- 170 **Bondage is hoarse** – She is bound by the fact that she is a Capulet, that is, to remain silent about her love for Romeo.
- 171 **tear the cave where Echo lies** – proclaim her love far and wide.
- 172 **her airy tongue** – the echo is carried on air.
- 176 **attending** – listening.
- 179 **What o'clock** – at what time.
- 181 **'tis twenty years till then** – or so it seems to one in love.
- 182 **forgot** – forgotten.
- 184 **I shall forget** – If to forget what she wanted to say will keep him there, then she has no desire to remember.
- 189 **a wanton** – here, meaning one who teases or torments.
- 191 **gyves** – fetters; shackles.
- 193 **loving-jealous of his liberty** – selfishly denying his liberty in her desire to keep him near her.
- 196 **much cherishing** – excessive love and care.
- 197 **sweet sorrow** – an example of oxymoron, a figure of speech where an epithet of contrary meaning is added to a word.
- 201 **ghostly** – spiritual.  
**father's** – father confessor, for example Friar Laurence.
- 202 **crave** – beg.  
**dear hap** – good fortune.

## Teacher's resource: Intensive reading

Many learners are tempted to plunge straight into 'close' reading because they think that using the different phases of intensive reading (such as skimming in the pre-reading phase) is a waste of valuable time, especially during exams when time is so limited. You need to work hard at dispelling this misconception by showing learners the obvious benefits of using pre-reading strategies, which they will only adopt if they can see that it works for them. For this reason, all reading activities in the Learner's Book emphasise the use of intensive reading skills, and some of them go through the stages in close detail so that learners can experience what can be achieved by using this approach correctly. Below are outlined aspects of the intensive reading approach, adapted slightly from the FET FAL CAPS.

### Intensive reading of literary and non-literary texts

During the reading process the following strategies should be applied:

- 1 *Intensive reading of shorter written texts for COMPREHENSION at a word level*

Learners apply a variety of strategies to decode texts. They build vocabulary through word-attack skills and exposure.

- Use dictionaries, thesauruses and other reference works to determine the meaning, spelling, pronunciation and parts of speech of unfamiliar words.
- Identify the meaning of common prefixes (e.g., *bi-*, *un-* or *re-*) and common suffixes (e.g. *-ful*).
- Determine the meaning of words and their connection to word families using knowledge of common roots, suffixes and prefixes.
- Use textual context (e.g. in-sentence definitions), cues (e.g. commas, quotes) and graphic cues (e.g. boldface) to determine the meaning of unfamiliar words.
- Recognise common allusions, idioms and proverbs, e.g. *the Midas touch*.
- Distinguish between denotation and connotation.
- Evaluate how words from various origins impact on text, e.g. Latin- and Greek- based

words, street slang, dialects, borrowed words (e.g. *ubuntu*, *dorp*, *bunny chow*).

- Distinguish between commonly confused words: homophones, homonyms, homographs, synonyms, e.g. *allusion/illusion*; *complement/compliment*; *imply/infer*.
- Recognise a wide range of abbreviations and acronyms.
- Apply knowledge of grammar to decode meaning.

2 *Intensive reading of shorter written texts for COMPREHENSION at sentence and paragraph level*

Learners apply their grammatical knowledge to understand sentence construction and the organisation of texts. Text study at this level provides an opportunity for integrated teaching of language structures.

- Identify, explain and analyse the meaning and functions of language.
- Analyse the structure of texts used for different purposes (e.g. description, definition, cause-and-effect) across the

curriculum and their related transitional words/signal words/conjunctions (e.g. *on the one hand*, *firstly*, *because*).

3 *Intensive reading of shorter written texts for COMPREHENSION at a whole text level*

Learners apply their knowledge of genre and formal text study to understand the meaning, intention and effect of the whole text.

- Relate the text to their own experience.
- Identify the text and its purpose, e.g. an argument which seeks to persuade.
- Identify and explain author's attitude and intentions.
- Synthesise parts of texts or whole texts in order to reach conclusions.
- Draw conclusions; form and justify own opinion.
- Evaluate the effectiveness of the text in terms of its purpose.
- Compare and contrast texts.

(Adapted from the FET FAL CAPS, 2012)

## » > Activity 7 Writing and presenting (LB p. 22)

### Preparation

Collect enough examples of letters to the editor from local newspapers for each pair of learners to share an example. Hand these out after you have introduced the activity, but before learners do Question 1.

One of the types of letters that learners must be able to write is a letter to the editor (of a newspaper). Hand out the examples of letters to the editor from local newspapers that you have collected, asking learners to outline what they know about these types of letters. Mind-map their input (relevant parts) on the chalkboard. (You can complete this mind-map later on in the activity, when you take feedback after they have read and discussed the Focus on Writing.)

Learners can then discuss Question 1 and move straight on to Question 2. Take feedback, ensuring they understand important aspects, such as style, register and layout. Also ensure they can identify and understand the required language features and conventions.

Refer to the annotated structure of the formal letter layout during the feedback session. You'll find this on pages 24–25 of the Learner's Book.

Before learners plan and write their own letters to the editor (Question 3), revise the process method of writing with the class, ensuring they understand what each of these five process-writing stages (as well as their related steps) entails:

- **Stage 1:** Pre-writing and planning
- **Stage 2:** Drafting

- **Stage 3:** Revision
- **Stage 4:** Editing and proofreading
- **Stage 5:** Publishing or presenting.

Emphasise the importance of each stage, but point out that if the first stage is not done properly, all other stages will fail. This is because as part of the first stage one decides on the purpose and the audience of the text, which enables one to adopt the correct style, format and tone.

### Formative assessment

Use learners' feedback, brainstormed ideas and their plans to assess whether or not they appreciate the importance of planning and understand how to

- generate ideas (e.g. through brainstorming)
- organise ideas through prioritising and elimination
- use ideas to create a framework or plan.



## Activity 8 Language (LB p. 25)

### Preparation

Collect as many examples as possible of informal versus formal use of language. Examples include texts in popular teenage magazines, cartoons, comics, newspaper articles and extracts from school textbooks. Learners can be given these during their discussion on slang or to use to draw up comparison tables for extension work.

The issue of degrees of language formality is quite complex because it involves subtle variations in discourses that are dependent on context. In the previous activity learners looked at the issue of style and register in letters to the editor. In this activity, they focus on other aspects of formal style, such as the use of honorifics and euphemisms and the avoidance of contractions and slang/colloquial language.

Use the preamble to Activity 8 to introduce the thrust of the activity, asking learners what the difference is between usages such as *I would* and *I'd* and when they would use each form respectively. Extend this along similar lines to include a brief overview of slang/colloquial language and formal language (e.g. *chommie/buddy* and *friend*).

After learners have worked through Questions 1 and 2, take feedback to check that they understand the language issues dealt with in the Focus on Language, especially the concept of formal structures. Then use Question 3 as a means to check that they can apply their understanding to a practical example.

If you feel that learners have grasped the language issues that form the focus of this activity, they can then work in pairs (or small groups with a peer tutor if you think this is a beneficial approach) to complete Question 4. The instructions to the activity are quite complex, so make sure you read them with the class to ensure everyone knows what is expected. It may be useful to take feedback after they have completed the first and then the second sentence to make sure learners have grasped what is required. You can adopt a similar approach for Question 5. Make sure that after their pair or group work all learners write their own answers. This can be set for homework.

## Formative assessment

Learners can swap books and read out each other's answers. However, since there are important additional aspects of language that also need to be checked, such as spelling and punctuation, you should take in learners' work and check each learner's answers.

## Suggested answers

Note that learners' answers may differ from the suggested answers below. This is acceptable, as long as they manage to identify the informal parts in each sentence and are able to offer formal alternatives that do not change the meaning of the sentences.

- 4 a Formal  
b Informal: drink; too much; booze; fights; flunk  
Formal alternatives: consume; excessive; alcohol; altercations; fail  
Formal sentence: Many young people consume excessive amounts of alcohol that causes them to get into altercations and to fail at school.  
c Formal  
d Informal: freaked out; there aren't; not a lot of jobs out there  
Formal alternatives: concerned; widespread unemployment  
Formal sentence: Many young people are concerned by widespread unemployment.  
e This sentence is an interesting case because although it is quite formal, the level of formality could be increased. Possible informal: look at; it's; hard not to worry; how many doctors will be available  
Formal alternatives: view/regard; difficult not to be concerned; future availability of  
Formal sentence: When I regard the situation in emergency wards, with many staff leaving, it is difficult to be unconcerned about the future availability of doctors to treat patients.
- 5 a Proper training can assist managers in many different ways.  
b This National Health Scheme was established to improve access to medical care.  
c Medical research expenditure has increased to nearly R350 million.  
d Researchers have discovered that this drug has serious side effects.  
e You cannot eliminate medical problems related to blood pressure only by doing exercise.  
f Researchers have been investigating this problem for 15 years now.  
g The issue of increased blood pressure due to stress was raised at the management meeting.  
h The minister of education intervened in the textbook crisis to resolve the issue.  
i A programme to assist disadvantaged learners was implemented by the education department.

## Extension work

Learners who enjoy a challenge can be asked to identify the following in texts (formal and informal). They should then draw up comparison tables that show, for example, the full meaning of contractions, the euphemisms of colloquial expressions and the formal structures for colloquial structures.

- contractions
- euphemisms or colloquial expressions for euphemisms
- formal structures and their informal counterparts (including vocabulary).

## Remediation

In this activity, focus remediation on contractions. Once learners are able to identify all common contractions and can write them out in full (and vice versa), you can move on to doing remediation in other formal structures. For example, you can provide learners with sets of sentences that contain colloquial structures and language. They must then choose the best options from a list to make each sentence formal. Make sure that you first provide quite obvious sentences, moving to the less obvious as learners' skills and confidence increase. For example:

### Formal structures

#### Simple

Choose the best word or expression to replace the underlined word or words.

pleasant • concerned • are absent without permission • many • freezing

- I have got a lot of books.
- We had a nice time.
- It was very cold yesterday.
- The principal is worried about learners who bunk.

#### More complex

Choose the best word or expression to replace the underlined word or words.

location • provide • declining • in order to ensure  
placing a financial strain on • obese • corporate headquarters  
your success • assistance • productivity levels have dropped

- What type of help can I give you to make sure you succeed?
- What is the address of your company's main office?
- The economy is going down because people are not working hard enough.
- There are many overweight people in the USA which is costing hospitals a lot of money to deal with their health problems.

## » » Activity 9 Writing and presenting (LB p. 29)

### Note

Remember to note common and recurring language errors that your learners make in their written texts. List these and devise remedial tasks based on them that you can give to learners whenever you have a Language lesson or when you are doing grammar revision, such as in Activity 28.

### Preparation

There is no additional preparation needed for this activity, but you must make sure that learners have all completed their pre-writing tasks, such as brainstorming and developing a coherent plan for their letters to the editor.

In this activity learners complete the letters to the editor that they started in Activity 7. Briefly revise the process writing method, with a focus on vocabulary choice, paragraph construction and editing. Ask learners to outline what each stage entails, ensuring they understand the following:

- Vocabulary must be appropriate for the purpose, audience, register and type of text.
- Ideas must be organised in a logical sequence, which means that
  - each sentence must follow the previous one in a logical order
  - logical connectors and conjunctions should be used to join ideas within and between sentences
  - the paragraphs must be properly constructed, with each paragraph logically flowing to the next one

- the paragraphs must each contain ONE main idea – expressed in the topic sentence – and three or four supporting ideas, expressed in supporting sentences that develop the main idea.
- Editing involves tasks such as
  - refining word choice to make sure the chosen words are suitable, appropriate, accurate and relevant
  - checking that sentences are properly constructed and that they flow logically, one after the other
  - making sure that paragraphs are linked and follow a logical order
  - checking that there is no ambiguity, verbosity or offensive language
  - looking closely for grammar, spelling and punctuation errors and then correcting these.
- Proofreading involves a very close checking of the final draft of a text to identify and eliminate any remaining errors.

### **Formative assessment**

Use learners' final letters to assess whether or not they

- understand and can use the process writing method
- are able to write a coherent letter to the editor.

In assessing learners' letters, focus on the following:

- sufficient evidence of pre-writing, planning and editing
- adherence to the topic
- overall structure and format
- sentence coherence
- paragraph coherence
- aspects such as style, use of appropriate vocabulary and register.

You can also use or adapt the rubric for 'Writing a formal letter' in the Extra resources section.

### **Extension work**

You can encourage learners who enjoy a challenge to write real letters to the press regarding issues that concern them.

### **Remediation**

Some learners are likely to experience difficulty on two levels in this activity:

- using an appropriate style and/or register
- constructing logical sentences and paragraphs.

Use role-play to help learners understand the first issue. Examples could be what kind of register people from different status backgrounds use in a variety of settings, such as a small child and parent; a teenager with friends; a teenager with a school principal or a police officer; a teenager with a lover; a teenager with a well-known adult; and so on. Through role-playing these different scenarios, learners should become aware that register and style change in each one.

For the second issue, you can use a range of approaches, depending on the needs of the learners. For example, scaffolding or writing frames can be used to provide learners with a structure and with topic sentences for each paragraph. You can also provide learners with sets of grouped sentences (straightforward, one-clause sentences, with a very obvious topic sentence) that learners must put into the correct order. As their ability to take cognisance of the order of sentences in paragraphs grows, you can use more complex and less obvious examples.

## The value of education

In Weeks 3 and 4 learners consider the value of education by looking at research and information reports and listening for information. They look at formal speeches, figurative language, reports, passive voice and indirect speech, and question forms.

### Week 3

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#### Extended reading project

Later this term learners must present an extended reading project. Discuss the requirements with the class, pointing out that learners must scan a newspaper every day for the next two weeks to identify

- the main story
- the editorial comment
- the editorial page cartoon.

They should then summarise, in two or three sentences, what these are about and how they are linked. Explain to learners what format their presentation should take and how it will be assessed.

### » » > Activity 10 Listening and speaking (LB p. 30)

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#### Preparation

In Weeks 3 and 4 learners must listen for information and present a formal speech. This is a project in which learners do research by asking questions of others and the public and then present this in an information report. In order to facilitate this project and manage it in terms of the teaching and learning time available, you should set up the requirements of the project in advance. Use the first 'Listening and speaking' activity to do this by outlining

- the topic – to be based on any ways in which education in South Africa can be improved
- approach – compilation of interview questions, conducting the interviews, using interview data to write a report, and oral presentation of report (research findings)
- assessment criteria for the oral presentation:
 

– content	– pace
– organisation	– volume
– quality	– pitch
– language	– projection
– grammar	– body language
– vocabulary	– eye contact
– presentation	– poise
– tone	

Introduce the theme of Unit 2 by asking learners to read and discuss the quote by Nelson Mandela:

‘Education is the great engine of personal development. It is through education that the daughter of a peasant can become a doctor, that a son of a mineworker can become the head of the mine, that a child of farm workers can become the president of a country.’

Get learners to explain what they think the quote means, and how valid they think it is in terms of the education they have received. This need not be a long discussion, since learners will think about and discuss various aspects of education in Questions 1 and 2. After they have completed Questions 1 and 2, take feedback, checking that they understand vocabulary such as ‘ambition’ and ‘goals’, as well as concepts such as ‘education system’ and ‘quality of education’.

Briefly map out how the rest of the tasks related to the work started in Activity 1 should be accomplished:

- reading about and discussing active listening
- listening task in which they summarise approach to research
- framing their own research
- undertaking tasks related to their research, including interviews, report writing and oral presentations.

Once learners have read and discussed the Focus on Listening (LB, pages 31–32), take feedback to check that they understand the main factors involved in active listening:

- 1 Resist distractions and focus on what the speaker is saying.
- 2 Focused listening – become a focused listener.
- 3 Develop note-taking skills.

You should aim to give learners plenty of opportunities to hone their listening skills by using words/expressions such as those listed in the Focus feature in listening texts and getting learners to identify them. This will help to develop learners’ confidence. Refer to the ‘Teacher’s resource: The TQLR listening strategy’ on pages 28–29 for additional resources that you can use to help learners develop their listening skills.

You also need to revise note-taking with the class, since this skill is essential in aural contexts in which learners need to identify and record key ideas. Point out to learners that when taking notes it is important to decide which pieces of information in a lesson, lecture, speech or reading are important and which pieces are not, and to develop a ‘shorthand’ to record what is important. Remind them of aspects of this shorthand, which they learned in Grades 10 and 11. Here are some examples.

- = equals/is equal to/is the same as
- ≠ is not equal to/is not the same as
- ≡ is equivalent to
- ∴ therefore, thus, so, because
- + and, more, plus
- > more than, greater than
- < less than
- less, minus
- gives, causes, leads to, results in, is given by, is produced by, results from

↗ rises, increases by  
↘ falls, decreases by  
c.f. (*confer*) = compare  
i.e. (*id est*) = that is  
e.g. (*exempli gratia*) = for example  
NB (*nota bene*) = note well  
no. (*numero*) = number  
etc. (*et cetera*) = and so on

### Some subject-related symbols and abbreviations for note-taking

In chemistry:

- Au for gold
- Mg for magnesium

In history:

- BCE for before the common era
- NATO for the North Atlantic Treaty Organisation

### Personal abbreviations

Here you can shorten any word that is commonly used in your lessons.

diff = different

gov = government

nec = necessary

Stress that when listening to an oral presentation, learners should not write down every single thing the speaker (teacher or lecturer) says. They must think about what is being said and write down what is most important, using their abbreviations and symbols. Here is the speech you should read to learners. You can let them look at the table in Question 3 that they must complete before you read the text to them.

### How to conduct research and the structure of a research report

The word *research* is often associated with images of someone sitting in a library squinting at a large book with very small print, or hovering over a test-tube of nasty-looking liquid in a chemistry laboratory.

Although research often involves reading for background information and sometimes requires scientific analysis, all research is aimed at answering a research question. A research question is a summary of the main things you want to find out. It may be relatively simple, such as: What percentage of people who visit the community health clinic have no other way to get medical treatment? It may also be extremely complex, such as: What is the most effective way to provide quality education to a population in a developing country?

The type of information you need to obtain to answer your research question will help to determine your methodology and data collection methods. Methodology is the system of methods you use to obtain information, while data collection refers to the actual collection of data.

Once you have collected the data, you need to analyse it by, for example, counting how many respondents in interviews had the same answers to specific questions. This analysis forms your findings. You then use your findings to draw conclusions about your research. For example, if you interviewed 10 people and eight of them said that not having good textbooks is the main reason for learners doing badly at school, your conclusion could be: Good textbooks are an important part of a successful education system. Your recommendations are then drawn out of your conclusion. They state what should be done to remedy a situation. So, for example, using the illustration above, a recommendation could be: The Department of Education should make sure each learner has a good English textbook.

A research report reflects these categories that make up research. So, in addition to aspects such as the research topic, a research report must have sections that cover your research question; the introduction (why you are doing the research), your methodology, a description of how you collected the data, an explanation of how you analysed your data, your findings, and your conclusion and recommendations.

### Formative assessment

Use your interaction with learners, as well as their completed tables, to assess the extent to which they

- understand and can outline what research is and what it involves
- are able to use active listening to identify key information on a topic
- can tabulate information.

### Suggested answers

- 3 Note that the wording in learners' tables may differ from the wording below. However, their interpretation of the research items must be accurate.

Research term	Meaning
Research question	The main issue the researcher wants to find out about
Introduction	A description of the reason for the research
Methodology	The system of methods used in a specific piece of research
Data collection	A description of how research data was obtained
Findings	An analysis of the data that yields, for example, trends
Conclusion	A summary of what the research shows
Recommendations	A summary of what should be done to solve or overcome the issue or problem presented in the research question

## Teacher's resource: The TQLR listening strategy

TQLR is an effective listening strategy consisting of the following steps:

**T** – Tune in (The listener must tune in to the speaker and the subject, mentally calling up everything known about the subject and shutting out all distractions.)

**Q** – Question (The listener should mentally formulate questions. What will this speaker say about this topic? What is the speaker's background? I wonder if the speaker will talk about ... ?)

**L** – Listen (The listener should organise the information as it is received, anticipating what the speaker will say next and reacting mentally to everything heard.)

**R** – Review (The listener should go over what has been said, summarise, and evaluate constantly. Main ideas should be separated from subordinate ones.)

Critical thinking plays a major role in effective listening. Listening in order to analyse and evaluate requires learners to evaluate a speaker's arguments and the value of the ideas, appropriateness of the evidence, and the persuasive techniques employed. Effective listeners apply the principles of sound thinking and reasoning to the messages they hear at home, in school, in the workplace or in the media.

Planning and structuring classroom activities to model and encourage learners to listen critically is important. They should learn to do the following:

- *Analyse the message.*

Critical listeners are concerned first with understanding accurately and completely what they hear. To achieve this, learners should identify the speaker's topic, purpose, intended audience, and context. The most frequent critical listening context is persuasion. They should keep an open-minded and objective attitude as they strive to identify the main idea(s)/thesis/claim and the supporting arguments/points/anecdotes. They should ask relevant questions and restate perceptions to make sure they have understood correctly. Taking notes will enhance their listening.

- *Analyse the speaker.*

Critical listeners must understand the reliability of the speaker. Who is the speaker? Is the speaker credible? Trustworthy? An expert? Dynamic? Does the speaker have any specific purpose for speaking (e.g. wanting votes in an election)?

- *Analyse the speaker's evidence.*

Critical listeners must understand the nature and appropriateness of the evidence and reasoning.

What evidence is used? Expert testimony? Facts? Statistics? Examples? Reasons? Opinions? Inappropriate evidence might include untrustworthy testimony; inadequate, incorrect, inappropriate or irrelevant facts, statistics or examples; or quotations out of context or incomplete.

- *Analyse the speaker's reasoning.*

Critical listeners must understand the logic and reasoning of the speaker. Is this evidence developed in logical arguments such as deductive, inductive, causal or analogous? Faulty reasoning might include hasty or over-inclusive generalisation, either-or argument, causal fallacy (therefore, because of this), non sequitur (confusion of cause and effect), reasoning in a circle, begging or ignoring the question, false analogy, attacking the person instead of the idea, or guilt by association.

- *Analyse the speaker's emotional appeals.*

Critical listeners must understand that persuaders

often rely on emotional appeal as well as evidence and reasoning. Critical listeners, therefore, must recognise effective persuasive appeals and propaganda devices. A skilled critical listener identifies and discounts deceptive persuasive appeals such as powerful connotative (loaded) words; doublespeak; appeals to fears, prejudice, discontent, flattery, stereotype or tradition. The listener must also identify and discount propaganda techniques such as bandwagon appeals, glittering generalities, inappropriate testimonials, pseudo-scientific evidence, card stacking and name calling.

By understanding and practising the principles of objective thinking, learners can prepare themselves to listen effectively in most situations.

Teachers can create listening guides to focus learners' attention on the content, organisation or devices used by a speaker. Here is an example.

### Sample listening guide

Name of learner: \_\_\_\_\_

Nature of spoken presentation: \_\_\_\_\_

Where heard: \_\_\_\_\_

Name of speaker: \_\_\_\_\_

- Speaker's expressed purpose:
- Qualifications of speaker:
- Main idea(s) presented:
- Noteworthy features of presentation:
- In what ways was the talk effective? Ineffective? Why?

(Adapted from [www.ingilish.com/listening-activities.htm](http://www.ingilish.com/listening-activities.htm))

## » » > Activity 11 Language (LB p. 33)

### Preparation

Try to obtain sample research questionnaires to give learners a sense of what they look like (format and structure) and the types of questions they contain. (See the 'Teacher's resource: Research questionnaire' on pages 30–31.) You can also use the sample documents to revise question structures with the class.

Introduce the activity by discussing the importance of good questions in any type of research. Use learners' feedback to Questions 1 and 2 to reinforce the difference between closed questions and open-ended questions. Point out that research questions, while not being manipulative, should be formulated in a way that enables the researcher to obtain information that is relevant to the research question. Also stress the importance of being able to formulate questions that are grammatically correct, working through the different question structures, especially the 'WH' questions. (Refer to the Focus on Language: LB, pages 34–35.)

### Formative assessment

Learners' feedback can be used to assess informally their ability to identify different question forms and to use the correct grammatical structures to formulate questions.

### Remediation

Learners at this level should no longer be experiencing problems with question formation or formulation. However, if some learners are struggling, assist them by providing extra worksheets. Start off with some simple ones to consolidate their knowledge and boost their confidence. Move on to more complex worksheets as their confidence increases and their ability improves. Here are some examples of worksheets with *Who* questions.

#### Worksheet 1: Simple *Who* questions

Use the words to make questions. Start each question with *Who*.

- a here / who / lives ?
- b friend / best / who / your / is ?
- c my / took / who / book ?
- d paint / can / my / who / house ?
- e they / elect / president / who / as / did?

#### Worksheet 2: Intermediate *Who* questions

Use the words to make questions. Start each question with *Who*.

- a the / who / fastest / was / runner ?
- b came / last / dinner / who / to / night ?
- c going / watch / movie / who / a / is / watch / tonight / to ?
- d knows / problem / how / solve / who / to / difficult / this ?
- e dinner / cook / tomorrow / will / who / night ?

#### Worksheet 3: Advanced *Who* questions

Use the words to make questions. Start each question with *Who*.

- a will / coming / reunion / to / be / who / week / next / the ?
- b was / player / football / last / best / who / year / the ?
- c think / next / who / do / be / the / you / will / president ?
- d already / finished / work / has / their / who?
- e must / in / emergency / case / who / inform / I / an / of

## Teacher's resource: Research questionnaire

Here is an example of a customer-satisfaction questionnaire.

Name of customer: _____
Date: _____
Is this the first time you have dined at this restaurant? (Tick the relevant box.)
Yes <input type="checkbox"/> No <input type="checkbox"/>
If not, when was the last time you dined at this restaurant?
_____
How did you find out about this restaurant? (Tick the relevant box.)
Friends <input type="checkbox"/>
Family <input type="checkbox"/>
Other (please specify): _____

For the following questions, answer with: Excellent / Good / Average / Poor / Very poor.  
How would you rate the general welcome into the restaurant?

---

How would you rate the general ambience, design and feel of the restaurant?

---

How would you rate the quality, variety and taste of the food?

---

How would you describe the general service given by the staff?

---

How would you rate the general prices of the food? (Tick the relevant box.)

Expensive

Fairly priced

Cheap

## » » Activity 12 Writing and presenting (LB p. 35)

### Preparation

Obtain additional research questionnaires that learners can use to revise question structures and to reinforce their sense of the types of questions that can yield useful answers in an interview.

Learners have worked with question forms over the last two activities. They now need to devise questionnaires that they can use to obtain data for their research. Stress the importance of honed questions that allow for relevant data collection. Work through the table in the Focus on Language with the class (see LB, pages 36–37).

### Formative assessment

Use your observation of learners, as well as their feedback, to assess their ability to formulate grammatically correct questions that are relevant to their research question. You should check learners' written questions to identify those who still find it difficult to formulate grammatically. Note that they will have an opportunity in the next activity to peer-edit one another's questions.

## » » Activity 13 Writing and presenting (LB p. 37)

### Preparation

No additional resources are required for this activity, but make sure that you have identified learners who have difficulty in formulating grammatically correct questions. You should also have remediation worksheets available for these learners (see 'Remediation' section below for worksheet examples with *Why* questions).

In this activity learners have an opportunity to refine the interview questions they formulated in Activity 12. Stress the importance of grammatically correct, well-honed questions for a research questionnaire. Use learners' feedback after they have read the Focus on Writing to discuss some of the pitfalls in question formulation. Stress, especially, the need to avoid closed and biased questions.

Also use this activity to discuss the protocol of interviews, pointing out that interviews can be pre-arranged or random:

- arranging the interview (or random selection of a sample population)
- conducting the interview (manners; asking permission to record the interview and to use the data; safety issues if interviewing people outside the school)
- follow-up (thanking the interviewees; providing them with copies of the report).

### Formative assessment

Take in learners' final questionnaires to assess their ability to formulate grammatically correct questions that are relevant to their research question. You should check learners' written questions to identify those who still find it difficult to formulate grammatically.

### Remediation

Here are some examples of remediation worksheets with *Why* questions.

#### Worksheet 1: Simple *Why* questions

Use the words to make questions. Start each question with *Why*.

- you / happy / why / are ?
- she / is / why / crying ?
- going / you / there / are / why ?
- are / writing / you / interview / why / questions ?
- does / winter / get / why / it / in / cold ?

#### Worksheet 2: Intermediate *Why* questions

Use the words to make questions. Start each question with *Why*.

- were / learners / why / many / absent / so / yesterday ?
- won't / come / me / why / you / with ?
- did / fail / she / exam / why / the / year / last ?
- power / storm / there / was / why / a / during / last / the / night / failure ?
- Yasmien / bank / why / to / tomorrow / is / the / going ?

#### Worksheet 3: Advanced *Why* questions

Use the words to make questions. Start each question with *Why*.

- would / do / why / that / they ?
- should / we / why / them / help ?
- you / should / sure / make / why / good / get / results / that / you ?
- should / children / play / why / not / street / the / in ?
- shouldn't / president / the / why / the / pardoned / have / criminals ?



## Activity 14 Listening and speaking (LB p. 38)

### Preparation

If necessary, provide learners – especially those who find structured writing difficult – with a report framework. (See the 'Teacher's resource: Research report framework' on page 33 for an example.)

In this activity, learners build on the work in the previous activities to plan their research. Circulate among groups, observing their work, noting their use of conversation and group work conventions and rules, and providing guidance and assistance as required.

Check learners' research plans, stressing the importance of following research protocols and emphasising the need to record data (interviewees' responses) accurately. It may be necessary to revise ways in which they can ask for clarification or confirmation, such as:

- Could you please repeat that again?
- So, is it correct to say that you mean ...?

Once you have approved learners' research plans, inform them that they have a week in which to gather their data, analyse it, write up first drafts of their reports and practise their report presentations. They should do these tasks for homework. Refer them to Activities 18 and 19 for guidelines.

### Formative assessment

Use your interaction with learners, as well as your observation of their group work and their research plans, to assess informally whether or not they are able to

- use conversation and group work conventions and rules
- develop a coherent research plan.

## Teacher's resource: Research report framework

Here is an example of a simplified research report framework you can give learners.

<b>Title:</b> _____
<b>Research question:</b> _____
<b>Methodology:</b> <ul style="list-style-type: none"><li>• Type of research: _____</li><li>• Respondents (interviewees): _____</li><li>• Questionnaire: _____</li></ul>
<b>Findings:</b> <ul style="list-style-type: none"><li>• Respondents' responses: _____ _____ _____</li><li>• Analysis: _____ _____ _____</li></ul>
<b>Conclusion:</b> _____
<b>Recommendations:</b> _____

## » » Activity 15 Reading and viewing: Literary text 2 (LB p. 39)

### Preparation

Provide learners with some background information on Stephen Spender and the times in which he lived. Pictures of this historical period would also be beneficial. These will allow learners to gain insight into the type of educational conditions that form the substance of Spender's poem. Ensure that learners understand that the poem is set at the end of the Industrial Revolution when many rural families in England had moved to towns to look for work. In towns they were cut off from their rural heritage and many were unemployed because of the rapid mechanisation in factories.

This activity, which looks at Spender's poem 'An Elementary School Classroom in a Slum', builds on the theme of education that has underpinned much of the work over the last few activities. Introduce the activity by asking learners what they think is the most important function or purpose of education. Use their feedback to guide the discussion towards the issue of relevance, which informs much of Spender's poem, pointing out that if education is not relevant to the world in which learners live, it is of little benefit.

Then shift the discussion to looking at what literary features make poetry a distinctive literary genre. Ensure that learners raise features such as the use of figures of speech, imagery and rhyme. Learners should then work in pairs to complete Question 1. Refer them to the Focus on Literature. Take feedback and then let them complete Question 2. If necessary, allow group work for Question 2, or form a group with learners who have difficulty with poetry and work with them separately.

After you have taken feedback on Question 2, learners can work through Question 3. It may be necessary to work through some or all the questions as a class first, with learners completing their written answers for homework.

### **Formative assessment**

Use your interaction with learners, their feedback and their written answers to assess the extent to which they are sufficiently prepared for the poetry section of their Literature examination. It is important that you identify the types of challenges specific learners face, and develop suitable, targeted interventions.

### **Suggested answers**

Note that the wording of learners' answers may differ from the wording of the suggested answers. However, the meaning of their answers must be in line with those provided.

- 1 Learners' own answers. Ensure that their explanations and examples are accurate and appropriate.
- 2
  - a There are a number of possible interpretations, but learners should mention thematic aspects such as social injustice, social inequality, and the importance of relevant, meaningful education.
  - b
    - i azure – deep blue
    - ii capes – headlands that jut into the sea
    - iii catacombs – underground tunnels where dead bodies were kept
    - iv dome – like the round top of a cathedral
    - v gnarled – twisted
    - vi gusty – windy and rough
    - vii heir – someone who inherits something, usually from a relative
    - viii pallor – paleness
    - ix reciting – repeating or showing the same signs
    - x Tyrolese – Swiss (in Switzerland)
- 3
  - a By using vivid images and apt words to picture a classroom in a slum.
  - b The word 'sour' used to describe the cream walls of the classroom indicates its derelict condition.
  - c
    - i Slum children sitting in an elementary school classroom.
    - ii The expression 'rootless weeds' suggests growth without any nurturing. These children are cut off from their heritage, from the indigenous knowledge and wisdom of their ancestors. Their scattered hair looks like the haphazard growth of weeds. The literary device is simile.

- iii Rat's eyes suggest eyes searching for food. The poet compares the boy's eyes with those of a rat because the undernourished boy is looking out for food and security.
- d
  - i The thin slum boy is the unlucky heir. He is so called because he has inherited poverty, despair and disease from his parents.
  - ii A young boy sits at the back. He is different from the others. His eyes are not full of despair but are lost in a world of his dreams.
  - iii The images of despair are 'unlucky heir', 'dim class'; those of disease are 'twisted bones' and 'gnarled disease'.
- e Learners' own answers, but they should note that he is quite appalled and feels great sympathy for the children.
- f
  - i The colour of the walls is pale yellow or sour cream. 'Sour' suggests dullness, decay and decadence.
  - ii The world of poverty and disease contrasted with the progressive world represented in the pictures on the walls.
  - iii The pictures are all donations which represent a world that is denied to the slum children. Shakespeare's head or good literature may raise desire which can never be fulfilled. Tyrolese Valley suggests natural beauty which is denied to these children.
- g
  - i Their world is the slums, characterised by poverty and disease.
  - ii The future for these children is bleak and foggy. Lead sky symbolises pollution, the burden of the industrial world. It also represents a grey and dull existence which comprises their life.
- h
  - i Shakespeare represents good literature which uplifts a person's soul. He is wicked to let slum children aspire for a life beyond their world.
  - ii The beautiful world of ships, the sun and love tempts these children as they are deprived of these things.
  - iii The children in the slums struggle from morning to night merely to exist. It also means that they struggle from the beginning of their life to their death.
- i
  - i The two literary devices are (any two from following): Personification: 'skins peeped through'; Metaphor: 'spectacles of steel'; Simile: 'like bottle bits on stones'; Simile: 'slums as big as doom'.
  - ii The world for these children comprises the slums. Their life is shrouded in fog and their life is clouded, diseased and bleak.
- j
  - i Learners' own choice (e.g. 'future's painted with a fog'; 'on their slag heap', etc.)
  - ii The system ('governor, teacher, inspector, visitor') should break all barriers and obstructions that hinder the schoolchildren's growth. Proper education alone can improve the lives of these slum children. The 'sun' symbolises light and brightness which comes from education.
- k In the poem, Spender depicts the pathetic life of slum children who are victims of government apathy. He presents social injustice and class inequalities that prevail in society. The poem is a bitter criticism of the state of education in elementary schools in slum areas. However, this is undercut by hope – that these children can enjoy rich, full lives if those in power 'break' the 'catacombs' in which these children are trapped.

### Extension work

Learners who enjoy a challenge can be asked to find out more about Spender's life and times. They could also find other poems he wrote and analyse them. In addition, you could provide them with additional literary terms. They can use these, together with the ones in the Learner's Book, to analyse poems and other literary texts at a deeper level.

## Remediation

It is important that all remediation at this stage is focused on the specific needs of particular learners. For example, if there are learners who still have difficulty identifying and explaining figures of speech, provide them with worksheets that contain simple examples. Work through these with learners, showing them what type of processes and thinking is involved in arriving at suitable answers. It is important that initial worksheets contain very accessible examples that can be easily interpreted. For example:

- they ran as fast as lightning (simile)
- the stars winked at me (personification)
- the little lambs leapt lightly (alliteration)
- how now brown round cow (assonance).

## Teacher's resource: Literary terms

Here is an expanded list of literary terms and their definitions. Note: English Additional Language learners do not need to know all the terms (see LB, pages 80–81 for the essential ones), but you may find them useful in terms of enriching your teaching. Learners who enjoy a challenge may also benefit from knowing them.

Term	Definition
Allegory	A story or narrative that has deeper meaning below the surface. George Orwell's <i>Animal Farm</i> is an allegory of the Russian Revolution and a communist regime.
Ambiguity	Use of language where the meaning is unclear or has two or more possible interpretations. Writers use ambiguity to create layers of meaning in the mind of the reader.
Ambivalence	The situation where more than one possible attitude is being displayed by the writer towards a character, theme or idea, etc.
Antithesis	Contrasting ideas or words that are balanced against each other, e.g. 'To be or not to be' in Shakespeare's <i>Hamlet</i> .
Antonyms	Words that are opposite in meaning ( <i>dark/light; fast/slow</i> ).
Bathos	A type of understatement where something is presented as far smaller, worse or less important than it actually is. Writers sometimes use bathos to create an anticlimax that changes the mood of the text from serious to ridiculous.
Blank verse	Unrhymed poetry that adheres to a strict pattern in that each line is in iambic pentameter. It is close to the natural rhythm of speech or prose.
Climax	The moment of greatest tension in a story. An anticlimax is when a story has built up in tension towards a climax, but then ends in something boring instead of reaching the climax.
Compound	A word made up of at least two free morphemes, e.g. <i>babysitter, skateboard, mother-in-law</i> .
Connotation	The associations attached to a word in addition to its dictionary definition.
Context	The social circumstances in which speech or writing takes place.
Contextual framework	The application of a particular socio-historical standpoint used to analyse a text.
Denouement	The ending of a play, novel or short story where all the conflicts are cleared up and the meaning becomes clear. This comes after the climax and is also called the resolution.
Diachronic	A term used to describe language change that occurs over a period of time.
Elision	The omission of an unstressed syllable so that the line conforms to a particular metrical pattern, e.g. <i>o'er</i> ( <i>over</i> ).
End-stopped	A verse line with a pause or stop at the end of it.
Enjambment	A line of verse that flows on into the next line without pause.
Figurative language	Language that is symbolic or metaphorical and not meant to be taken literally.
Free verse	Verse written without any fixed structure (either in metre, rhythm or form).

Term	Definition
Hyperbole	A deliberate and extravagant exaggeration to create an effect.
Iamb	The most common metrical foot in English poetry, consisting of an unstressed syllable followed by a stressed syllable.
Idiom	A group of words that has a specific meaning that cannot be obtained from the individual words. <i>I saw the light</i> means 'to understand something'.
Imagery	The use of words to create mental pictures in the reader's mind. Many writers use metaphors, similes and personification to create imagery.
Intensifier	A word or phrase that adds emphasis, e.g. <i>very, unbelievably, awfully, terribly</i> .
Intertextual	Having clear links with other texts through the themes, ideas or issues explored.
Irony	When the surface meaning has another, contradictory and possibly opposite meaning implied.
Metre	The regular use of stressed and unstressed syllables in poetry.
Neologism	Sometimes called a nonce-word or coinage. It is a new or invented word or expression, e.g. <i>a shopaholic</i> .
Onomatopoeia	The use of words whose sounds copy the sounds of the thing or process they describe: e.g. the <i>hiss</i> of a snake.
Oxymoron	A figure of speech that joins together words of opposite meanings, e.g. <i>the living dead; bitter sweet</i> .
Paradox	A statement that appears contradictory, but when considered more closely is seen to contain a good deal of truth.
Parallelism	The patterning of pairs of sounds, words or structures to create a sense of balance, e.g. <i>I came, I saw, I conquered</i> .
Parody	A work that is written in imitation of another work, very often with the intention of making fun of the original.
Pathos	The effect in literature that makes the reader feel sadness or pity.
Periphrasis	A roundabout or long-winded way of saying something.
Personification	The attribution of human feelings, emotions, sensations or physical attributes to an inanimate object. (A kind of metaphor.)
Prose	Any kind of writing that is not verse.
Protagonist	The main character or speaker in a poem, play or story.
Rhetoric	The art of effective or persuasive speaking or writing, especially the use of figures of speech and other compositional techniques; language designed to have a persuasive or impressive effect on its audience, but often regarded as lacking in sincerity or meaningful content.
Rhythm	The 'movement' of a poem as created through the metre and the way that language is stressed within the poem.
Simile	A comparison of one thing with another to make descriptions more vivid (usually with <i>like</i> or <i>as</i> ).
Soliloquy	A speech in which a dramatic character, alone on stage, expresses their thoughts and feelings aloud, showing themselves to the audience in a revealing way.
Stream-of-consciousness	A technique in which the writer puts down thoughts and emotions in a 'stream' as they come to mind, without imposing order or structure.
Subtext	Ideas, themes or issues that are not dealt with overtly by a text but exist below the surface meaning.
Symbolic language	The use of words or phrases to represent something else.
Synonyms	Different words with the same or nearly the same meanings, e.g. <i>shut</i> and <i>close</i> .
Tautology	Saying the same thing twice over in different words: e.g. <i>I personally think so; they arrived one after the other in succession</i> .

### » » Activity 16 Language (LB p. 43)

#### Note

Check that learners have started their research projects (they should have concluded their interviews by now). Monitor their progress, provide support as required and outline the requirements of their presentations: see Activity 19. They should practise their presentations before doing Activity 19.

#### Preparation

No specific additional resources are required, but learners will benefit from exposure to examples of passive voice and indirect speech in newspaper and magazine articles. You should therefore find some articles containing these structures, cut them out and paste them on pieces of cardboard. They can be given to learners for extension or remediation.

Week 4 starts with 'Language' in order to provide learners with practice and reinforcement in language structures (passive voice and indirect speech), which are both useful in writing research reports. Discuss with learners why they are useful in writing reports (passive voice lends objectivity to texts, while indirect speech is useful in reporting what interviewees said during the interviews).

Learners have studied both these structures a number of times since Grade 10, so they should be familiar with them. Nonetheless, allow them to read and discuss the Focus on Language (LB, pages 43–46), which is also a useful teacher's resource. If required, take feedback before they complete Questions 2 and 3.

#### Formative assessment

Use your observation of learners' work, as well as their feedback and written answers, to assess whether or not they have made progress in terms of

- understanding and being able to use active and passive voice constructions
- implementing the changes required in converting direct speech to indirect speech.

#### Suggested answers

- 2 a The teacher was interviewed by the researcher.  
b The researcher was answered by the teacher.  
c The teacher was asked some questions by the researcher.  
d The researcher was given some interesting answers by the teacher.  
e The results of the research will be published in the school magazine by the researcher.
- 3 a The researcher said that he/she wanted to find out about attitudes towards education at that school.  
b The principal replied that I could interview the teachers the following day.  
c The researcher asked the principal whether she/he could interview the teachers that afternoon.  
d The principal said that I could not, but that I could interview them the following afternoon.  
e The teacher exclaimed that she/he thought that all schoolbooks should be free.

#### Extension work

Encourage learners who enjoy a challenge to look out for passive voice usage in texts they read. They could analyse these, summarising their findings in a table, like the one below. (An example of how this could be done has been provided.)

Passive sentence	Who is the actual subject?	Effect of passive usage	Reason for passive usage	The sentence in active voice
Millions stolen from the Reserve bank.	Whoever did the stealing (unknown subject)	Makes the doers (subject) unknown; places the 'millions' as the focus of the sentence	To 'hide' the subject; to focus attention on the receivers (object) of the action	Someone stole millions from the Reserve bank.

### Remediation

Many learners find the passive-active / active-passive transformation difficult for two reasons:

- the change of the verb form (always to the past participle)
- the change in syntax due to a reversal in the subject–object positions in the sentence.

Changes in the verb form must be learned. While most past participle forms are the same as the past simple (e.g. *learn – learned – learned*), quite a few taken on an irregular form (e.g. *eat – ate – eaten*; *write – wrote – written*). The rest then involves using the correct tense of the auxiliary (see below for an example). You should set a few past participle forms and auxiliaries for these learners to learn each day for the next few weeks, and do a quick test with them during the course of each lesson.

Here is an example of verb forms you can give learners. Develop a new table each week for your class to learn after they have mastered the previous week's forms.

Present	Past	Past participle
play	played	played
eat	ate	eaten
teach	taught	taught
write	wrote	written

Here is an example of active–passive verb tense changes for the three main tenses. Develop a new table each week for your class to learn after they have mastered the previous week's verb tense changes.

Present		Past		Future	
Active	Passive	Active	Passive	Active	Passive
play	is played	played	was played	will play	will be played
eat	is eaten	ate	was eaten	will eat	will be eaten
teach	is taught	taught	was taught	will teach	will be taught
write	is written	wrote	was written	will write	will be written

The second challenge that learners often face relates to syntax. However, once learners have understood the principle of reversal or inversion of subject and object, and when they have memorised the past participle of verbs and know which auxiliary form to use to denote tense, then the syntax should be come less problematic, since it follows the same basic pattern in every verb tense form. The best approach here is to work with learners in small groups, giving them simple sentences to transform, orally first and then in writing. You should move through the tenses progressively, focusing

on simple forms of each one first (starting with the present simple) before moving on to the continuous and perfect forms. For example, learners first orally transform the following, and then do written reinforcement work.

- The dog eats the bone. *The bone is eaten by the dog.*
- The boy bakes the cake. *The cake is baked by the boy.*
- The cat chases the mouse. *The mouse is chased by the cat.*
- The girl reads the book. *The book is read by the girl.*
- The teacher writes a letter. *The letter is written by the teacher.*

Add to this list until learners get them all correct all of the time, and then use the same list with plural objects (so that we now have, for example, *The books are read by the girls*) and for passive transformations in the other verb tense.

## » » **Activity 17 Reading and viewing: Literary text 3 (LB p. 46)**

### **Preparation**

Learners should be asked to read this short story ('Manhood' by John Wain) before the activity so that they understand the context of the extract. They should summarise the plot in point form, writing one line for each episode or section in the story (e.g. Father and Rob go cycling).

When learners analysed the extract from *Romeo and Juliet* and the poem by Spender, their primary focus was on figurative language in literary texts. In this activity their focus shifts to characterisation.

Introduce the activity by asking learners to describe their favourite (or most memorable) characters in a movie or on TV. Ask them to list some of the qualities (characteristics or traits) of these characters and the ways in which we (as viewers) are 'shown' these character qualities. Learners' input can then lead into Question 1. If learners generally struggle with character in literary works, it is best to take feedback after Question 1 so that you can gauge their understanding. Alternatively, they can complete Question 2 before you take feedback. Whichever approach you use, what is vital is that learners understand the various ways in which a writer can depict a character and his or her qualities, such as

- directly through authorial comment
- indirectly through the character's actions and words
- more indirectly through, for example, how other characters respond to the character or the way the character is described in terms of the environment.

Depending on whether or not learners have already studied this short story, and on the overall ability of your learners to carry out a character analysis, you may need to lead the discussion on Question 2, getting learners to write up their answers for homework.

### **Formative assessment**

Use your interaction with and observation of learners, as well as their written answers, to assess the extent to which they can

- identify aspects of text that relate to and reveal character
- explain what aspects of text tell us about character.

### Suggested answers

Note that learners' answers may vary in their wording from those suggested. However, ensure that their content is in line and expressed in grammatically acceptable English.

- 3 a Extract 1: Rob tells his dad that he was not picked for the rugby team and they agree to do boxing training together, although Rob's mother is against boxing.  
 Extract 2: Rob falls ill on the night of the boxing tournament, and when his father phones to inform the school he finds out that Rob has been lying about boxing because the school does not offer it.
- b & c Many of the characters' actions and words tell us about their character qualities, so accept any ones that learners list as long as they make sense and their accompanying explanations are logical. Here are some examples.

Character	Words or expressions from the extract	What these words or expressions tell us about the character
Rob	<ul style="list-style-type: none"> <li>looking intently at the socks</li> <li>'I tried hard'</li> <li>'I played my hardest in the trial games'</li> <li>eating rapidly</li> <li>Fetch the doctor</li> <li>Rob did not answer</li> </ul>	<ul style="list-style-type: none"> <li>he knows he has disappointed his father but is not brave enough to face him</li> <li>wants to please his father</li> <li>wants to please his father</li> <li>hiding his fear and deceit</li> <li>is afraid of confronting his father with the facts</li> <li>hiding his deceit</li> </ul>
Rob's mother	<ul style="list-style-type: none"> <li>put down the teapot</li> <li>her lips compressed</li> <li>'Over my dead body'</li> <li>was bathing Rob's forehead</li> <li>We will, pet</li> <li>darting a murderous glance at her husband</li> </ul>	<ul style="list-style-type: none"> <li>shows her concern</li> <li>shows her anger</li> <li>shows her resolve</li> <li>shows her concern and care</li> <li>shows that she may be over-protective</li> <li>shows her anger with her husband for pressuring Rob into doing things he does not really want to do</li> </ul>
Rob's father	<ul style="list-style-type: none"> <li>Stood for a moment looking out of the window</li> <li>gently laid his hand on his son's shoulder</li> <li>'Not bad, not bad at all,'</li> <li>he said critically</li> <li>'To hell with Baroness Summerskill!' her husband shouted.</li> <li>'The first time he gets a chance to do something, the first time he gets picked for a team and given a chance to show what he's made of'</li> </ul>	<ul style="list-style-type: none"> <li>shows he trying to hide his disappointment</li> <li>shows that he cares for Rob</li> <li>shows that he wants Rob to be a typical man (physically strong, etc.)</li> <li>shows his anger at attempts to thwart his desire to see his son grow into a 'real' man</li> <li>shows his anger</li> <li>reveals his true intentions – he wants Rob to prove his manhood</li> </ul>

- 4 a i He wants Rob to be a real man in the conventional sense: big, strong, etc.  
 ii He is evasive – 'began uncertainly poking ...'  
 iii It shows that perhaps he is afraid of his father and certainly that he does not want to disappoint his father.
- b Rob cannot look at his father; it is typical avoidance behaviour when one cannot bear to tell someone something that can disappoint them.

- i Rob says 'I tried hard' after his dad says 'Bad luck' which reinforces the idea that Rob does not want to stand up to his father, that he does not want to disappoint his father.
- ii To try to convince his father of his manhood; he can't bear to tell his father the truth that he actually hates rugby – because he does not want to disappoint him.
- c To compensate for not being chosen for the rugby team. He chooses boxing because it is also regarded as a masculine sport that his father will approve of.
  - i It indicates that it is probably a lie because boxing is always by weight, since you cannot have a big, heavy 15-year-old competing against a small, skinny 15-year-old.
  - ii 'Yes,' said the boy, eating rapidly. / 'There isn't a sports master. All the masters do bits of it at different times.'
- d She is very upset and angry and completely against it.
  - i That he is feeling nervous and probably lying.
  - ii The father is elated; the mother is angry.
  - iii The father wants Rob to be a socially acceptable man: strong, physical, etc.; the mother wants Rob to be himself. The mother is also more protective of her son, maybe overly so.
- 5 a Mr Willison is upset; he wants his son to prove his manhood in the boxing tournament. Mrs Willison is relieved that her son won't be able to participate; she is concerned about him.
  - i She is angry with him because she feels that he is trying to force Rob to be what he is not.
  - ii She is very protective of him and wants him to be who he is.
- b Because he is embarrassed that his son has supposedly fallen ill and is unable to participate in the tournament. For him it is like an indication of weakness, an admission that his son is not a strong, tough, brave man, but a weak coward.
  - i His laugh tells us that he thinks Rob is certainly unsuitable for boxing; and perhaps to an extent that Rob is a coward who is afraid of being who he is, afraid of disappointing his father.
  - ii Learners' own answers, but they should mention aspects such as depression, disappointment, defeat, humiliation, and so on.
  - iii Learners' own answers, but they should mention aspects such as relief, but probably also sadness that he had let his father down.
  - iv Learners' own answers, but ensure they are logical in the context of the extract. They could possibly mention some sympathy for both: for the father because of his pain and disappointment, and perhaps guilt at having forced his son to lie because of his expectations that the son could not live up to; for the son because he knows that he has let his father down.
- 6 a Learners' own answers, but they should mention aspects such as his desire to please his father; his fear at stating who he is and what he wants; his weakness in that he would rather lie to make his father happy than hurt his father's feelings or disappoint him.
- b Learners' own answers, but they should mention aspects such as it is a relationship built on deceit because his father has fixed ideas in his mind about what a man is and so what he wants from Rob in terms of behaviour, and because Rob – since he is afraid of disappointing his father and does not want to hurt him – cannot tell his father the truth about the rugby and boxing. There is conflict because Mr Willison has high and imposed expectations of his son, while

Rob – who wants and needs his father’s affection and approval – is forced into lying.

- c Mr Willison is a typical man of that era who wants to have a manly son and who thinks it’s the man’s role to be the head of the family and dominate. Mrs Willison, on the other hand, is concerned for Rob and wants him to be who he is, but she also tends to be over-protective. These extremes in attitude towards their son create a lot of tension between husband and wife, depicted in lines like ‘ “To hell with Baroness Summerskill!” her husband shouted’ and ‘darting a murderous glance at her husband’.

### Extension work

Encourage learners who enjoy a challenge to carry out an in-depth analysis of the main characters in all the setworks they are studying for the end-of-year examination. They can do a threefold analysis, looking at authorial comments, characters’ own actions and speech, and other aspects that reveal character, such as setting and views of others.

### Remediation

Some learners find character analysis challenging because they have difficulty in assigning character description words (e.g. adjectives such as *generous*, *greedy*, *selfish*, *insensitive* and *over-protective*) to the actions and words of characters. Work in a group with these learners, drawing on everyday examples. For example, ask them what they say or do when they feel happy, sad, angry, spiteful, generous, and so on. Show how their words and actions in these situations ‘portray’ or ‘depict’ their character qualities. Then use extracts from setworks that contain overt, explicit character descriptions (either authorial or characters’ own words and actions), telling learners to identify words that apply to character description. They can record their answers in a grid like the one shown here.

Way that character is shown	Examples	Explanation
Speech		
Thoughts		
Actions		
Looks		

## » » Activity 18 Writing and presenting (LB p. 52)

### Note

Remind learners that they will be presenting their research reports in the next activity. Reiterate the assessment criteria.

### Preparation

No additional resources are needed for this activity, but learners would benefit from seeing what a proper research report looks like. So, it would be useful if you could obtain copies of some, and share these with the class, drawing attention to their layout, format and structure.

Discuss how this report will be assessed and make the assessment rubric available to learners – you can display a copy on the classroom wall.

Revise the structure of a report with learners, making sure that they also understand aspects such as style and register. Emphasise that they must use the process writing method when they write their reports. Remind them to hand in their plans and their edited and proofread drafts when they hand in their final versions.

## Baseline assessment

Use learners' written reports to baseline-assess their ability to

- write a logical, coherent text
- construct coherent, well-linked paragraphs
- write grammatically correct sentences
- use vocabulary that is relevant and appropriate
- use logical connectors and other devices (e.g. pronouns, antonyms and synonyms, to add coherence and flow to a written text.

You can also use or adapt the rubric for 'Assessing shorter transactional/reference/informational texts' in the Extra resources section.

## Remediation

When you assess learners' reports, note the types of macro issues that crop up, such as difficulty in sequencing ideas or problems with showing links between ideas (e.g. cause and effect). Develop worksheets that learners can use to help them organise their ideas more logically and coherently. Below are some examples of graphic organisers.

### Graphic organiser 1: Sequence chart

List the steps or events in time order.

Topic:	
First	
Next	
Then	
After that	
Finally	

### Graphic organiser 2: Adding ideas chart

Note your main idea. In each next block, note down the ideas that support the main idea.

Topic:	Main idea	1st supporting idea	2nd supporting idea	3rd supporting idea
Introduction				
Paragraph 1				
Paragraph 2				
Paragraph 3				
Conclusion				

## Activity 19 Listening and speaking (LB p. 54)

### Preparation

Make sure that learners have prepared for these presentations in advance. Learners should use the report assessment rubric to check their content and the oral presentation rubric to check how their presentations will be assessed. Since you have already discussed the report rubric with the class, talk through the oral presentation rubric with learners and then display it on the wall alongside the report rubric.

Learners should have completed their reports and practised their presentations by now. If they have had insufficient time to practise their presentations, it may be a good idea to postpone their presentations to next week, giving them more time to prepare.

Point out the checklist in the Learner's Book. Talk through it with the class, ensuring that learners understand the importance of

- coherent organisation of content and why the introduction and conclusion are particularly important
- adoption of an appropriate style and register (stress that these must be in line with the presentation context, particularly purpose and audience).
- correct format, vocabulary and language conventions, noting that these aspects tie in with style and register (i.e. a formal style to be used for a formal presentation will require formal, higher-order vocabulary and language structures)
- presentation techniques, including body language, eye contact, voice projection and vocal variety (variable pitch, pace and volume).

### **Formative assessment**

Assess learners' presentations, using the following criteria on the 1–7 national recording scale:

- Content
  - alignment with the topic
  - depth
  - interest
  - originality
  - coherence
- Presentation
  - articulation, including pronunciation
  - fluency
  - vocal quality, including pitch, pace and volume
  - audience interaction, including body language and eye contact.

You can also use or adapt the rubric for 'Oral presentations/Prepared speech' in the Extra resources section.

In Weeks 5 and 6 learners focus on autobiographies and narrative texts in order to consider the role of mentors. They look at listening for comprehension, viewing an autobiographical film or documentary; viewpoint, narrator and attitude in texts; structures of poems; writing a literary paragraph or autobiographical narrative; verb tenses and concord.

## Week 5



### Activity 20 Listening and speaking (LB p. 57)

#### Note

At some point during Week 6, make time for the enrichment activity: viewing an autobiographical film/documentary. At this stage, try to obtain a suitable film or documentary for this activity. Also adapt the template provided in the 'Teacher's resource' on page 55 to suit the film or documentary that you manage to obtain.

#### Preparation

Obtain works by other African and South African writers, including Chinua Achebe, Ayi Kwei Armah, Es'kia Mphahlele and Peter Abrahams. Encourage learners to read widely, as this will help develop their vocabulary and enrich their ideas for writing essays. It will also help develop their background knowledge of Africa.

Introduce this activity by asking some learners to name and briefly describe people who have inspired them – those who have acted as role models in their lives. Use their input to lead into Question 1. Take brief feedback before talking through the process involved in Question 2, making sure that learners understand what to do. Outline the skills involved in listening comprehension, pointing out that this type of listening often involves listening for specific types of information that relate to or support a central idea.

Once learners have copied the table into their workbooks, they should study it to see what types of information they need to listen out for. You can then read the extract from *Dreams in a Time of War* by Ngũgĩ wa Thiong'o. Read the extract three times. The first time learners just listen, the second time they make notes and the third time they complete the table.

#### Dreams in a Time of War

A European inspector of schools, a Mr Doran or some such name, started making the rounds to ensure compliance. His visits were often unannounced, and once on the grounds he expected teachers to run to him and stand at attention the whole time he talked to them. Sometimes he would park his car some distance away and surreptitiously approach the grounds. He would enter a classroom, stand at the back, watch as the teacher conducted class, and then walk to the blackboard, take chalk, and strike out any word that was spelled wrong or any sentence with incorrect grammar and then write the correct words and sentence on top. There was general unease as the teachers tried to make light of it or even pretend gratitude. At first we were half delighted to see somebody else doing to the teacher what the teachers did to us, but as it became a habit we started sharing the teachers' humiliation. We may have laughed about it, and even talked about it among ourselves, but it was really to hide our embarrassment.

We did not know how strongly we felt about this until Josephat Karanja, a student from Makerere University College, Uganda, came to teach in the school during his long vacation. Karanja was from Githungure, the neighboring region. He was always meticulously dressed in grey trousers, a cardigan over

a white shirt, and a tie, his hair parted on the side. At first we were excited to have a Makerere student for a teacher, but we soon wished we could do without his services. He used the stick too frequently against students who made mistakes persistently and even against those who did so occasionally.

One day the white inspector drove to the school and stood outside on the grounds leaning against his car as he frequently did. The other teachers ran to him, but Karanja did not. The inspector must have sent one of the other teachers to ask Karanja to come to him. We sensed a drama in the making, and as Karanja left the room we stood on our desks and peered through the windows. The inspector was hopping mad, beckoning Karanja to run. We hoped that Karanja would be disciplined before all our eyes. But Karanja did not change his pace. Even when the inspector shouted, Hurry up, Karanja refused to alter his pace. Now they stood face-to-face. The inspector wanted Karanja to call him sir, but Karanja just looked at him and then walked back to class. Aware that many eyes were watching, the officer hung around for a minute or so and then he got into his car and drove away. We never saw him again.

We retook our seats, but as Karanja entered we all stood up in deference, not fear. He was a hero. He had restored something we had lost, pride in our teachers, pride in ourselves. We hoped that he would come back again, but he did not. He was expelled from Makerere for leading or taking part in a student strike.

(From *Dreams in a Time of War – A Childhood Memoir* by Ngũgĩ wa Thiong'o, Harville Secker, Random House, 2010)

### Informal self- or peer assessment

Combine informal self- or peer assessment and formative assessment in evaluating this activity. Use your interaction with learners, their oral input and their completed tables (they can read out their answers in a facilitated feedback session) to assess the extent to which they are able to

- show appreciation for role models and mentors
- speak sensitively about what inspires them
- listen for and record specific information from a text that is read to them.

### Suggested answers

2

Questions	Answers
a What was the inspector's name?	Mr Doran
b Where did he originally come from?	Probably Britain since Kenya was a British colony and he is described as 'European'
c What does <i>humiliate</i> mean?	To make someone feel foolish
d How did this inspector try to humiliate teachers at the narrator's school? Mention two ways.	1) Made the African teachers run to him and stand to attention. 2) Corrected African teachers' work in front of their pupils.
e Josephat Karanja, the new teacher, was very strict. True or false?	True
f Karanja is described as being meticulously dressed. Give another word for <i>meticulous</i> .	Neat
g Briefly describe what Karanja did that made the boys admire him.	He did not run like the other teachers did when called by the European inspector (Mr Doran) and he would not call him sir.
h What did the boys feel after Karanja had done this?	Pride
i Complete the sentence to show what happened to Karanja as a result of this action.	He was <u>expelled</u> .
j Explain the meaning of the word you put as your answer for (h).	Forced to leave an organisation or institution; no longer permitted to attend

**Note**

Remember to note common and recurring language errors that your learners make in their written texts. List these and devise remedial tasks based on them that you can give to learners whenever you have a Language lesson or when you are doing grammar revision, such as in Activity 28.

**Preparation**

Obtain other works by Ngūgĩ wa Thiong'o (e.g. *The River Between*; *The Trial of Dedan Kimathi*) and make connection with *A Grain of Wheat*, one of the novels that is on the Grade 12 network list.

The CAPS requirements for this activity are quite complex, so ensure that you work through the activity slowly and methodically with the class. Use Question 1 to introduce each literary aspect that learners must study and revise, namely viewpoint, narrator, attitude and assumptions. You can do this either by letting learners first discuss each one and then taking feedback or by facilitating a whole class discussion.

Once learners can define each concept, they can check and reinforce their understanding by reading and discussing the Focus on Literature (Question 2). Take feedback to ensure that they understand the following:

- Viewpoint can express the position a writer has towards the characters or the subject matter (content) in his or her texts. It can also express the position characters have towards one another or towards issues raised in the text.
- The narrator is the 'voice' that tells or narrates the story.
  - 1 First-person narrator – a character in the story, who has limited knowledge. The point of view in the story is described from an 'I' perspective.
  - 2 Second-person narrator – a character in the story referred to as 'you.' This is not a common point of view in stories.
  - 3 Third-person narrator – all characters are referred to in the third person when narrative details are being provided. This is the most flexible and popular narrative point of view. It can be divided into
    - the limited third-person narrator, who does not know any more about the past or future than the other characters
    - the omniscient third-person narrator, who has an all-embracing knowledge of what happens in the world of the story.
- Attitude is the expression of the way the writer feels towards the characters or content in the stories. Attitude is often expressed through tone (e.g. an admiring tone or a cynical tone).
- Assumptions are things that are accepted as true, but without proof. They are usually based on historical experiences, but can also arise from generalisations and stereotyping. There are two main types of assumptions:
  - The assumptions that the author or narrator makes about characters or events in the text. In this case, for example, the narrator may assume a particular character to behave in a certain way because this character has behaved in that way in the past.
  - The assumptions that readers make about characters or events in the text. In this case, your experience of the characters' behaviour in the past, for example, may lead you to assume that they will behave in similar ways in the future.

Some parts of Questions 3, 4 and 5 are difficult, so it is advisable to work through these parts as a class, using a facilitated discussion. In this way you can explain concepts and clarify issues as they arise. Learners can then work in groups to consolidate what has emerged from the discussions.

They should then complete the written work (writing their answers) for homework.

### Formative assessment

Use your discussions with learners, your observations of their group work discussions and their written answers to assess whether or not they are able to identify and discuss the function and significance of the following in literary texts:

- viewpoint
- narrator
- attitude
- assumptions.

### Suggested answers

Note that learners' answers may vary quite substantially from those suggested here, especially in terms of wording. Do ensure, however, that the content of their answers is along the lines of the suggested answers and that any variations are well argued and supported if credit is to be given to them.

- 3 a Ngũgĩ's English teacher contributed greatly to his intellectual growth and interest in literature.
- b

Vocabulary	Meaning
i triggered envy	Started a feeling of longing for something someone else has
ii sightseeing	Visiting places of interest in a particular location
iii landmarks	Places or items of special interest
iv officially sanctioned	Permitted by the authorities
v imprinted in my mind	Made a lasting impression; something that was remembered for ever after
vi avid readers	Very keen readers who read many books
vii gripping and memorable	Exciting and worth remembering
viii abridged	Shortened and simplified
ix identified with	Empathised; understood the feelings and position of someone else
x ingenuity	Cleverness in an original way, used to solve tricky problems

- c
- i Adds information about how other teachers influenced the narrator's intellectual growth; can be seen as an adverbial phrase.
  - ii Adds information about where the narrator 'went'; can be seen as an adverbial phrase.
  - iii Adds information about which aspects of Hawkins the narrator identified with; can be seen as an extended adjectival phrase that provides additional information or qualifies the relationship between the narrator and Hawkins.
- d The writer is the narrator.
- i First-person narrator.
  - ii He uses first-person pronouns: *I*; *we*.
- e Common government for African schools – a colonial viewpoint; and the viewpoint imparted by the narrator's English teacher and the books he lent the narrator.
- f Because Kenya was a British colony, the African people in Kenya were forced to read whatever the colonial government prescribed.
- i That it was inferior to British education; it was uncivilised.
  - ii He did not believe that it was superior to African education; he felt that it was irrelevant to the lives of the children living in Kenya.

- 4 a The narrator is accepted to attend Alliance High School and makes preparations for leaving home to study there.
- b Check learners' understanding of the vocabulary in this extract by asking them to explain the meaning of some of the words and expressions, such as *brute reality*; *rumours*; *prestigious*; *enforcer*; *vengeance*; *donations*; *communal*.
- c i It provides additional information about the narrator's brother, indicating that he is presently unable to help because of his absence; it is a third conditional structure.
- ii It adds information to the way that the narrator is experiencing the rumours; it functions as a relative adverbial clause.
- d The writer is the narrator.
- i First-person narrator.
- ii They are both first person, but in Extract 1 the viewpoint is more limited in that the narrator is mainly unfolding events as they occurred. This narration is based in the past tense. In Extract 2, the narrator has wider knowledge and draws in historical details and information about events beyond the limitations of his own life. For example, the rumours of petitions; his knowledge of Njairũ and his insight of dealing with problems as they arise. The narrative point of view here is based in the historical present.
- e A colonial attitude that was prejudiced against the liberation fighters, who were viewed as terrorists.
- f i That he was a collaborator and so he would not assist the narrator's endeavours to raise funds; that he would support those whom rumour said would not permit the brother of a Mau Mau to attend a prestigious school.
- ii By the way in which Njairũ becomes personally involved in ensuring that the narrator can raise sufficient funds.
- g i The importance of education at a personal and a communal level.
- ii 'Education has always been seen as a personal and communal ideal.'
- 5 a That the assistant station master, because he works for the colonial government, will be unsympathetic towards the narrator and instead share the viewpoint of the European railway official who will not allow the narrator to board the train without a pass.
- b The assistant station master is sympathetic towards the narrator.
- c The writer is the narrator.
- i First-person narrator.
- ii In Extract 3, the narrator has wider knowledge of events than in the first two extracts. For example, in this extract, the narrator makes reference to future events that no one could have known about at the time in which the extract is set, namely that the station master would be the mayor of Nairobi after independence.



## Activity 22 Language (LB p. 65)

### Preparation

Use the visual timelines in the Focus on Language (LB, page 67) to demonstrate verb tenses and their relationships. You can draw the timelines on the chalkboard, using colour chalk to show how the tenses relate to the present and to one another.

Many learners struggle with verb tenses in English because they cannot visualise their relationship to the present and to one another, and because

they have not made the verb tense structures part of their linguistic vocabulary. In teaching Activity 22, and in any remediation, you must focus on these two aspects. It is vital that learners visualise the relationship of tenses and learn verb tense structures off by heart until they become second nature.

Use your insight into learners' understanding of verb tenses to choose a suitable introduction to the activity. For example, if their understanding of tenses is quite strong, ask them to describe what the function of verb tenses is and then allow them to complete Questions 1 and 2 before taking feedback. However, if many find tenses problematic, draw on their own experiences to illustrate tenses in a way that is relevant to them. In this case, you could ask a few learners what they did the day before: 'What did you do yesterday?' Insist on answers in full sentences and write these on the chalkboard, asking the class to identify the words that provide the tense and to indicate what tense it is. For example: 'I went to the shops yesterday.' Then juxtapose this event with a previous one, showing learners how when there are two events in the past, one happened further in the past. For example: 'I had eaten lunch before I went to the shops yesterday.' Write up the verb tense structure for this, helping learners to work out the components of the past perfect form: *had eaten* = *had* + past participle.

When you feel that learners are ready, let them complete Questions 1 and 2. Take feedback, referring learners to the Focus on Language and assisting as required. Learners should then work individually to complete Question 3. Assessing this question will give you some insight into learners' understanding of verb tenses.

In Question 4 the activity changes focus to vocabulary development. Stress the importance of ongoing vocabulary development, reminding learners that they should still be maintaining their personal dictionaries.

### Formative assessment

Use your interaction with learners, their oral feedback and their written answers to assess whether or not they are able to

- identify and name different verb tenses
- explain the function of a range of verb tenses
- use a range of verb tenses correctly in written and spoken English.

Note that self- or peer assessment can be used for Questions 1, 2 and 3. You can have learners read out their sentences for Question 4, but because this question deals with vocabulary work, you should check each learner's sentences to ensure that the vocabulary has been correctly used.

### Suggested answers

Note that learners' answers may vary from those suggested below, especially in terms of wording. Ensure that their answers are aligned to the ones suggested and that they are grammatically correct.

- 1 The present simple tense expresses a habit (or habitual, regular action), e.g. *I swim every Saturday*); a universal truth, e.g. *the sun rises in the east*; a fact, e.g. *I work at XYZ company*; the definite future, e.g. *I leave for London tomorrow*. The present perfect tense expresses an action that started in the indefinite past (no time marker is provided) and is usually completed by the time of speaking or writing, e.g. *I have finished my homework*; *she had written the letter*.

- The past simple tense expresses an action that began in the definite past (a time marker is provided) and is complete by the time of speaking or writing, e.g. *I went to the movies last night*; the past perfect tense is used to express a past action that happened before another past action, e.g. *I had eaten by the time Sipho arrived*; *Before the Dutch arrived in the Cape in 1652, the San had been living there for hundreds of years*. Note that the past simple tense is also used in third-person narration; in this case the narrator does not always use time markers, but can instead use the tense to indicate facts about the fictional world of the literary work, like we would use the present tense in the real world, e.g. *Joe and Sibongile lived a happy life in a quiet village* (fictional world fact); *Joe and Sibongile live a happy life in a quiet village* (real world fact).
  - To express an ongoing action happening at the present moment, e.g. *I am writing this sentence at the moment*.
- 2
    - a Present simple tense because a regular action is expressed.
    - b Past simple tense because facts about characters in a fictional world are presented.
    - c Past simple tense because facts about people in the narrator's world in a book are expressed; past perfect tense because the 'visiting' happened further in the past than the 'realising'.
    - d Past continuous (progressive) tense because the 'sitting' was an ongoing action; simple past tense because it is a past action marked by a time marker ('that night'); past perfect tense because the 'working hard' happened further back in the past than the 'sitting and wondering'.
    - e Present perfect continuous (progressive) tense because it expresses an action that started in the definite past, which is still happening in the present.
  - 3
    - a The narrator has been studying at this school for the last two years.
    - b He went to this school when he was 10 years old.
    - c After he had written the exams, he visited his family in their village.
    - d If he had not passed the exam, he would not have gone to Alliance High School.
    - e He did not understand why some people wanted him to fail when he had studied so hard. (You may have to explain to learners why 'understand' and 'fail' remain in the present simple present tense in this sentence that expresses the past, namely because with 'understand' the tense is expressed by the auxiliary (did) while 'fail' is part of an infinitive expression: wanted him to + present.)
  - 4
    - a Check each learner's sentences to ensure that the vocabulary has been correctly used.
    - b Check each learner's sentences to ensure that the expressions have been correctly used.

## » » Activity 23 Writing and presenting (LB p. 69)

### Preparation

Although no additional preparation is required for this activity, it would benefit learners to provide them with some examples of autobiographical narratives to read and analyse before they write their own autobiographical narratives. (See the two examples provided in the 'Teacher's resource: Autobiographical narratives' on pages 53–54.)

Since learners will look at the text structure and language features of the autobiographical narrative in detail in Activity 27, touch on these aspects only briefly here, pointing out that the autobiographical narrative should be written from the first person point of view (they are writing about their own lives) and that the past tense (simple, continuous and perfect) should be used since they are writing about past events. After revising the steps involved in process writing, focus on the important issue of purpose, audience and context. Ask learners why it is vital to establish these factors at the outset, even before brainstorming and planning begin.

Then direct learners' attention to the planning framework in the Learner's Book, emphasising that coherent paragraphs require

- a topic sentence with a main idea
- supporting sentences that develop the main idea in a logical way (stress use of logical connectors)
- a terminating sentence that rounds off one paragraph and links to the next one.

Also remind learners that this type of text should contain rich language (adjectives, adverbs, etc.) and can include dialogue (direct speech) because they are telling a story (narrative) about their lives (autobiography).

### Formative assessment

Use your interaction with learners and their completed plans to assess whether or not they are able to plan an essay (autobiographical narrative).

## Teacher's resource: Autobiographical narratives

Provide learners with copies of these extracts. They can analyse the extracts to identify narrative point of view, as well as aspects such as verb tenses, sentence structures and vocabulary.

### The Tribe

'You're not from school today, Eseki, and I can see it in your eyes,' my grandmother said, looking away from the broom she was making out of grass straight into me.

'I'm from there, Granny.'

'Don't lie to me!' She was in the wrong mood. I smelled trouble.

Just then my uncle, who lived with us, came in.

'You were not in school, Eseki, and you'd better not deny,' he said, towering over me like a bluegum tree.

Yes, I hadn't been to school. I had spent the day with friends up in the mountains. I paid dearly for this with a lash.

We had also living with us a young woman, Sarah. She had been adopted by grandmother after her own mother died while giving birth. Sarah was always my refuge. She often nodded to me and smiled as though to co-opt me as an ally against this tyranny.

Half a dozen donkeys were added to our livestock. The boy with whom I took turns in looking after the goats and donkeys was quite big; and he wanted to feel that way. So he insisted that I say 'big brother' whenever he called me. If I forgot he gave me a shove or he pinched me. Or I got the stick.

'There's going to be moonlight.'

'And then?'

'Forgotten the river?'

'Oh, the fight, you mean.'

'Yes.'

It was like that. Moonlight, the river fight; with bare fists; where anyone could challenge anyone in the circle who felt for a fight. Then half a dozen or so couples fought it out in the 'ring' formed by the spectators. And we hit away on the white sands of Leshoana in the moonlight.

Some moonlit nights we went out to hunt hares and rock rabbits. It was fun. We came back in the early hours of dawn, our feet wet with dew, our chests heaving with the freshness of morning life. How we laughed when someone happened to be startled by a hooting owl.

*(From Down Second Avenue by Es'kia Mphahlele, Faber Paperbacks (Faber & Faber), London, 1980)*

## A Country Childhood

From an early age, I spent most of my time in the veld playing and fighting with the other boys of the village. A boy who remained at home tied to his mother's apron strings was regarded as a sissy. At night, I shared my food and blanket with these same boys. I was not more than five when I became a herd-boy looking after sheep and calves in the fields. I discovered the almost mystical attachment that the Xhosa have for cattle, not only as a source of food and wealth, but as a blessing from God and a source of happiness. It was in the fields that I learned how to knock birds out of the sky with a slingshot, to gather

wild honey and fruits and edible roots, to drink warm, sweet milk straight from the udder of a cow, to swim in the clear, cold streams, and to catch fish with twine and sharpened bits of wire. I learned to stick fight – essential knowledge to any rural African boy – and became adept at its various techniques, parrying blows, feinting in one direction and striking in another, breaking away from an opponent with quick footwork. From these days I date my love of the veld, open spaces, the simple beauties of nature, the clean line of the horizon.

*(From Long Walk to Freedom by Nelson Mandela, Abacus (Division of Little, Brown & Co), 2000, London)*

## Week 6

### »» » Activity 24 Listening and speaking (LB p. 71)

#### Preparation

Show learners the autobiographical film or documentary that you have obtained. Make sure that you adapt the template in the 'Teacher's resource' on page 55 accordingly. Also do some background research so that you can provide learners with information on the autobiographical film or documentary that you have obtained. If you have been unable to obtain either, then give learners an alternative activity.

Your introduction to the autobiographical film or documentary should provide learners with a framework for watching it. If necessary, work through the template as well, so that learners understand what they must look out for when viewing the autobiographical film or documentary. If you are unable to find suitable material to show, provide learners with a copy of the following text. They should use the same template (adapted if necessary) to discuss the text extract.

#### Trouble with Whites

What to do? What could I do with a First Class Junior Certificate? Go on to matric? And then? Fort Hare University College? What about the money for it all?

'Have you money to let him take matric?' my uncle who had been to St Peter's asked my mother. She looked at him with a strange expression on her face.

'Yes, God will help me find the money.'

'But he must then go to Fort Hare. They don't hire boys with a matric certificate here. They'll simply laugh at him.'

'You know all about these things,' said my mother. 'Tell me what to do; I don't know.'

'Teacher training. That's why I did it. When he's a teacher he can look after himself. That's what I'm doing. The best school is the one I've been attending. Adams College in Natal.'

'Is it Anglican?'

'American Board. They'll take him, don't worry about that. As you've always helped me all my years in school, Sis, I'll show my thanks by paying his train fare to Natal. But it's too late to apply now. He'll have to work till next January, save up for his clothing.'

'Does he want to go to Adams? Do you, Eseki?'

I didn't know what I wanted, so I said yes.

So Adams College it was to be the following year, 1939.

Back in Pretoria I walked the streets looking for a job. I hated every moment of the process for all the humiliation it brought me. I landed a job at last, as a messenger in a lawyer's office. The proprietor was a tall forbidding colossus. A man I never again uttered a 'Good morning' to after trying a few times without success. Maybe it was because his ears were high above me: he never seemed to hear me. Something about him made me think of Scrooge. I trembled all the time I cleaned his ink pots and the large glass on his table. Our eyes never met, so I came to regard him as a machine that generates power but only from somewhere on the fringe of one's awareness.

I ran up and down high buildings where blacks couldn't use lifts. I made tea and ran errands for the white girls who always seemed to think up something as soon as they saw me. They switched off their dictaphones, took up their handbags, scratched about inside with long red nails and sent me on some private mission, punctuating their instructions with an interminable string of 'you hear? you hear? you hear?' For all this I received £1 a week. My mother kept it all for me, allowing me a shilling a week for the movies. It was a fortune, compared with five shillings for a period of five months at school.

*(From Down Second Avenue by Es'kia Mphahlele, Faber Paperbacks (Faber & Faber) London, 1980)*

### Formative assessment

Use your observation of learners' discussions, as well as your interaction with them, their feedback and their written work, to assess whether or not they are able to

- use listening and viewing (or reading) skills to identify and describe the plot of an autobiographical film or documentary (or autobiographical extract)
- express appreciation of and a critical opinion on an autobiographical film or documentary (or autobiographical extract).

## Teacher's resource: Template for autobiographical film or documentary

Adapt this worksheet template to suit the autobiographical film or documentary that you obtain, or the extract you provide learners to discuss.

- 1 Production details
  - a Title: \_\_\_\_\_
  - b Director: \_\_\_\_\_
  - c Main actors: \_\_\_\_\_
  - d Genre: \_\_\_\_\_
  - e Date of production: \_\_\_\_\_
- 2 Content or plot
  - a Summary of content or plot: \_\_\_\_\_  
\_\_\_\_\_
  - b Climax: \_\_\_\_\_
  - c Resolution: \_\_\_\_\_
- 3 Appreciation
  - a What did you learn? \_\_\_\_\_  
\_\_\_\_\_
  - b What is your opinion of the work? \_\_\_\_\_  
\_\_\_\_\_

## Activity 25 Reading and viewing: Literary text 4 (LB p. 71)

### Preparation

If you have not studied *A Grain of Wheat* by Ngũgĩ wa Thiong'o, provide learners with an alternative activity based on a short story or novel that learners have studied.

The main problem that arises from answering contextual questions in literature is that learners do not have sufficient knowledge of the context in which the extract occurs. So it is vital that you impress upon learners that they must know the plots of all their networks. Encourage them to summarise the plots (broadly) by sequencing the main events.

Refer learners to the Focus on Literature before they start answering the questions on the extract. If necessary, learners can work in pairs to read and discuss it. Depending on the level of your class, take feedback before learners work individually to complete the activity. However, stress the importance of using mark allocations to guide the depth of answers, pointing out that each mark requires a substantive 'fact' to be provided.

### Baseline assessment

Use learners' written answers to assess the extent to which they are in a position to answer contextual questions in the Literature paper. Identify common shortcomings and develop appropriate remediation tasks and worksheets to enable learners to overcome these.

### Suggested answers

While the wording in learners' answers may differ from the wording below, the content of their answers should align with the suggested answers here.

- 2 1 (Uhuru) = B (independence celebrations)
- 2 (Thabai) = A (setting of the novel)
- 3 (Tom Robson) = D (District Officer) (3)
- 3 He was Mumbi's brother. / He was a local hero who was hanged. / He was a resistance or freedom fighter. / He was the man who killed the District Officer (Robson). / He was betrayed by Mugo. (any 2) (2)
- 4 They believe he is a hero. / Mugo endured much suffering. / He saved the pregnant woman, Wambuka (while she was digging trenches). / He gave shelter to Kihika or hid Kihika while the British were looking for him. / The sacrifices Mugo made can be compared with those made by Kihika. / He led the hunger strike at Rira. / He did not confess to taking the oath. / He never cried out when he was being beaten. (any 2) (2)
- 5 Kihika is the hero and Mugo is his betrayer. OR Mugo is the cause of Kihika's death (because he is a traitor). OR Mugo betrayed Kihika and caused his death. (2)
- 6 False. / He feared for his own life. / He did not want anything to do with the movement. / He did not want to be involved in the politics of the country. (Accept any ONE of the reasons. Award a mark for the reason/motivation only if the first part of the answer (False) is correct. If only 'False' is given, award just 1 mark.) (2)
- 7 1 They have come to ask Mugo to be the main speaker at the Uhuru/independence celebrations. OR To inform him that he might be elected as Chief at the celebrations. (1)
- 2 He refuses/is not eager/wants to be left alone. (1)

- 3 He feels guilty and he is scared: that the truth will be discovered/that General R is close to unmasking him as the traitor/that General R is suspicious. (any 2) (2)
- 4 He wants information on the person who betrayed Kihika.  
OR He wants Mugo's help to find Kihika's traitor. (1)
- 8 Mugo is consumed by guilt and he is afraid that the community will find out. / His aunt who raised him and treated him badly contributes to his wish to be alone. (2)

### Extension work

The CAPS requires that learners 'Explain the internal and external structures of poems, e.g. poetic and rhetorical devices' in Weeks 5 and 6. This requirement is not included in the Learner's Book since it disrupts the focus of these two weeks, which is autobiographical narratives (viewing, reading and writing). Instead, this CAPS requirement is covered later, in Activity 44. Should you wish to deal with this requirement now, provide learners with a suitable poem, revise poetic and rhetorical devices with the class, and set some questions based on these. For example, refer learners to Spender's 'An Elementary School Classroom in a Slum' (LB, page 40), revise poetic devices such as figurative language (see the table in Activity 15: LB, page 42) and then pose some questions for discussion, such as

- Name the poetic device used to describe the children in stanza 1.
- Why does the speaker use this poetic device to describe the children?
- Comment on the effectiveness of the imagery that this poetic device creates.

### Remediation

Help learners who find contextual questions difficult to summarise their networks. They can do this by developing a flowchart on a piece of A3 paper, so that they can see plot progression in a graphic format. Also show these learners how to identify which parts of a network certain aspects of a contextual question may be referring to. For example, Question 5 asks them to consider why Mugo's and Kihika's names will be linked forever. Explain how they have to identify preceding events in the plot where Mugo and Kihika's lives overlap and then consider what happened in these events that would link their names.

## » » Activity 26 Language (LB p. 74)

### Preparation

Develop extra concord worksheets for learners who still find this aspect of grammar challenging. You'll find a sample worksheet in the 'Remediation' section below.

Allow learners to complete Question 1 and then take feedback to assess the general level of understanding of concord in the class. If necessary, conduct a revision lesson, referring learners to the Focus on Language (LB, pages 74–75). Learners can then either work alone or in pairs to complete Question 2.

### Formative assessment

Use your interaction with learners, as well as their written answers, to assess the extent to which they are able to

- explain what concord is and how it functions
- identify concord errors
- use concord correctly.

### Suggested answers

- 2 a Incorrect. Reason: 'learners' is plural but 'is' is singular. Correct sentence: The Grade 12 learners are studying very hard because they all want to pass the exam with good marks.
- b Incorrect. Reasons: 'staff' is a collective noun and should be followed by a singular verb or auxiliary; the infinitive form does not take an 's'. Correct sentence: The school staff is helping the Grade 12 learners to revise their subjects.
- c Correct. 'Smoking cigarettes' is not a verb; it is a gerund in the singular form denoting a particular type of activity. It is therefore followed by a singular auxiliary.
- d Incorrect. The 'neither ... or ...' structure means 'not one'; it must therefore be followed by a singular verb or auxiliary. Correct sentence: Neither Josephine or Siphon is at school today.
- e Incorrect. Although it ends in an 's', 'mathematics' is a single subject and should be followed by a singular verb or auxiliary. Correct sentence: Mathematics is a difficult subject.
- f Incorrect. Although it ends in an 's', 'news' is a singular noun and should be followed by a singular verb or auxiliary. Correct sentence: The news about the wars in the Middle East is depressing.

### Remediation

Here is an example of an extra worksheet you can give to learners who are struggling with concord.

#### Concord worksheet – extra practice

- 1 Choose the correct word in brackets to complete each sentence.
- Kobus and Mathebula \_\_\_\_\_ best friends. (is; are)
  - Razeena \_\_\_\_\_ happy. (is; are)
  - \_\_\_\_\_ you hungry, Lato? (is; are)
  - There \_\_\_\_\_ 10 people at the meeting last night. (was; were)
  - Who \_\_\_\_\_ that book belong to? (do; does)
- 2 Identify the concord error in the sentences. Write down the correct form of the verb.
- The hungry man eat a lot every day.
  - Rabia and Sibongile studies in the library every afternoon.
  - The three children rides their bicycles in the park on weekends.
  - I receives many emails at work each day.
  - Who are that man standing over there?

#### Suggested answers

- 1 a are  
b is  
c Are  
d were  
e does
- 2 a Should be 'eats' ('man' is a singular noun and should be followed by a singular verb).  
b Should be 'study' ('Rabia and Sibongile' makes a plural that should be followed by a plural verb).  
c Should be 'ride' ('three children' is plural and should be followed by a plural verb).  
d Should be 'receive' ('I' is a first-person singular pronoun and should be followed by a plural verb).  
e Should be 'is' ('man' is a singular noun and should be followed by a singular verb).

**Preparation**

No additional preparation is required for this activity. However, learners would benefit from engaging with further examples of autobiographical narratives.

Before learners write their autobiographical narratives, check their essay plans. You should also ensure that they can identify and describe the various elements of a narrative essay. Direct their attention to the Focus on Writing, and take feedback afterwards. If necessary, conduct a revision lesson on narrative writing, stressing that a *narrative essay* tells a story or tells of a past event (an autobiographical narrative would therefore tell the story of their lives, focusing on highlights). Also stress that because a narrative tells a story, it should have

- a good structure, with rising action from the introduction to the climax
- dialogue
- action
- a setting
- interesting language.

It may also be beneficial to once again revise the importance of well-structured paragraphs.

Learners then follow the process writing steps to write their autobiographical narratives. They should complete their drafts in class and write their final versions for homework. Note that although peer editing is still quite acceptable at this stage, start to encourage learners to edit their own work so that they can develop this skill, which will be required when they write their exams. Tell learners they will have to hand in their brainstorm, plans, first draft, edited draft and final version for assessment.

**Baseline assessment**

Use learners' written work (brainstorms, plans, first draft, edited draft and final version) to assess the extent to which they are able to

- use all steps in process writing meaningfully
- write an autobiographical narrative that fulfils all required criteria.

You can also use or adapt the rubric for 'Assessing an Essay' in the Extra resources section.

It is important that you note issues in your assessment of learners' essays related to different aspects of essay writing, such as

- grammar/language (ranging from punctuation to concord and verb tenses)
- paragraph structure and overall coherence
- alignment with requirements of essay type.

You can then use your assessment to develop customised interventions in order to assist learners to become as competent as possible before they write their final exams.

## Activity 28 Language (LB p. 77)

### Preparation

Make sure that you have developed a worksheet based on common and recurring language errors in learners' written work. It may be necessary to develop differentiated worksheets since learners may face challenges in the same areas but at different levels.

This activity is divided into two parts. In part 1, you should give learners the worksheet(s) you have developed that are based on common and recurring language errors in their written work. In part 2, they complete a number of remediation tasks. Learners should work alone to complete these tasks so that you can use them for diagnostic assessment.

### Diagnostic assessment

Use learners' completed written work to identify their strengths and weaknesses. Develop a rating grid on which you can track learners' competence for different language aspects. You can record competence levels whenever you assess written work to see if specific learners are improving in particular aspects of language. Here is an example.

#### Note

Rating is according to the DBE's Codes and percentages for recording and reporting (the 1–7 rating scale).

Name:	Date	Rating	Date	Rating	Date	Rating
<b>Language aspect</b>						
Concord						
Verb tenses						
Passive voice						
...						

### Suggested answers

- 1 *Passive voice*
  - a Final school-leaving exams are written by Grade 12 learners in November every year.
  - b Already in the passive voice.
  - c Study timetables should be developed by Grade 12 learners so that they can pace their revision.
  - d Our home was broken into and my laptop was stolen. (Note: Both clauses should be changed into the passive form; it is not necessary to repeat the subject since it is obvious and repetition would amount to tautology.)
  - e Already in the passive voice.
  - f All Grade 12 learners will be given candidate numbers by the Department of Basic Education.
  - g Has your homework been done? (Note: It is not necessary to repeat the subject since it is obvious and repetition would amount to tautology.)
  - h The patient was operated on. (Note: It is not necessary to repeat the subject since it is obvious and repetition would amount to tautology.)
  - i Have all the setworks been read? (Note: It is not necessary to repeat the subject since it is obvious and repetition would amount to tautology.)
  - j Only learners who have obtained good Grade 12 results are accepted by the university.

## 2 Indirect speech

- a Ntombela said that she was studying hard so that she could get good results.
- b The principal asked the class whether they were doing enough revision for their final Grade 12 exams.
- c Kobus said that he would start revising his literature setwork books the next/ following day.
- d Anna enquired whether or not the study group had met at Piet's house the night before/ the previous night.
- e Razeena asked Mandla whether or not he would come to that class the following Saturday for extra lessons.

## 3 Question forms

Note that some variations may be possible, depending on which question words learners decide to use. Ensure that the questions can be answered by the statements provided in the Learner's Book, and that they are grammatically correct.

- a What is your name?
- b Where does Sophia live?
- c How many siblings does Andries have?
- d What are you going to do tonight?
- e Which school did Silas used to attend?
- f Why could you not come to the party last Saturday night?
- g How did Kenya achieve independence?
- h What is an autobiography?

## 4 Verb tenses

- a Mistakes: wrote; goes. Should be: After Rosa had written her last exam paper, she went on holiday for a week.
- b This sentence could stand as correct, but from a technical point of view, because it deals with a regular activity, it would be better to use the present simple tense: We revise literature every day.
- c Mistake: have + went; you need to use a past participle with 'have'. Should be: I have never gone to England.
- d Mistakes: 'cannot' and 'will' are in the wrong tense; because the sentence deals with actions from 'last night', the past form must be used. Should be: Kgao could not come to the study group last night because her mother would not let her.
- e Mistake: write; you need to use a past participle in the perfect tenses. Should be: I will have written my essay by tomorrow morning.

## 5 Concord

- a Nearly one out of three 20-year-olds is without work. (Reason: The verb or auxiliary must agree with the singular subject 'one'.)
- b Is the hat or the gloves red? (Reason: Rule of proximity states that the verb or auxiliary must agree with the noun closest to the verb.)
- c Ten years is a long time. (Reason: 'Ten years' is a *single* length of time and so needs a singular verb or auxiliary.)
- d Either the learners or the teacher has to do it. (Reason: Because they refer to a singular noun, *every*, *each*, *everybody*, *neither* and *either* always take a singular verb.)
- e Neither Jonas nor Nadia has to do it. (Reason: Because they refer to a singular noun, *every*, *each*, *everybody*, *neither* and *either* always take a singular verb.)

## Where am I going?

In Weeks 7 and 8 learners focus on visual texts. They look at discursive essays, paragraph structure, prepositions, the meta-language of literary analysis and vocabulary development.

**Week 7****» » Activity 29 Language (LB p. 79)****Preparation**

Prepare handouts of literary meta-language to give learners. They can use these to revise for exams. You can use the 'Teacher's resource: Meta-language of literary analysis' on page 63–65 to compile these handouts.

The 'Language' activity is at the beginning of Week 7 because it provides learners with the vocabulary they need for much of the work this week. It is important that learners understand the meta-language of literary analysis so that they have the tools with which to analyse literary work and in order to answer some of the questions in their Literature exam. They have already looked at the meta-language of newspapers and so should know that meta-language is the language we use to talk about a particular subject or area of human activity, such as law, teaching or medicine. Point out that the meta-language of literary analysis is something they should already be quite familiar with – figures of speech.

Allow learners to work in pairs to complete Question 1. Use their feedback to determine whether or not you need to revise figures of speech extensively at this stage. Learners can then read the Focus on Language and complete the rest of the activity.

**Formative assessment**

Use your discussions with learners, as well as their written answers, to assess their ability to identify, explain and use meta-language related to literary analysis.

**Suggested answers**

- 3 Learners must define some meta-language related to literary analysis in their own words. Accept all answers that make sense and are accurate in terms of definitions. They should also illustrate their understanding of this meta-language by making up sentences that either explain the terms or embody them.
  - a simile – a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid; generally employs 'like' or 'as' to make the comparison: e.g. *The man was as thin as a piece of string.*
  - b metaphor – a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable in order

- to make a direct comparison: e.g. *I had fallen through a trapdoor of depression / He was a colossus.*
- c personification – the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form: e.g. *The sky wept in sympathy with the suffering woman.*
  - d hyperbole – exaggerated statements or claims not meant to be taken literally: e.g. *I have told you a thousand times to do your homework.*
  - e connotation – an idea or feeling that a word invokes in addition to its literal or primary meaning: e.g. *The word ‘discipline’ has unhappy connotations of punishment and repression.*
- 4 Learners must identify the figures of speech or figurative language in sentences and use appropriate meta-language to discuss the effect of these figures of speech or figurative language. Note that the suggested answers here can form the basis of learners’ answers, but allow for their own interpretation.
- a A simile (like a small ant) is used to emphasise the extent of how lost the man looked in the desert; it reinforces and highlights the idea of ‘lostness’.
  - b Personification is used (crept and swallow) to create a clear image of the extent to which the weeds had grown up the walls of the house.
  - c A metaphor (giant) is used to emphasise the enormous role that this person played in the liberation struggle.
  - d Figurative language is used to indicate that the person has reached a point where decisions or changes must be made: ‘crossroads’ is based on the literal crossroads where a person driving a car must decide which way to turn.
  - e Hyperbole is used (million reasons) to emphasise just how utterly wrong racism is.

## Teacher’s resource: Meta-language of literary analysis

Here are some additional meta-language terms related to literary analysis that you could use to develop handouts for learners. However, don’t overwhelm them with unnecessary information at this stage, as they should be focusing on what is required for the exams.

Terms	Definitions
Alliteration	The repetition of similar, usually initial, consonant sounds.
Allusion	A reference to something real or fictitious outside the poem; something the poet considers relevant but does not explain.
Assonance	The repetition of a vowel sound in the same line or consecutive lines.
Ballad	A simple narrative poetic form, usually consisting of four-line stanzas, sometimes with a refrain, and meant to be sung. The original ballads come from oral folk culture and tell stories chiefly of love and death.
Comma splice	The writer wants the thought to move more quickly so separates two sentences with a comma instead of a full stop.
Confessional verse	This is almost like stream-of-consciousness writing in verse. It relives or remembers past relationships and the emotions connected with them. It may or may not have an internal structure, but it usually has the outward appearance of poetry.
Couplet	Two successive, rhyming lines of equal length, usually at the end of a poem or a stanza.
Denotation	Every word has a literal, dictionary meaning which is known as its denotation.
Descriptive verse	Descriptive poetry is poetry which has as its purpose an actual description of something or some event.

Terms	Definitions
Development	The development of a poem – like its structure – is the way it moves forward towards a climax, or the manner in which the thought develops.
Diction	The poet's vocabulary and choice of words and phrases.
Dramatic monologue	A poem in which a single character (not the poet) speaks as if in a scene from a play. (Hamlet's 'To be, or not to be' is, probably, the most famous dramatic monologue in the English language.)
Effect	A very important aspect of your discussion of a poem is that you must be able to comment on the effect achieved by the poet through his choice of words, poem structure, and use of imagery.
Elegy	A poem which is a response to the death of someone.
Form	(i) The arrangement or shape of a poem. (ii) The type of poem, e.g. sonnet; elegy; ballad; limerick.
Genre	A term used to differentiate between types of literary composition, e.g. drama, poetry, prose, etc.
Image	A word picture, or a word or phrase that suggests a relationship between two or more things or facets of experience.
Intention	Whenever you read a poem, you should ask yourself the question, What was the poet's intention in writing this poem? Knowing this will make a difference to the way you interpret the whole poem.
Irony	Saying one thing but meaning another, often to achieve either a humorous or a poignant effect. Through irony a poet often indicates his attitude towards his subject and his reader.
Litotes	This is a figure of speech presenting an understatement and is virtually the opposite of hyperbole.
Lyric	A short poem expressing personal feelings. Usually rich in verbal music. (Originally it was poetry that was intended to be sung to the lyre.)
Metaphor	Describing one thing in terms of something else by way of a direct, implied comparison.
Metaphysical verse	Poetry that investigates the world by rational discussion of its phenomena.
Metonymy	This is a figure of association in which a word or a phrase is used to suggest another word or phrase.
Mood	The atmosphere created in the poem itself.
Narrative verse	Narrative poetry is poetry that tells a story. It usually has a regular rhyme scheme and metre. It includes epics, idylls and ballads.
Octave	A stanza of eight lines at the beginning of an Italian sonnet, with rhyme scheme <i>abba abba</i> .
Ode	Normally a fairly long, exalted poem with a serious intent to celebrate a person or occasion.
Pathetic fallacy	Ascribing human feelings to other creatures or things, often with false emotionalism.
Pun	A play on the ambiguity of words, creating humour out of double meanings.
Quatrain	A four-line stanza.
Refrain	A chorus, or words repeated at intervals throughout a poem, especially ballads. It is often, but not always, at the end of each stanza.
Religious verse	Poetry that has a religious theme.
Rhyme	The repetition of identical sounds in words, generally at the ends of matching lines of poetry.
Run-on lines	Sentences in poetry that, unlike prose, 'run on' from one line to another in an artificial manner.
Satire	A work that makes fun of something, usually to make a serious critical point in a humorous way. Satire uses ridicule to attack vice or folly.
Sense	This ties up with 'Intention' (above). The sense of a poem is more than just its meaning or message. It has the added dimension of your judgement of how the poet has approached the topic.
Sestet	This refers to the last six lines of the Italian sonnet. It is sometimes spelled 'sextet'. It also refers to any stanza of six lines.
Simile	This is a figure of speech in which two things, essentially different but thought to be alike in certain respects, are compared. The comparison starts with <i>like</i> or <i>as</i> .
Sonnet	A poem consisting of 14 lines only. Its metre is the iambic pentameter and it has a definite rhyme scheme. There are two main types of sonnet: the Italian/Petrarchan sonnet and the English/ Shakespearean sonnet. Anyone anywhere can write either kind of sonnet or a combination of the two. Occasionally, the end rhyme is not exact.
Sonnet (English)	Also known as the Shakespearean sonnet. It comprises three quatrains and a couplet. The lines are usually iambic pentameters and have a definite rhyme scheme: <i>abab cdcd efef gg</i> .
Sonnet (Italian)	Also called the Petrarchan sonnet. The octave (first 8 lines; rhyme scheme: <i>abba abba</i> ) usually presents a general idea, and the sestet (last 6 lines; rhyme scheme often <i>cde cde</i> ) gives a particular example or representation.

Terms	Definitions
Sprung rhythm	This is a rhythmic structure of feet with a variable number of syllables, generally between one and four syllables per foot, with the stress always falling on the first syllable in a foot.
Stanza	A unit of lines of verse in a fixed pattern, and often with a definite rhyme scheme.
Structure	This refers to the arrangements of the parts of a poem in the poem's overall development.
Syllable	Although this is simply a unit of pronunciation, in the metre or rhythm of poetry it often stresses a main thought.
Synecdoche	This is a figure of speech in which the whole is used for the part or the part for the whole. It is a kind of metaphor.
Theme	This is the overall idea or message that the poem conveys. It is usually necessary to read and reread the poem a number of times in order to reach a clear understanding of the poet's theme and intention.
Tone	This is the poet's attitude to the subject and to the reader as seen in choice of words, structure of the poem, and many of the figures of speech described in this glossary.
Unity	This describes the way in which the poet has combined the elements of the poem into a harmonious unit.

## » » Activity 30 Reading and viewing: Literary text 5 (LB p. 82)

### Preparation

Find interesting photos from old magazines that learners can use to describe. Hand these out for extension or remediation to give learners extra practice in using figurative language.

The focus of this activity is on the use of figurative language in literary texts. Learners should be familiar with figurative language by now, so use their feedback to Question 1 to determine whether or not you need to provide them with a revision lesson. Learners can then read and discuss the Focus on Literature. Once again, their feedback can indicate whether or not you need to provide additional input before they complete the rest of the activity.

Since this quite a long activity, you could set parts of each question or the whole of Questions 5 and 6 for homework. If you do the latter, make sure that learners understand what is required in these questions. You may have to revise what satire is, drawing on excerpts from 'The Luncheon' to clarify (LB, pages 84–85). Point out that irony and sarcasm are often used to express satire. It would also be useful to remind learners of the various tasks involved in reading texts, such as skimming and scanning.

### Formative assessment

Use your interaction with learners, as well as their written answers, to determine the extent to which they are able to

- differentiate between literal and figurative language
- identify figurative language in a literary text
- explain the meaning of satire and how it is achieved in a literary text.

### Suggested answers

Note that the suggested answers below can form the basis of learners' answers, but allow for their own interpretation and variations in wording.

- 3 a The narrator took a female acquaintance to lunch where she cleverly managed to get him to pay for a fancy meal.
- b
- i flattered – lavish insincere praise and compliments upon someone, especially to further one’s own interests
  - ii imposing (as an adjective) – grand and impressive in appearance
  - iii attentive – paying close attention to something or someone
  - iv startled – cause (a person or animal) to feel sudden shock or alarm
  - v anticipated – regard as probable; expect or predict
  - vi reassured – say or do something to remove the doubts and fears of someone
  - vii hospitable – friendly and welcoming to strangers or guests
  - viii effusive – expressing feelings of gratitude, pleasure, or approval in an unrestrained or heartfelt manner
  - ix amicable – having a spirit of friendliness; without serious disagreement
  - x trifle – a little; somewhat

4 b

Figurative language	Meaning
i caught sight of her	See someone (her) briefly or quickly
ii time does fly	Time goes by or passes very quickly
iii passing through Paris	Travelling through the city of Paris
iv spending the morning	Using the time before noon to do something
v I cut out coffee	Did not have coffee
vi My heart sank	To become despondent; somewhat worried

- c
- i keep body and soul together: Things one does to earn enough to stay alive – to feed and clothe oneself, etc.
  - ii far beyond my means: Having a lifestyle that is beyond what one can afford or beyond one’s income.
  - iii excites a sudden and devastating passion at first sight: Makes one dangerously excited when you first see something – so excited that you could do something destructive.
- 5 a
- i Because caviare is such a luxurious, expensive food item, this statement satirises the lady guest’s false modesty. It is quite a harsh mocking of the hypocrisy of polite society where true intentions are often hidden below euphemisms.
  - ii This satirises the narrator’s desire to keep up the appearance of being successful or wealthier than he actually is – it gently mocks our human need to pretend that we are more successful than we actually are in order to gain or keep the admiration of others.
  - iii This is direct satire of a socialite’s need/desire for luxury.
- b
- i He means exactly the opposite of what he says so the use of ‘generously’ emphasises his concern while trying to pretend that all is well. In this way, the narrator’s desire to pretend to be something he is not is being satirised.
  - ii It satirises the predicament the narrator is in: he is poor but is trying to pretend that he can afford to buy his lady guest an expensive meal.
  - iii The placing together of ‘hospitable’ and ‘effusive’ and modifying their meanings through the use of ‘still’ and ‘not exactly’ satirise the narrator’s situation where he is beginning to lose patience

with the lady guest's insidious ways of getting the most luxurious items on the menu ordered but cannot be blatantly forthright. In other words, it satirises social mores where people use hypocrisy and euphemism to cover up their true feelings.

- iv This satirises the fact that the narrator – because of the desire to keep up the appearance of being wealthier and more successful than he actually is – uses a white lie to give an excuse for why he won't drink champagne, which is an expensive drink.
- 6 Learners' own, well-reasoned and substantiated answers, but they should mention that the narrator did not want to let on that he was not as successful as the lady guest may have thought; he wanted to keep up the appearance of success in order to create a positive impression and to show off.

### Extension work

Whole class: Use the pictures you have collected to get learners to make up their own vivid descriptions using figurative language.

Learners who enjoy a challenge: Encourage these learners to read other short stories and to identify different types of language use in these (e.g. denotative and connotative; literal and figurative).

### Remediation

If there are learners who struggle with short story analysis, form a group with them and work through the first one or two tasks in each question so that they can develop an understanding of what is required.

You may have to work through some more straightforward examples of satire with some learners before they do Question 5. For example, provide them with simple examples of satire so that they can develop an understanding of how it functions and how to explain it. Here are a few examples.

- A newspaper headline as satire: *The country celebrates a full week without any reports of corruption*
- A news report as satire: *The nation's nightmare of peace and prosperity is finally over*

## »» » Activity 31 Listening and speaking (LB p. 85)

### Preparation

Refer to the adapted online article in the 'Teacher's resource: Guidelines for group work' (pages 68–70), which you may find useful for your own classroom practice and in preparing the weekly activities.

Give learners some examples of people who have made sacrifices to stay true to their beliefs in order to provide inspiration, for group discussion. There are many examples from South African and world history that you can draw on, such as Nelson Mandela, Steve Biko, Ruth First, Martin Luther King Junior, Rosa Parks and Aung San Suu Kyi.

Use Question 1 to assess learners' understanding of the differences between formal and informal group work, pointing out that in this activity they must use formal group work rules and conventions to discuss issues related to their networks.

As a class, work through the Focus on Listening and Speaking (LB, pages 86–87), ensuring that learners understand how the various interpersonal skills listed under ‘Communication’, ‘Observation’, ‘Self-expression’ and ‘Supporting others’ can be translated into practice. It may be necessary to demonstrate some of the interpersonal skills (for example turn-taking) by setting up a role-play in which turn-taking does not occur followed by a brief discussion on why it is an important convention in formal group work.

Once you have discussed these skill factors with learners, direct their attention to Question 3. Read the question with the class, getting learners to comment on it in order to check that they know what is expected. Tell learners that you will be observing their group work discussions, using the factors listed above to evaluate how well they participate. Point out that they should use this activity as an opportunity to practise for their formal oral assessment task in a few weeks’ time.

### **Diagnostic assessment**

Circulate among groups to observe their group work. Use a checklist to assess them on a 1–7 point scale in terms of essential criteria, such as

- turn-taking
- ways of interrupting and asserting points of view
- manner in which interest is shown
- ways in which inclusion and participation are encouraged.

### **Suggested answers**

There are no model answers for this activity. Ensure that learners’ answers articulated in their group work discussions are logical and well reasoned. Take feedback from groups after they have completed their discussions.

### **Remediation**

If you note that certain learners lack important group work skills and conventions, you need to deal with these learners individually to avoid embarrassment. Bearing in mind that all learners have different personalities, strengths and areas they find challenging, use probing questioning to try to find out why they behave in certain ways (e.g. incessantly interrupting others) or display certain attitudes (e.g. complete disinterest). If possible, find ways of overcoming these issues. It could, for example, be useful to engage in one-on-one discussions on topics that interest these learners, highlighting instances in these discussions where their interactions or attitudes may be inappropriate and modelling appropriate interactions or attitudes. Once these learners begin to display more appropriate interactions or attitudes, you could then provide them with small group work sessions with other learners that you monitor carefully. In the long run it is important to help these learners develop functional group work skills.

## **Teacher’s resource: Guidelines for group work**

Group work is one pedagogical strategy that promotes participation and interaction. It fosters a deeper and more active learning process, and it also provides instructors with valuable demonstrations of the degree to which learners understand particular topics or concepts. In addition to exposing learners to different approaches and ways of thinking,

working with other learners in groups can promote a sense of belonging that combats the anonymity and isolation that many learners experience at a large campus. Some learners may initially be reluctant to participate in group work, so sharing the reasons for group work with your learners can help to convince the reluctant ones. It might help them to know that

research has shown that groups frequently devise more and better solutions than the most advanced individual. Working together in groups also gives learners the opportunity to learn from and teach each other. Classroom research has shown that learners often learn better from each other than they do from a teacher. From a practical standpoint, group work also fosters interpersonal skills highly valued by employers, not to mention friends, neighbours and family.

It is not difficult to incorporate group activities into your lesson plan, but there are some general rules about structuring group work so that it has useful outcomes for learners. Here are some basic guidelines to consider when designing a group activity.

### Learning objectives

There are many learning objectives that can be achieved by having learners collaborate either in pairs or in small groups. In groups, learners can

- summarise main points
- review problems for exams
- compare and contrast knowledge, ideas or theories
- solve problems
- evaluate class progress or levels of skill and understanding.

Think about your goals for the activity: what do you want your learners to get out of their participation?

### How to form groups

Small groups or learning teams can be formed in four ways:

- randomly
- teacher-selected
- by seat proximity
- learner-selected.

Random and teacher-selected group assignments avoid cliques and ensure that learners interact with different classmates throughout the semester.

Once you know your learners fairly well, teacher selection can be useful for grouping learners. Consider selecting groups or pairs with varying strengths and skill levels, since research has shown that groups of problem solvers with diverse skills consistently out-perform groups of problem solvers who are highly skilled in the same way. You may also want to consider using your learners' attitudes towards group work as a mechanism to help you create groups.

### Group size and duration

Group size can vary, as can the length of time that learners work together. Pairing is great for thirty-second or one-minute problem solving. Groups that

work together for ten to 45 minutes might be four or five people. (If there are more than four or five, some members will stop participating). Groups can be formal or informal. Informal groups may be ad-hoc dyads (where each learner turns to a neighbour) or ten-minute 'buzz groups' (in which three to four learners discuss their reactions to a reading assignment). Formal group assignments can serve for longer-term group projects.

In large groups it is useful to assign roles within each group (examples: recorder, reporter to the class, timekeeper, monitor or facilitator). If learners are not used to working in groups, establishing some guidelines with the class about respectful interaction before the first activity can foster positive and constructive communication (see the CAPS: '1. Informal speaking and group work', page 22).

It is useful to arrange the learners in groups before giving them instructions for the group activity, since the physical movement in group formation tends to be distracting.

### The structure of group work

Successful group work activities require a highly structured task. Make this task clear to learners by writing specific instructions on the chalkboard or on a worksheet. Include the following in your instructions:

- The learning objective. Why are the learners doing this? What will they gain from it? How does it tie into the rest of the course?
- The specific task: *Decide, List, Prioritise, Solve, Choose.* (*Discuss* is too vague.)
- Structure the task to promote interdependence for creating a group product. Create an activity where it is really advantageous for learners to work together.
- The expected product: for example, reporting back to the class; handing in a sheet of paper; distributing a list of questions to the class.
- The time allotment. Set a time limit. Err on the side of too little rather than too much. You can decide to give more time if necessary.
- The method of reporting out, i.e. sharing group results with the class. Reporting out is useful for accomplishing closure
- Closure, which is critical to the learning process. Learners need to feel that the group work activity added to their knowledge, skills, abilities, etc. Summary remarks from you that weave in the comments, products and ideas of the learners in their small groups is also an effective way to close a group work activity.

### Fostering group interaction

During group work, as tempting as it may be, do not disengage from your class and sit at the front of

the room! Circulate and listen to your learners. Are they on task, or are they talking about their weekend plans? Do learners understand the concepts and the assignment, or are they all stuck and confused? Do they have questions for you? Pull up a chair and join each group for a while.

When a learner in a group asks you a question, the natural reflex is to answer it. That's your job, isn't it? Well, not exactly – it's lower on the list than empowering learners to find answers to the questions they ask. Frequently a learner asking a question hasn't discussed it with the group yet and is not aware that members of the group either know the answer or have enough information to figure it out together. So, especially early on when your class is forming group work habits, it is important **not** to answer questions – at least not at first. Instead, ask the other group members how they would approach the question. If no one in the group has an idea, you can either give the group a start on how to answer it, consult with a different group on the question or answer the question yourself. (The latter is best considered a last resort.) Following this pattern will foster group interactions, and soon learners will only ask you questions after they have discussed them with their group.

### Formulating productive group-work assignments

One common mistake that leads to failure in group work is that the assignment is too vague. For example, if you tell your learners to 'discuss' a particular concept, learners may make a few vague or general comments and then turn to discussing what they did over the weekend. Instead, make sure you have concrete and descriptive assignments. For example, instead of 'Discuss the use of technology in the classroom,' say 'List the pros and cons of using overhead projectors in the classroom.'

Make the material that groups will analyse short, maybe just a short paragraph or a few sentences. Present it via handout, overhead projector, chalkboard or another medium that all can easily see. If the material is longer, give concrete lines of questioning, which you display prominently or hand out. Understand that groups often take longer with longer material, which can produce frustration.

Vary the format of the tasks. For example, on one day learners might generate the questions they want to analyse; on another learners may give arguments or provide evidence for or against a position or theory, etc.

*(Adapted from <http://gsi.berkeley.edu/teachingguide/sections/groupwork.html>)*

## » » Activity 32 Language (LB p. 87)

### Preparation

Use the CAPS to prepare handouts on logical connectors and conjunctions for learners. (See the 'Teacher's resource: Logical connectors' on pages 71–72.) You should also prepare paragraph writing frames for learners who still have difficulty in constructing logical, well-structured paragraphs.

The focus of this activity is on paragraph structure in discursive writing. Use the introduction to the activity, as well as Question 1, to evaluate learners' understanding of the basic requirements of the discursive essay (they will deal with this in detail in Activity 33) and what types of logical connectors are important in this type of written text.

It is critical that you devote sufficient time to this activity because learners' success in many of the exams they will write (content subjects) depends largely on their ability to express themselves coherently and logically in written texts. Use learners' feedback on Question 2 to work through each aspect of the Focus on Language, especially the examples of how to structure paragraphs.

Learners can then work individually or in pairs to complete Questions 3 and 4. Because of the length of this activity, and since you should not rush through it, it may be necessary to set Question 4 for homework.

## Formative assessment

Use your interaction with learners and their oral and written feedback to assess their ability to use logical connectors to write coherent paragraphs in discursive essays.

### Suggested answers

- 3 a Sipho and Ntombela are both in Grade 12.  
b All the Grade 12 learners studied very hard for their exams so they all passed with excellent results.  
c After the class had written their exams, they all went to the forest for a picnic.  
d Rahima has to study tonight because she has an important exam to write tomorrow.  
e I want to be happy in my future career; therefore I must decide what I want to do.

4

Excerpt	Logical connector	Function
a	and; and; but	and: to add ideas together; to add emphasis but: to indicate the introduction of a contrasting idea
b	unless	to introduce a conditional idea – where the possibility of an action depends on the presence of a certain condition
c	but	to indicate the introduction of a contrasting idea
d	so	to indicate the introduction of a consequence – one action following as the result of another action or situation
e	while	to indicate two simultaneous actions
f	but	to indicate the presence of two contrasting ideas (whole month ahead BUT no money)

## Teacher's resource: Logical connectors

### To link sentences in a paragraph

- ordering ideas: *firstly, secondly, finally*, etc.
- addition: *moreover, furthermore, in addition*, etc.
- similarity: *similarly, likewise, in the same way*, etc.
- contrast: *however, nevertheless, although, though, on the other hand*, etc.
- cause/effect: *because, therefore, as a result, consequently*, etc.
- conditions: *if, provided that, unless*, etc.
- sequence in time: *next, soon, after, then, later, suddenly, afterwards*, etc.

(See CAPS '4 Paragraph writing', page 37.)

### To provide an illustration

- for example • that is • that is to say • for instance • in other words
- namely • such as • as follows
- typical of this • a typical/particular/key example • including
- especially • not least • in particular • notably • chiefly • mainly • most importantly
- a good illustration of this is • it is interesting to note

### To extend a point

- similarly • equally • likewise • also
- furthermore • indeed • in the same way
- besides • above all • as well • in addition

### To show cause and effect/conclusion

- so • therefore • accordingly • thus • hence
- then • as a result/consequence • resulting from/in consequence of this
- in this/that case • consequently • because of this/that
- for this reason • owing to/due to the fact • this demonstrates
- it follows that • this suggests that • accepting/assuming this
- in conclusion • it can be concluded from this • this implies • in short • to conclude • in all • in brief

### To show the next step

- first(ly)/second(ly) • to begin/start with • in the first/second place
- first and foremost • first and most importantly • another
- then • after • next • afterwards • third(ly) • finally • ultimately

### To indicate a contrast

- however • on the other hand • alternatively • in contrast
- instead • conversely • on the contrary • in fact
- rather • in comparison • another possibility
- but • better/worst still • despite this • in spite of
- nevertheless • notwithstanding • for all that • yet
- although • in opposition to this

## » » **Activity 33 Writing and presenting (LB p. 90)**

### **Preparation**

Obtain some examples of well-written discursive essays to provide learners with models they can analyse, especially in terms of structure. (See the 'Teacher's resource: Example of a discursive essay' on pages 73–74.)

Because of the importance of being able to write discursive essays in other content subjects, it is advisable to work through the Focus on Writing with the whole class. Provide learners with model introductions, body paragraphs and conclusions that they can analyse to identify exactly how logic and coherence are achieved through the use of appropriate logical connectors and other devices (e.g. use of pronouns).

Then outline the requirements of the activity, perhaps helping learners to brainstorm ideas for the topic. Stress the different tasks involved in process writing, reminding learners that they will have to hand in evidence of having used this method in writing their essays.

### **Diagnostic assessment**

Time is fast becoming a critical factor so it is important to identify learners who still face challenges in writing discursive essays. Devise a suitable checklist or tracking tool when assessing their essays so that you can identify learners who face specific challenges, as well as issues faced by the class generally (e.g. common and recurring language difficulties). Here are some examples.

**Note**

Rating is according to the DBE's Codes and percentages for recording and reporting (the 1–7 rating scale).

Name:	Date	Rating	Date	Rating	Date	Rating
<b>Essay aspect</b>						
No topic sentence						
Sentences not logically ordered						
Weak or absent link between paragraphs						
...						

Name:	Date	Rating	Date	Rating	Date	Rating
<b>Language aspect</b>						
Incorrect use of logical connectors						
Muddled verb tenses						
Mismatch between pronouns and verbs (concord)						
...						

## Teacher's resource: Example of a discursive essay

Here is an example discursive essay on the topic 'Does violence in the media cause violence in society?' It was written by an American high school student.

When shopping in the store 'Game' a few years ago I witnessed a scene which disturbed me. A little boy who could only have been around eight years old was pestering his mother to buy him a new computer game. Whilst his mum seemed reluctant at first, she soon relented and bought him the game. Not surprising? The game in question was 'GTA – San Andreas', an 18-certificate game which is well known for its violent and graphic content. Having played the game myself, I couldn't help but feel agitated at the thought that a young child would experience this game and would have to carry out the kind of tasks set in order to complete each 'mission'. The concern I felt has been echoed by others as many believe that it is through playing violent video games and watching violent films that people are sometimes encouraged to act aggressively. With our increasing dependency on the different types of media, is there justification for the belief that violence in the media causes violence in society?

For many years people have been concerned over the powerful influence that can be exerted through the media. Looking back through history it is clear that the media is a strong force in controlling and manipulating thought. For instance, as the Nazi party rose to power they actively used newspaper and film to spread anti-Jewish propaganda. Joseph Goebbels, Hitler's propaganda minister, was responsible for overseeing the production of films during the Nazis' reign and these films typically contrasted the rat-like, repulsive Jewish characters with strong, athletic Nazi

youth. Even as the war was in its final stages, the Nazis still produced propaganda films such as *Kolberg* in the hope it would lift the public morale. Whilst we cannot blame the media alone for the horrific actions of the Nazi party, it is undeniable that the fervour which swept Germany was undoubtedly helped by the creation of anti-Semitic films.

If we look deeper into history, however, there is more support for the belief that violence is simply part of our nature. Whilst scientists have yet to discover a 'violent gene', the greatest support for this argument comes from our history and the range of gruesome violent acts which have been committed all over the world. As far back as the Roman Empire, records have been made noting the extent of violent acts committed by those seeking power. During Caesar's campaigns it is said that around one million people were killed, including the entire population of a city called Avaricum. Humans have used violence not only to gain power, but also simply to survive. Our earliest ancestors crafted weapons to hunt and kill which guaranteed the continuation of our species. If we acknowledge the wealth of historical incidents in which humans have resorted to violent acts, then it seems we cannot accept that the recent introduction of media has truly caused us to harm others.

When we consider the deep history of violence committed by the human race, the strongest claim that can be made is that violence in the media can *influence* our behaviour. Recently, two young brothers from Yorkshire were arrested after they attacked and tortured two boys of a similar age. The victims were subjected to horrifying acts, including being forced to eat nettles and being strangled with wire. This event appears even more shocking when we think about the fact these boys were only 8 and

11 years of age. In court, neighbours of the boys referred to the lack of good parenting the boys had and mentioned specifically that they would be left watching 18-certificate films such as *Saw* as well as other disturbing movies like *Child's Play*. Is it not possible to believe that the ideas for the boys' torture came from watching these films?

There have also been a number of 'copy-cat' murders in which the method or manner of the crime has been closely linked to a game or film. In 2004, Warren LeBlanc killed Stefan Pakeerah using a knife and claw hammer. He was said to be obsessed with the game 'Manhunt' in which the player gains points for 'stealth' killing and the brutality of their actions. LeBlanc's lawyer specifically claimed that this game had mesmerised LeBlanc and so could have lead him to act this way. 'Manhunt' is not the only game to have been blamed for such actions; the 'Grand Theft Auto' series has also attracted a lot of attention. In 2003, an 18-year-old named Devin Moore shot two police officers in the head and then stole their patrol

car. Devin was said to be addicted to the cop-killing game in which 'bonus points' can be gained for stealing a police car as well as murdering officers. When the style of the crime appears so similar to the method used in games, it seems almost naive to deny the possibility the two could be linked.

In a number of cases, defence lawyers have attempted to point the finger at film, television and games as a way to shift blame. Seldom has this been accepted, as in the majority of cases there has been something in the upbringing or lifestyle of the accused that has been seen as a stronger influence. Personally, I believe that we cannot fully blame the media for our behaviour, as we are not mindless and this would lead us to claim that we have no self-control. This being said, I feel that there is an excessive amount of violent media available and that more should be done to protect vulnerable people from having access to these gruesome and disturbing materials. One thing I am absolutely sure of is that I will never buy an 18-certificate game for a child!

## Week 8

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### » » Activity 34 Reading and viewing (LB p. 92)

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#### Preparation

For extension work, you could provide a pictorial diagram of the Elizabethan stage (see the 'Teacher's resource: Elizabethan stage' on page 75). Ask learners to use the diagram to describe how they think the balcony scene in Shakespeare's *Romeo and Juliet* would be staged.

In this activity, the focus is on viewing and interpreting a visual text, namely a map of Paris where Somerset Maugham lived in the early 1900s. Discuss with the class how Paris at this time was the artistic centre of Europe, with painters and writers and other artists living there.

Learners can then complete the activity in pairs. Circulate among the learners to make sure they are carrying out the activity correctly, using textual clues from the short story extract and visual clues from the map, as well as logic and deduction.

#### Formative assessment

Use your observation of learners and their oral feedback to assess whether or not they are able to interpret and discuss visual texts.

#### Suggested answers

Learners' answers could vary, so encourage a class discussion until consensus is achieved. Accept variations, since there are a number of possible routes.

**Note**

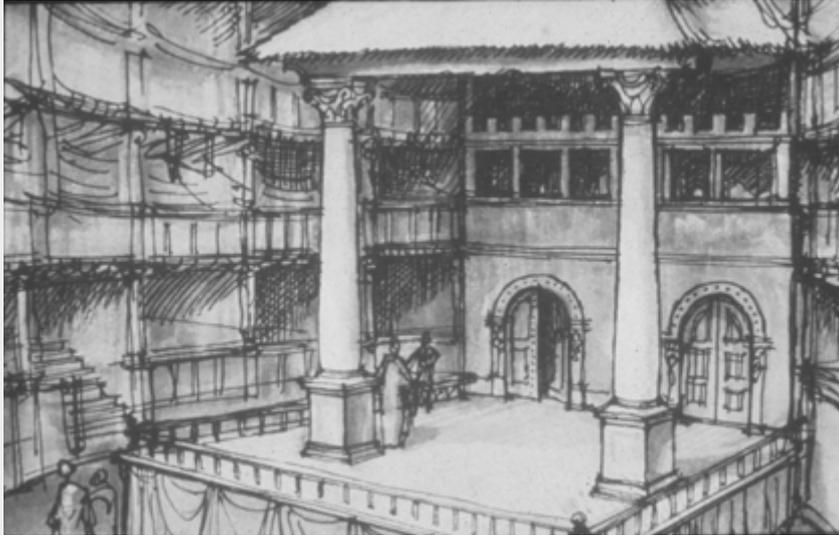
Block: design or plan the movements of actors on a stage or movie set

**Extension work**

Provide learners with copies of a pictorial diagram of the Elizabethan stage. In pairs, learners can discuss how they would block or plot the balcony scene on an Elizabethan stage.

**Teacher's resource: Elizabethan stage**

Here is a pictorial diagram of the Elizabethan stage that you can use for extension work.

**»» Activity 35 Listening and speaking (LB p. 93)****Preparation**

No additional preparation is required for this activity. However, learners would benefit from looking at pictures of Paris during the period in which the short story is set. Simply type 'Paris in the 1920s' into an Internet search engine to find articles and pictures of this creative era.

This activity draws on Activity 34, as well as the other work learners have done on the Somerset Maugham text, and gets them to explore messages and themes related to Maugham's choice of pursuing a literary rather than a medical career. You could introduce the activity by asking some learners to outline their plans for the future, getting them to articulate their motivation for these plans. If appropriate, touch on the importance of pursuing a future that matches one's values, hopes, dreams and aspirations, as opposed to one that is driven by parental wishes, money (only) or societal expectations and norms.

Before learners start their group work discussions, remind them that these discussions must be formal, following the structure outlined in the Learner's Book and using rules and conventions for formal group work discussions. Also remind learners that you will observe and evaluate their discussions.

**Diagnostic assessment**

Circulate among groups to observe their group work. Use a checklist to assess them on a 1–7 point scale in terms of essential criteria, such as

- turn-taking
- ways of interrupting and asserting points of view

- manner in which interest is shown
- ways in which inclusion and participation are encouraged.

### Suggested answers

There are no model answers provided for this activity since learners' answers will vary widely. However, make sure that learners express themselves coherently, using acceptable pronunciation and grammar structures that do not distort sense.



## Activity 36 Language (LB p. 94)

### Preparation

You could make handouts that summarise the main classifications of prepositions. Alternatively, develop a wall chart of these classifications that can be displayed on the classroom wall. You should also develop remediation worksheets for learners who find prepositions challenging.

Prepositions are notoriously difficult because there are lots of them and they can be used in a wide range of contexts. Essentially, it is important for learners to understand that prepositions indicate the spatial or temporal relationship between objects, or that they are used in unique relationships with verbs to form unique prepositional verbs. For example:

- the book is on the table (spatial relationship between the book and the table)
- I will see you at 6pm (temporal relationship between I and you)
- I will look after the house while you are away (shows the relation between I and the house).

It is also important that learners become familiar with the main classifications of prepositions (time, place and direction) and examples of these, as well as prepositional verbs – as set out in the Focus on Language (LB, pages 94–95). Take feedback from learners after they have read and discussed the Focus on Language. They can then complete Questions 3 and 4. You could set Question 4 for homework.

Once learners have completed the work on prepositions, discuss the importance of identifying parts of speech in texts they read, explaining that this can assist in vocabulary development. Use an example from the Somerset Maugham extract to illustrate this point. For example show how *modest* (as an adjective) in 'modest luncheon' can be changed into other parts of speech: *modestly* (an adverb) and *modesty* (a noun). Learners can then also complete Questions 5 and 6 for homework.

### Formative assessment

Use your interaction with learners, their feedback and their written answers to assess the extent to which they are able to

- use the main categories of prepositions correctly
- identify the parts of speech of words
- change words into different parts of speech.

Note that self- or peer assessment could be used to assess this activity, but you should check learners' written work. For Question 6, learners can read out their sentences in class so that their use of parts of speech can be

assessed, but you should check their sentences to make sure that they are grammatically correct.

### Suggested answers

3 Identify the prepositions and indicate their category.

	Place	Time	Prepositional verb
a	at		caught sight of
b	in		
c			written to
d	at		
e	at	on; at	
f	on	in	
g			believe in
h			forbidden me to

- 4 a It is better to study early in the morning when you are fresh than late at night when you are tired.  
 b My birthday is on Saturday and I am having a party at school in the hall.  
 c I love listening to music and hope to study music at college next year.  
 d Many people these days look for information on the Internet rather than in books.  
 e I plan to study very hard this year so that I can go to college next year, which starts on 5 January at 9am.

5

Word from extract	Its part of speech in the extract	As a noun	As a verb	As an adjective	As an adverb
chat	<i>noun</i>	<i>chat</i>	<i>chat</i>	<i>chatty</i>	<i>chattily</i>
flattered	verb	flattery / flatterer	flatter	–	flatteringly
imposing	adjective	imposition	impose	–	imposingly
attentive	adjective	attention	–	–	attentively
startled	verb	–	startle	startled	startlingly
reassured	verb	reassurance	reassure	reassured	reassuringly

- 6 Learners' own sentences. Make sure that the words are used correctly in terms of their part of speech and in a way that makes their meaning clear. Also ensure that sentences are grammatically correct.

## » » Activity 37 Writing and presenting (LB p. 97)

### Preparation

Although no additional preparation is required for this activity, you could draw up a checklist of the text structure and language features required when giving directions. Copies could be given to learners, or you could make a wall chart to display in the classroom.

In this activity learners change their work with the visual text (map) in Activity 34 to a written text by writing out the directions from Maugham's

place of residence to the restaurant. They also create a mind-map of all the elements in the setting of the extract from the short story ‘The Luncheon’.

Mention to learners that examiners often include a question on giving directions in the Writing exam paper (it is usually in the section on shorter transactional texts), so it is important that they use the correct text structure and language features when they write or give directions. Refer them to the Focus on Writing (LB, page 98), and then – once they have read and discussed it – take feedback to ensure they understand the text structure and language features of this type of text.

Before learners write their answers, get two or three of them to give the directions orally. Ask the rest of the class to comment on aspects such as

- use of verb tense
- clarity and succinctness of directions
- inclusion of language features, for example, estimated distances, directions (turn left, turn right, walk in a northerly direction, etc.) and landmarks.

### **Formative assessment**

Use learners’ oral input and your interaction with the class, as well as learners’ written directions, to assess whether or not they are able to use the correct text structure and language features when giving directions.

### **Suggested answers**

There are no model answers provided for this activity. However, ensure that learners provide accurate directions that use the correct text structure and language features, especially verb tenses.

### **Extension work**

Here is an extra activity for learners that provides additional practice in giving directions.

#### **Giving directions**

You have forgotten your Life Orientation project at a friend’s house. As you are unable to fetch it yourself, you have asked your brother to do so. Write out directions for your brother to follow from your home to your friend’s house. Your directions should include the following:

- at least THREE turns into streets/roads
- at least TWO landmarks, such as prominent buildings and shops in an urban area OR bridges and land features in a rural area
- approximate distances between the various points along the route.

In Weeks 9 and 10 learners focus on digital texts. They look at Internet and multimodal texts, emails, web pages and formal letters, as well as oral introductions and vocabulary development, including the meta-language of multimodal and visual texts, jargon and dictionary practice.

## Week 9

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### » » > Activity 38 Listening and speaking (LB p. 99)

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#### Preparation

Print out some Internet texts (or other multimodal texts) and copy them so that learners have access to a range of digital texts.

In this digital age, many learners spend a lot of time online or playing computer games. In many ways, this can have a negative impact on their ability to read fluently because there is generally a lack of sufficient engagement with texts. In addition, many learners may consider that reading – especially aloud – is becoming an irrelevant skill in the digital 21st century. It is important to dispel these misconceptions since not only is reading a vital skill required in cognitive development, but it is also a skill learners will be called on to exercise in their future careers.

You can introduce the activity by getting learners to air their views on reading, finding out what their attitude is towards it and which stumbling blocks they may face. Let them work in groups to read and discuss the Focus on Reading. Take feedback afterwards, checking that they understand the techniques suggested for reading aloud. They should then work in pairs (or small groups) to prepare the text on social networking for reading aloud. Inform learners when they will be required to read their texts aloud for formative assessment.

#### Formative assessment

Assess learners individually to determine their reading skills. Focus on indicators such as pronunciation, fluency, vocal variety (pace, pitch, volume), projection and body language. You can also use or adapt the rubric for 'Reading aloud' in the Extra resources section.

#### Remediation

It is important to use this activity to identify learners who find reading aloud a challenge. Deal with these learners individually to avoid any form of embarrassment, finding out from them what bothers them about reading aloud. For some learners it may be a simple case of building their confidence by giving them shorter, easier texts for practice. Other learners may require specifically developed tasks to help them with pronunciation. Yet other learners may require some form of specialised intervention to assist with, for example, stuttering.

Here are some tongue-twisters you can give learners to practise their pronunciation.

### Tongue-twisters

#### Easy tongue-twisters

- A big black bug bit the big black bear, but the big black bear bit the big black bug back!
- How can a clam cram in a clean cream can?
- Four furious friends fought for the phone.
- Green glass globes glow greenly.
- I saw Susie sitting in a shoe shine shop.

#### Medium tongue-twisters

- Can you can a can as a canner can can a can?
- When you write copy you have the right to copyright the copy you write.
- How many cookies could a good cook cook if a good cook could cook cookies? A good cook could cook as many cookies as a good cook who could cook cookies.
- I have got a date at a quarter to eight; I'll see you at the gate, so don't be late.
- Peter Piper picked a peck of pickled peppers. A peck of pickled peppers Peter Piper picked. If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?

#### Difficult tongue-twisters

- Betty bought some butter, but the butter Betty bought was bitter, so Betty bought some better butter, and the better butter Betty bought was better than the bitter butter Betty bought before!
- I bought a bit of baking powder and baked a batch of biscuits. I brought a big basket of biscuits back to the bakery and baked a basket of big biscuits. Then I took the big basket of biscuits and the basket of big biscuits and mixed the big biscuits with the basket of biscuits that was next to the big basket and put a bunch of biscuits from the basket into a biscuit mixer and brought the basket of biscuits and the box of mixed biscuits and the biscuit mixer to the bakery and opened a tin of sardines.
- When a doctor doctors a doctor, does the doctor doing the doctoring doctor as the doctor being doctored wants to be doctored, or does the doctor doing the doctoring doctor as he wants to doctor?
- Mary Mac's mother's making Mary Mac marry me. My mother's making me marry Mary Mac. Will I always be so merry when Mary's taking care of me? Will I always be so merry when I marry Mary Mac?
- Out in the pasture the nature watcher watches the catcher, while the catcher watches the pitcher who pitches the balls. Whether the temperature's up or whether the temperature's down, the nature watcher, the catcher and the pitcher are always around. The pitcher pitches, the catcher catches and the watcher watches. So whether the temperature rises or whether the temperature falls, the nature watcher just watches the catcher who's watching the pitcher who's watching the balls.

## » » Activity 39 Language (LB p. 102)

### Preparation

No additional preparation is required for this activity.

This is a straightforward vocabulary development activity and learners should require minimal guidance. You could, however, introduce the activity by briefly discussing the concept of coinage or how languages evolve and develop. Talk about how developments in information technology, for example, have resulted in many new words, such as *Facebook*, *online*, *tweets*, *cyberspace*, and so on. Learners can then work in pairs to complete the activity. You can set Question 3 for homework.

## Formative assessment

Use your interaction with learners, any oral feedback and observation of their discussions, as well as their written work to assess their ability to learn and use new vocabulary.

### Suggested answers

Learners' own answers may vary from those suggested, but they should be in line with the suggested answers.

- 1
  - a Facebook: An Internet network service where users create profiles and communicate with each other. Twitter: An online network service that allows users to communicate with multiple 'followers' at the same time via messages called 'tweets'. Social networking: the connecting of people from all over the world via online networking services in order to communicate and share textual and visual information.
  - b 'Online' means controlled by or connected to another computer or to a network; connected to the Internet or World Wide Web.
  - c
    - i Bullying is using superior strength or influence to intimidate someone, typically to force him or her to do what the bully wants.
    - ii Cyberbullying is when people use the Internet and related technologies to harm other people in a deliberate, repeated, and hostile manner by, for example, posting compromising pictures of them on the Internet or spreading false stories.
  - d every day = each day; everyday = usual, commonplace. For example: I go to the shops every day. Violence is an everyday occurrence.
  - e A hacker is someone who uses computer skills to gain access to another person's computer to steal information or plant viruses.
- 2
  - a traditional parental rules – rules of behaviour that parents had for their children in the past, before the Internet
  - b modern twist – taking something from the past and changing it to suit the present
  - c biggest concern – the thing that worries one the most
  - d hanging around – relaxing, doing nothing
  - e on top of the agenda – the most important thing
  - f sole message – the only thing to be communicated
  - g twisted person – someone who is emotionally or mentally ill
  - h drooling – literally, when spittle comes out of a person's mouth and runs down their chin, like babies often do; here it means to have lustful thoughts about another person
  - i tiny percentage – very few people
  - j psychologically damaged – having emotional or mental problems; not mentally ill as such, but not able to relate normally to others
- 3 Learners must write down the words or expressions, explain their meaning and write a sentence with each one to show that they understand their meaning.



## Activity 40 Reading and viewing (LB p. 102)

### Preparation

Print out some Internet texts (or other multimodal texts) and copy them so that learners have access to a range of digital texts. Also try to put a typical website home page onto the overhead project (OHP) so that you can project it and discuss it during a class session. Ensure that you are familiar with how website pages work and with what all the features, menus and buttons mean and how they work.

In this digital age in which learners – no matter their current backgrounds – will undoubtedly have increased interaction with online media, it is important that they develop digital literacy.

Work through this activity with the whole class. It would be useful to project a website home page on the OHP and talk learners through all its features (including menus and buttons). You can set Questions 3 and 4 as homework.

### **Formative assessment**

Use your interaction with the class, as well as learners' feedback and written answers, to assess their understanding of the features of a typical website.

### **Suggested answers**

It is not possible to provide model answers for many of the questions, so accept learners' answers if they make sense and are expressed in grammatically correct English. Here are some guidelines as to possible answers.

- 1 Learners' own answers and views.
- 2 a i & ii **ADVOCACY**: promoting their ideas / work they do to promote certain ideas or programmes; **BLOG**: website or web page on which they record opinions, links to other sites, etc., on a regular basis; **ABOUT US**: provides information about them; **SCHOOL AND LIBRARY PRODUCTS**: school and library products they offer.
  - b i Because Britannica is a source of learning and SACOB is a place of learning.
  - ii A map of Africa, included because this web page is all about South Africa.
  - c i So that it stands out to get the viewer's attention.
  - ii It is a slogan or catchphrase that summarises the website's vision/ purpose (also known as the strapline).
  - iii To make the name stand out.
  - d i You can type key words (or subject names) into the space and hit enter – the search engine will then search through the website for those key words. (It's a bit like an online index.)
  - ii Login is when you have registered as a user of a website – you have a login name and usually a password as well. Then, to enter the site you need to provide your login details. Subscribe is when you first join a site: you click subscribe and provide your details (name, address, and so on). You then generate a login name and usually a password so that you can re-enter the site. On some sites you may have to pay a subscription (an amount you must pay at regular intervals, such as once a month or once a year) to keep access to the site.
  - e Yes; there are buttons under the blue strip that you can click to do these things.
  - f Learners should research these logos and then explain them, e.g. **TWEET** is when you use Twitter to send messages to people who are following you.
  - g South Africa. Evidence includes the subject name, the visual texts and the highlight block around South Africa on the globe. (Accept any other relevant evidence.)
  - h i Images; because pictures related to South Africa are shown in the space below.
  - ii More images of South Africa would be displayed.

- iii Audio: Learners' answers will vary, but ensure they mention something that they can hear, such as sounds of animals and birds or a famous person (like Nelson Mandela) saying something.  
Video: Learners' answers will vary, but ensure they mention something/someone that has been filmed, like wild animals or famous people, and that it will probably be accompanied by audio.
  - i i More content would appear and/or the current list of contents will display additional information about each item.
  - ii Learners' own answers that show they understand each category, e.g. Land: about the physical size of South Africa and its geographical features; People: about the different people who live in South Africa; and so on.
  - iii It means that if you click there it will take you to a web page that summarises important things that happened in the previous year.
  - j i You can click on the links in the box and it will take you to a web page with information about those people, who are related to South Africa in an important way.
  - ii Takes the user to a free online offer.
  - iii Enables the user to make purchases online.
  - iv Generates advertising income for the Britannica site.
- 3 Learners' own opinions, but should include thought/discussion about the four aspects: images; logos; use of colour; layout.
- 4 Make sure learners provide adequate reasoning for their score.

## » » Activity 41 Language (LB p. 105)

### Preparation

No additional preparation is required for this activity, although you should stress the importance of learners becoming familiar with this new 21st-century language. It may be useful to create charts with five new terms and their definitions and display a new one on the class wall every week.

Remind learners about their previous work with meta-language (related to media texts and literary texts), getting them to summarise why meta-language is important and what they think its potential 'dangers' are (such as excluding others or making them feel powerless).

Once learners have completed Questions 1 and 2, take feedback to check their answers. Talk briefly about jargon and its similarity with meta-language. Learners can then read and discuss the Focus on Language and complete Question 3. (Note that Question 3 can be set for homework, but you should get some learners to present their answers to (c) orally in the next lesson. The rest of the class should comment on the accessibility of the presented answers.)

### Formative assessment

Use your interaction with learners, your observation of their discussions, their oral presentations and their written work to assess the extent to which they are able to

- understand and assimilate meta-language and jargon related to multimodal and visual texts
- use and explain meta-language and jargon related to multimodal and visual texts.

### Suggested answers

Many of the questions are of a subjective nature, so accept all answers that make sense and are grammatically correct. Here are some guidelines.

- 1 Note that learners need to explain why these terms can be considered as meta-language related to multimodal texts (i.e. because they are specialised terms used in relation to a specific type of activity – computers and websites, etc.).
  - a online protection – ways of preventing people from accessing one’s computer; use of anti-virus programs that stop viruses and phishing
  - b hacking – gaining illegal online entry to another person’s computer
  - c cyber – relating to or characteristic of the culture of computers, information technology and virtual reality
  - d blog – a personal website or web page on which an individual records opinions, links to other sites, etc., on a regular basis
  - e web page – a hypertext document connected to the World Wide Web
  - f search engine – a program for the retrieval of data from a database or network, especially the Internet
  - g login – the act of gaining access to a computer or network by entering a user name and/or a password
  - h links – connections with other websites; when one clicks on a link on a web page, it takes one to another website
- 2 Note that learners’ answers may vary. Ensure that their answers include explanations on their functions and how to use them.
  - a address bar – You type the website address in here to get to a particular web page (these addresses usually start with www)
  - b screen – the whole monitor space on which the web page appears
  - c search engine – a tool you can use to find information on the Internet
  - d navigation bar (with menu buttons) – a band that runs across the web page that allows you to navigate (find your way around/ go to different parts) of the web page, the site or the Internet
  - e dropdown menus – when you click on a menu button on the navigation bar, it often has a list of items on it; you can click on any one of these and you will then be taken to a correlating place on the web page or site
  - f links – when you click on a link you are taken to another site
  - g cursor – the ‘flashing’ shape on the monitor/screen that shows you where your mouse is pointed. You use the mouse to move the cursor and to click on menu buttons and links.
  - h hyperlink to camcorder – a link you click on to take you to a camcorder
  - i hypertext – text that is ‘alive’ on a web page. When you click on hypertext it can function as a link, quicklink or hyperlink and take you to elsewhere on the web page or site or to another site on the Internet; it can also do other things, depending on how it has been set up, such as show you the definition of a word.
  - j quicklinks – another type of link that takes you directly to a specific place in a web page or site or other site. They are useful to take you to a specific place on another website rather than just to another website.
- 3
  - a Ask learners to read and discuss the Focus on Language before they attempt the questions.
  - b
    - i When others don’t know what you are talking about; it leaves others confused and powerless
    - ii When talking with others who share the same jargon and meta-language; because it is a common language that everyone understands – this assists effective communication
    - iii To show off; to intimidate others, to fool them or exercise power over them

- c Get some learners to read out their definitions. The class should comment on the accessibility of the explanations of terms.
  - i download – to get information from other websites using the Internet
  - ii bookmark – a way to mark Internet websites so that you can find them again
  - iii phishing – when someone gains access to your computer via the Internet to steal information
  - iv Trojan – a type of program that hides on your computer; it seems harmless but is actually looking for or destroying information
  - v firewall – a part of a computer system or network that blocks information from coming in while allowing information to go out; for example, it can block emails from coming in while allowing you to send emails

## » » Activity 42 Writing and presenting (LB p. 109)

### Preparation

If your school does not have a computer lab or adequate learner access to computers, you should arrange a visit to a local Internet café so that learners can experience emails first-hand. If this is not possible, obtain samples of emails so that learners can see what a blank email looks like as well as one that has an address, the Cc, subject and message all filled in. Project these on the OHP. You should also identify someone who can give learners a talk on how email works: how to set email up, the function of the Internet Service Provider (ISP), and so on.

Email is probably the most-used form of communication these days, so it is vital that learners know how email works and how to send, receive and reply to emails. Introduce the activity by finding out how many learners in your class have used email. Get some of them to explain how they send, receive and reply to emails. If none has, then use the OHP projection and/or the example in the Learner's Book (on page 110) to talk through the various aspects and elements, such as where the address is typed in (and its format with the @ sign and ISP) and what the different buttons mean (e.g. delete; reply all; forward; attachment; filters; send/receive).

Learners can then complete Questions 1 and 2. After taking feedback, emphasise the style used in writing emails. Refer learners to work covered in Grades 10 and 11, as well as to the Focus on Writing. Having copied the blank email window (Question 3), learners can then complete the first part of Question 4 in class and write their final email versions for homework.

### Formative assessment

Use your observation of learners (if you have managed to gain them access to computers with emails), as well as their feedback and written answers, to assess the extent to which they are able to

- explain and use terminology related to emails
- explain the different elements in an email
- write an email with all aspects correctly filled in (address, subject, etc.)
- use the appropriate tone/register/style when writing emails to different people.

You can also use or adapt the rubric for 'Writing an email' in the Extra resources section.

### Suggested answers

Note that learners' answers may vary from those suggested below, especially in terms of wording. Make allowances for this, while insisting that answers are in line with those suggested and are grammatically correct.

#### 1 Writing an email

Learners' own answers. Make sure they mention that the subject must be specific, especially in a work context, and that the address must include an @ and the ISP. They should also mention that its style and tone, as well as grammar and punctuation, and the greeting and ending, should – as in other written letters – be appropriate to the purpose, context and target. Check that they understand what Cc and Bcc mean.

#### 2 The received email

a Production of English Grade 12 Learner's Book.

b Kgao Mototo sent the email.

c The recipient was Eric Gumbo.

d Signature = Kgao Mototo / Publisher / ABC Publishers.

e The disclaimer is a statement at the bottom of the email that denies responsibility for any wrong or harmful content; it protects the sender or the company the sender works for from any damage that may result from receipt of the email.

f Learners' own answers, but they should note certain aspects such as the formality in terms of subject, greeting and ending, but that this is undermined by the use of bold capital letters, underlining and exclamation marks, which should not be used in professional contexts.

## Week 10

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### Activity 43 Listening and speaking (LB p. 113)

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#### Preparation

No additional preparation is required for this activity.

Another impact of the digital age is that verbal or oral communication appears to have become of secondary importance to digital forms of communication such as tweets (on Twitter), friending (on Facebook) and text messages (SMSs) cellphones. Because of these easy and somewhat impersonal ways of communicating, the importance of using correct forms of oral communication in specific contexts has dissipated. Nonetheless, oral communication remains a primary form of communication and learners would be well advised to ensure they know how to cope with different types of oral communication in higher education and the workplace.

After learners have completed Question 1, take feedback, using it to evaluate their attitudes towards and understanding of oral communication. Take the opportunity to dispel misconceptions that formal oral communication, using correct norms in terms of format, structure and register, is irrelevant in the digital age.

Then direct learners' attention to the Focus on Speaking. Once they have read and discussed it, take feedback in order to ensure they understand what goes into the development and execution of a speech that is designed to

introduce a speaker. They can then work in groups to complete Question 3. Point out that each learner must develop his or her own introduction of a speaker. Give them a time when they must present their introductions.

### **Formative assessment**

Use learners' oral presentations to assess how well they can structure and present a formal introduction of a speaker. Focus the assessment on specific indicators, such as

- structure of the content – does it contain the correct type of content in the correct balance?
- delivery of the introduction – is the tone, pace, volume, pronunciation and so on acceptable?
- confidence and poise – does the speaker use good body language and appropriate eye contact with the audience and the speaker being introduced?
- format of the presentation – does the speaker use norms and conventions in terms of, for example, when to face the audience and when to face the speaker being introduced?

## **» » Activity 44 Reading and viewing: Literary text 6 (LB p. 115)**

### **Preparation**

In order to contextualise the poem, find additional pictures of African wildlife, especially of the cheetah. These should be as big as possible so that they can be displayed on classroom walls. Smaller pictures can be handed out to learners for them to look at while they analyse the poem or for extension work.

The digital age has resulted in many learners, especially those in urban areas, losing even greater touch with nature than before. Today it is rare to see urban teenagers out in parks or nature walks – most of them appear to be indoors, plugged into their computer games or updating their Facebook pages. So this poem, 'The Cheetah' by Charles Beaumont Eglington, takes them into a world diametrically opposite to the digital world, namely into the world of nature.

Once learners have completed Question 1, take feedback to discuss what they know about issues in the natural world – from global warming to poaching and the threat of extinction to certain wildlife species. Also use their feedback to assess their grasp of certain basic features of poetry, such as the main idea and what stanzas are.

Before they answer Question 2, discuss what is meant by the structure (or form) of a poem, pointing out that this has to do with the appearance of a poem on a page and involves factors such as line length, number of stanzas and rhyme scheme. Use learners' feedback to Question 2 to reinforce the basic principles of poetic structure. These can then be elaborated once learners have read and discussed the Focus on Reading.

Remind learners of the stages and processes involved in intensive reading. They can then complete the activity. You should circulate among learners while they are analysing the poem to ensure that they are doing this correctly. Learners can write their answers to Question 4b for homework.

## Formative assessment

Use your interaction with learners and your observation of their pair work, as well as their oral and written answers, to assess whether or not they are able to

- identify the structure of a poem
- discuss the effects of poetic structure on meaning (theme)
- use intensive reading processes to analyse a poem.

## Suggested answers

Note that learners' answers may vary considerably from those suggested below, especially in terms of wording. Accept answers that make sense and are grammatically correct.

- 2 Structure of the poem: Use learner feedback and class discussion to arrive at the most suitable answers to the bulleted points.
- 4
  - a
    - i barricade – barrier formed by the light from the setting sun that does not allow the other animals to see the cheetah
    - ii compliance – according to the rules; here it refers to the rules of nature – the way that buck are genetically programmed or conditioned to move their heads when they smell a predator
    - iii mottled – with speckles and patches; not a solid light
    - iv parodied – mocked; imitated in a funny way
    - v pungent – strong smelling
    - vi rakes – move through with a sweeping motion
    - vii tawny – yellowish in colour
    - viii vigilant – watching carefully for danger
  - b
    - i Yes: 'His stealth and swiftness fling a noose.'
    - ii A simile is the direct comparison of two dissimilar things in order to emphasise the qualities of one of the things: 'like a flock of mottled light'.
    - iii Alliteration is the repetition of consonant sounds: 'slides/still'; 'stealth/swiftness'.
    - iv The idea that the cheetah 'ropes in' a buck the same way as a western cowboy ropes in cattle (like with a lasso).
    - v Metaphor: It suggests that the horizon has become filled with or covered with blood from the buck the cheetah has caught and killed.
  - c
    - i There are four lines in each stanza.
    - ii Learners should show how each stanza builds incrementally towards the kill in the final stanza: the first stanza shows the cheetah relaxing, not looking at all dangerous; this image builds throughout until we see the deadliness of the cheetah unleashed, making the horizon red/bloody.
    - iii The poem uses an iambic metre and the rhyme structure is alternative lines with end-rhymes in every stanza. These have the effect of developing the theme of inevitability in the poem – that in obeying a natural law of survival of the fittest, it is inevitable that the cheetah will kill a buck.
    - iv Alternate lines mostly run on; end-stopped lines are 1, 2, 4, 6, 9, 12, 14, 16, 18, 22, 24.
    - v It creates a sense of innocence and harmlessness about cheetah, which is an illusion.
    - vi The absence of punctuation helps to run on the action in stanzas 2 and 3, which contributes to the sense of inevitability, where as the semicolon at the end of stanza 3 halts one aspect – the

illusory playful prelude to the hunt – and introduces another aspect – hunger that ‘draws slack sinews tight’ – namely the start of the hunt.

- vii It runs on the action towards a climax (the kill), which reinforces the concept or theme of inevitability.
- viii The theme is captured in the words ‘has to die’ and is built up through the narrative structure of the poem where the movement is from illusory playfulness to hunger that ‘draws slack sinews tight’ and then onto the movement of the cheetah and its identification of its prey (‘only one / Is centred in the cheetah’s eye’) and the kill in the last line. The run-on lines between certain stanzas help to reinforce this narrative structure, for example, between stanzas 2 and 3, and stanzas 5 and 6.

### Extension work

Allow learners to use the pictures of wildlife to write their own poems or descriptive paragraphs on Africa’s wildlife. You could encourage them to write about the endangered rhino that is facing extinction through poaching.

## » » Activity 45 Language (LB p. 119)

### Preparation

Make sure that learners have dictionaries for this activity – at least one dictionary per pair of learners.

This is a vocabulary development activity. Let learners work in pairs to complete Question 1. Assess this question using learner feedback, pointing out the importance of knowing what synonyms and antonyms are.

Before learners work on Question 2, briefly revise the function of a dictionary with them, asking them what types of information you can obtain from a dictionary. Set Question 2 tasks (i) and (j) for homework.

### Formative assessment

You can use learners’ feedback and their written answers to assess their ability to use new vocabulary meaningfully and analyse dictionary entries.

### Suggested answers

- 1
  - a slothful and wanting to avoid exertion – indolent
  - b cautious and surreptitious – stealthy
  - c moving in a lazy, drooping manner – slouching
  - d dusk – twilight
  - e deadly – fatal
  - f limp – slack
  - g quivering – vibrant
  - h observance of or adherence to – compliance
  - i turn in a wide circle – wheel
  - j panicked charge – stampede
- 2 Dictionary work
  - a ‘jar’ indicates the first entry/word on that page; ‘J’ indicates the letter of the alphabet covered on that page
  - b Entry
  - c i noun; verb; adjective; adverb

- ii Nouns name things (they can be common, proper, abstract or collective); verbs indicate an action; adjectives describe nouns; adverbs describe verbs.
- d The superscripts indicate a completely different usage or meaning.
- e 'jarred' and 'jarring' indicate different forms of the verb: past tense form and continuous or progressive form
- f In the second entry the word is in the continuous or progressive form; in the third entry it is an adjective.
- g
  - i The comparative form is used to compare two things; the superlative form compares three or more things.
  - ii The comparative and superlative forms of these two words are made using '-ier' and '-iest' because the word 'jaunty' ends in a 'y' and words that end in a 'y' take '-ier' and '-iest' in the comparative and superlative forms.
  - iii Comparative form: more jarring. Superlative form: the most jarring.
- h Learners must use the following in sentences to show that they understand their meaning and part of speech. Assess each learner's sentences on their own merit.
  - i jar (as a noun)
  - ii jarring (as a adjective)
  - iii jaundiced
  - iv jaunty (as a noun)
  - v jauntier (as an adjective).
- i Learners must look up words in a dictionary, write down their parts of speech and their meaning, and make sentences with each one. Parts of speech and meanings are provided (note that learners' wording of meanings may differ from those provided, but they must have the same sense). Assess each learner's sentences on their own merit.

Word	Part of speech	Meaning
i endangered	adjective	seriously at risk of extinction
ii verge	noun	an extreme limit beyond which something specified will happen
iii poacher	noun	a person who hunts or catches game or fish illegally
iv decimation	noun	the killing of large numbers of animals (or people)
v exterminate	verb	the complete destruction of something living
vi preserve	verb	keep something safe for the future
vii posterity	noun	for the future of
viii unscrupulous	adjective	having or showing no moral principles; not honest or fair
ix generously	adverb	giving something (usually money or time) readily and freely
x worthwhile	adjective	worth the time, money or effort spent; of value or importance

- j Assess each learner's sentences on their own merit.

### Extension work

Provide learners with an extract from their dictionaries, asking them to write down the different parts of speech of selected words. They can use these to make sentences. Set this extension work for homework.

## » » Activity 46 Writing and presenting (LB p. 122)

### Preparation

Provide learners with copies of the annotated sample of a formal letter layout (see the 'Teacher's resource' section on page 92).

Learners should not have any difficulties in completing this activity relatively unassisted. Before they start, make sure that they understand what type of formal letter this is (i.e. a letter of request, as opposed to, say, a letter of enquiry or compliant). This is important because it helps to determine tone and vocabulary choice.

Direct learners' attention to the Focus on Writing and, if necessary, take feedback before they write their letters. Point out that they can use the framework provide in the Learner's Book if they wish to. (Learners who find it difficult to structure written texts should be encouraged to use the framework.)

### Diagnostic assessment

Devise a suitable checklist when assessing learners' letters so that you can identify those who face specific challenges, as well as issues (e.g. common and recurring language difficulties) faced by the class generally. Here are some examples.

#### *Specific challenges*

#### Note

Rating is according to the DBE's Codes and percentages for recording and reporting (the 1–7 rating scale).

Name:	Date	Rating	Date	Rating	Date	Rating
<b>Language aspect</b>						
Wrong use of verb tenses						
Mismatched concord						
Inappropriate vocabulary choice						
...						

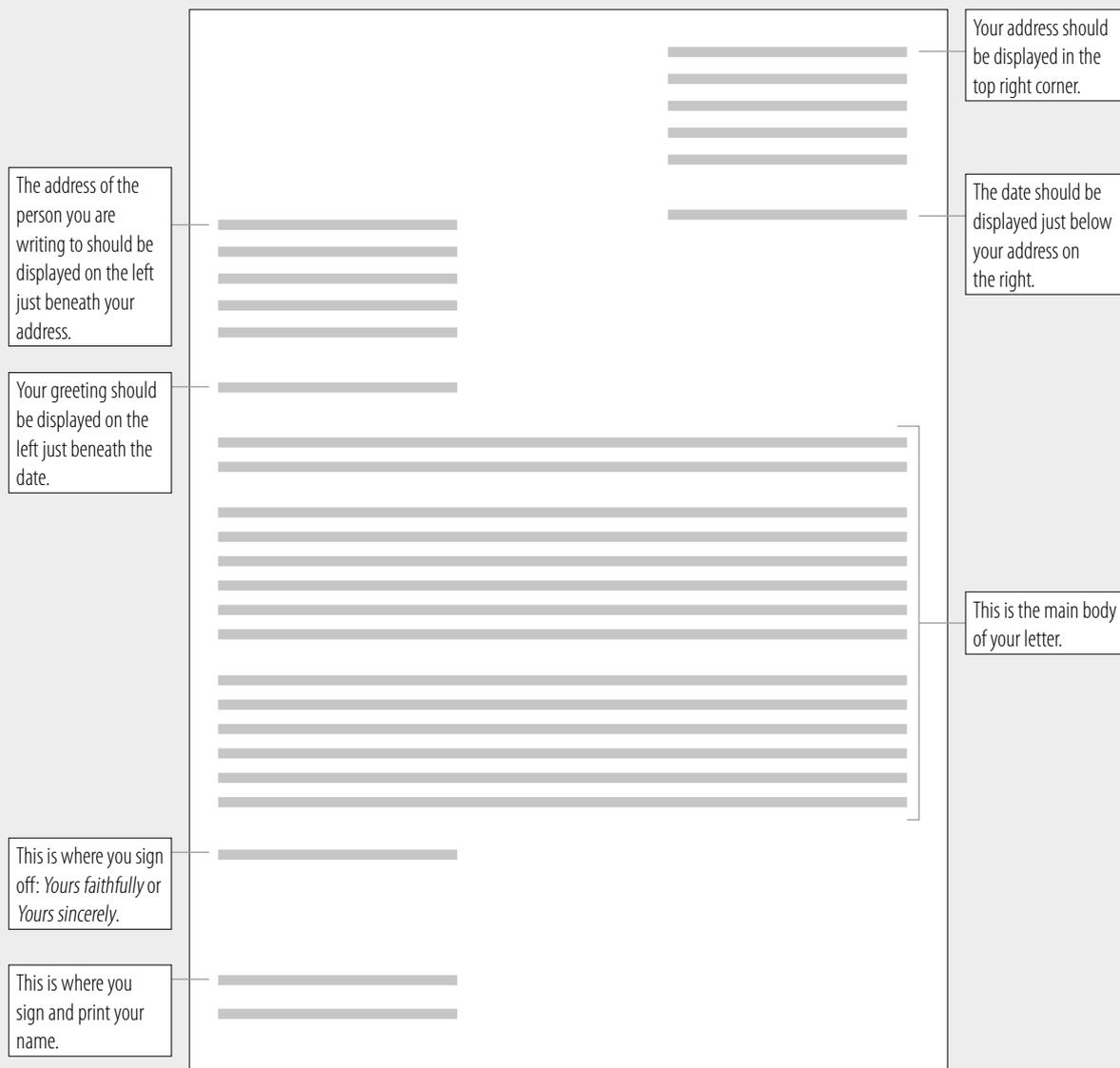
#### *Generic challenges (common and recurring language difficulties)*

Name:	Date	Rating	Date	Rating	Date	Rating
<b>Language aspect</b>						
Register – not formal enough						
Incorrect use of logical connectors						
Insufficient use of modal to express politeness						
Confusion over when to use 'Yours faithfully' and 'Yours sincerely'						
...						

You can also use or adapt the rubric for 'Writing a formal letter' in the Extra resources section.

## Teacher's resource: Sample of a formal letter layout

You can make a copy of this formal letter layout and display it on the classroom wall.



## TERM TWO

### THE NEXT STEP

The second term focuses on the idea that learners have reached a decisive moment in their lives, and that what they do now can have an impact on their futures.

#### **Listening and speaking**

- job interviews and role-play
- group discussions
- formal researched speech
- introducing a speaker and offering a vote of thanks
- informal discussions as examination preparation

#### **Reading and viewing**

- advertisements
- intensive reading
- information texts
- extended reading
- viewing film scene or reading a review
- figurative elements in literary texts
- examination revision

#### **Writing and presenting**

- process writing
- covering letter and CV
- revision of letter formats and stock phrases
- paragraph structure
- summary revision
- persuasive letter or paragraph, or film review
- examination writing practice

#### **Language structures and conventions**

- passive voice
- grammar revision from written work
- revision of modal verbs
- revision of emotive writing
- adjectives and adverbs
- technical vocabulary related to film production
- examination revision and practice

## Getting ready for the future

In Weeks 11 and 12 learners look at media texts: features of job, bursary or tertiary institution advertisements; listening to a job interview; taking notes; character in literary texts; process writing to write a covering letter and a CV; passive voice; and vocabulary development.

**Week 11****Extended listening and 'reading' project**

Later this term learners must present an extended listening and 'reading' project that involves watching or listening to a news interview. Discuss the requirements with the class, pointing out they should try to watch a news interview on TV every evening or listen to a news interview on the radio at least once a day. They should pay attention to

- the types of questions asked and their grammatical structure
- the types of replies given and their grammatical structure
- the relationship between the questions and the replies, noting, for example, whether or not the replies in fact answer the questions.

Explain to learners what format their presentation should take and how it will be assessed.

**Activity 47 Listening and speaking (LB p. 138)****Preparation**

Record three short job interviews to play to learners during this activity. Alternatively, arrange for another teacher to assist you in reading the job interviews, where one of you reads the part of the interviewer and the other the part of the prospective employee.

As learners head towards the end of their school careers, they will inevitably be faced with interviews – whether for jobs, bursaries or tertiary education. So it is important that they develop good interview skills. Take feedback after Question 1 to evaluate what their understanding is of interview skills. If necessary, provide some reinforcement, such as using short role-plays to illustrate positive and negative body language and/or appropriate and inappropriate register.

Before completing Questions 2 and 3, revise note-taking with the class, pointing out that they learned about note-taking in both Grades 10 and 11. Direct them to the Focus on Writing where they can revise the Cornell note-taking system. When learners are ready, go through the instructions to the activity with them, and then read each interview three times. Allow a few minutes between each reading and five minutes at the end of the

third reading of each interview. Here are the texts. Remember that it is important to vary your tone of voice (for the interviewee) in each interview to expose learners to, for example, a monotonous tone, a tone that indicates nervousness or over-confidence, a tone that is inappropriate (e.g. has the lilt of slang) and a suitable tone (strong, assertive, confident, well modulated, and so on).

### **Interview text 1**

**Interviewer:** Good morning, my name is Ms Dlamini. You've applied for the Assistant Librarian position, right?

**Interviewee:** Yes.

**Interviewer:** Can you tell me why you replied to our advertisement?

**Interviewee:** I ... I'm not really sure ... ahh ...

**Interviewer:** Do you know exactly what you would be doing as an Assistant Librarian?

**Interviewee:** Well, I don't really know for sure, but I think it's got something to do with helping out the main librarian, you know, like by putting away books and stuff.

**Interviewer:** What sort of learner do you regard yourself as ... did you enjoy studying while you were at school?

**Interviewee:** I wasn't the best learner. I didn't really like to study all that much, but I did it when I had to.

**Interviewer:** What were your favourite subjects at school?

**Interviewee:** I liked Science – it was OK ... well, at least the bits I understood were OK. I also liked reading some books, like poem books and stuff. That was cool.

**Interviewer:** Do you have any plans for further study?

**Interviewee:** I hadn't really thought much about it ... I don't know what courses I could do.

**Interviewer:** Suppose the library wanted you to attend an institution to further your skills ... How would you feel about this?

**Interviewee:** Attend a what?

**Interviewer:** Have you ever had a job before?

**Interviewee:** No, I haven't. I've never really had enough free jorling time to get one.

**Interviewer:** We have a lot of other applicants for this position. Why do you think that you deserve to get the job?

**Interviewee:** I can't think of any special reason. I suppose I'm no different from most other people ... we all jus wanna have a job and get some cash.

**Interviewer:** Now, do you have any questions you'd like to ask me about the position?

**Interviewee:** No thank you. I don't think so.

**Interviewer:** I think I have asked you everything I wanted to. Thank you for coming along to the interview.

**Interviewee:** That's cool. Thanks, Ms Dlamini. Cheers.

### **Interview text 2**

**Interviewer:** Good morning, my name is Ms Dlamini. You've applied for the Assistant Librarian position, right?

**Interviewee:** Yes, Ms Dlamini. When I saw it advertised I thought it would really suit me.

**Interviewer:** Can you tell me why you replied to our advertisement?

**Interviewee:** I think that I'd really excel at this kind of work. In fact I learn so fast that I'd be looking for promotion.

**Interviewer:** Do you know exactly what you would be doing as an Assistant Librarian?

**Interviewee:** Of course. I'll be collaborating with the main librarian, retrieving books and stamping them and things like that.

**Interviewer:** What sort of learner do you regard yourself as ... did you enjoy studying while you were at school?

- Interviewee:** I'm a really great learner, so I didn't have to study much because I always seemed to get by without extra work.
- Interviewer:** What were your favourite subjects at school?
- Interviewee:** I'm afraid that I only engaged meaningfully with the ones I excelled at. The others were so boring that I found them useless.
- Interviewer:** Do you have any plans for further study?
- Interviewee:** Well, if I had to do it I suppose I would, but now I've finished school I'd much rather try to get my social life back into full swing again.
- Interviewer:** Suppose the library wanted you to attend an institution to further your skills ... How would you feel about this?
- Interviewee:** Attend a course? When? I hope it would be in the daytime? Would I get time off from work to attend?
- Interviewer:** Have you ever had a job before?
- Interviewee:** No. I've really been too occupied with my academic studies. My obsession with attaining outstanding results precluded the possibility of engaging in temporary employment.
- Interviewer:** We have a lot of other applicants for this position. Why do you think that you deserve to get the job?
- Interviewee:** I reckon I'm probably the best applicant you're likely to obtain for the job.
- Interviewer:** Now, do you have any questions you'd like to ask me about the position?
- Interviewee:** Yes – what is the remuneration and what other fringe benefits does the library offer?
- Interviewer:** I think I have asked you everything I wanted to. Thank you for coming along to the interview.
- Interviewee:** Think nothing of it ... Can you show me where my office will be?

### **Interview text 3**

- Interviewer:** Good morning, my name is Ms Dlamini. You've applied for the Assistant Librarian position, right?
- Interviewee:** Yes, Ms Dlamini, I have.
- Interviewer:** Can you tell me why you replied to our advertisement?
- Interviewee:** Well, I've always enjoyed books and felt that this position would offer me an opportunity to extend my knowledge and skills.
- Interviewer:** Do you know exactly what you would be doing as an Assistant Librarian?
- Interviewee:** An Assistant Librarian assists the Librarian to fulfil his or her functions by providing support, including helping clients, shelving books and following up on overdue books.
- Interviewer:** What sort of learner do you regard yourself as ... did you enjoy studying while you were at school?
- Interviewee:** I suppose I'm a reasonable learner. I passed all my tests and enjoyed studying subjects that interested me, but applied myself in other subjects as well.
- Interviewer:** What were your favourite subjects at school?
- Interviewee:** I really found English – especially literature – and history very fascinating.
- Interviewer:** Do you have any plans for further study?
- Interviewee:** Yes, I am planning to study part-time towards the Advanced Diploma in Library Studies.
- Interviewer:** Suppose the library wanted you to attend an institution to further your skills ... How would you feel about this?
- Interviewee:** If the course would help me improve my prospects for promotion and help me to be better at my job, then I would welcome the opportunity.
- Interviewer:** Have you ever had a job before?
- Interviewee:** Yes, I worked part-time at ABC Fast Foods during the school holidays when I was in Grade 11. This year I did voluntary work at our local library.
- Interviewer:** We have a lot of other applicants for this position. Why do you think that you deserve to get the job?

**Interviewee:** Well, I've found out a lot about this type of work and my research suggests that I would be quite capable of doing the work involved. I also think that I would be able to handle any training course reasonably well.

**Interviewer:** Now, do you have any questions you'd like to ask me about the position?

**Interviewee:** Yes, Ms Dlamini – could you tell me what the working hours are? I'd also like to know a bit more about the Library's community outreach programme.

**Interviewer:** I think I have asked you everything I wanted to. Thank you for coming along to the interview.

**Interviewee:** Thank you, Ms Dlamini. By when will you contact me to let me know whether or not my application has been successful?

### Formative assessment

Use learners' feedback, as well as their completed tables, to assess the extent to which they are able to make qualitative and comparative judgments about texts that they listen to.

### Suggested answers

Note that learners' wording of answers may differ from the wording of the suggested answers. However, the content of their answers must align with the content of the suggested answers.

3

Factor	Interview 1	Interview 2	Interview 3
Language use	Too casual	Too familiar	A good mix of politeness and assertiveness
Vocabulary choice	Too much slang and too many lower-order words	Uneven – a mix of plain English, colloquial English and big words that are not appropriate to the context (used for showing off)	At the correct level; mature but accessible
Tone of voice	Too casual; disinterested	Too strong; boastful	Appropriate – the correct balance between politeness and confidence. Assertive enough not to be obsequious
Quality of responses	Weak, indecisive, inappropriate	Mostly inappropriate; self-centred; does not show sincere interest in the job	Appropriate: the right balance between showing interest in the job and consideration for own interests and well-being
Quality of questions	Good	Good	Good

## » » Activity 48 Reading and viewing (LB p. 140)

### Note

Remind learners to continue their personal dictionaries. They should record at least 10 new words each week. Next to each word, they should write down its meaning, and underneath they should write a sentence that includes the word.

### Preparation

Find examples of job, bursary and tertiary education advertisements in newspapers. Cut them out and paste them onto sheets of cardboard. Use them as additional learning and teaching resources in this activity.

Ask learners what their plans are for next year, after they have written their final exams. Use their responses to talk about job, bursary and tertiary

education advertisements and how it is important to identify key information in the ads in order to respond to them in a way that gives your application an advantage. Ask learners what they think some of this key information is. List their responses on the chalkboard: they should include items such as closing dates, documents required and contact details. Then briefly raise the concept of stock phrases. Point out that stock phrases are formulaic expressions in that they almost always remain exactly the same. Give them a few examples, such as *My letter of 16 April refers* and *I look forward to hearing from you at your earliest convenience*, asking them to provide examples from their own daily lives. This will give you an indication of whether or not they understand the concept.

Learners can then work in pairs to complete the activity. While they work, circulate among learners to check that they are answering the questions correctly and to provide support when necessary. Depending on the level of your class, it may be necessary to work through the first two tasks of each question with learners before they complete the question. Learners can write their answers for homework.

Make sure that you spend part of the lesson focusing on the stock phrases in the Focus on Language. Get learners to discuss their meanings and to make oral sentences with each one. Encourage them to be on the lookout for others in texts that they read.

### **Formative assessment**

Use learners' feedback, as well as their written answers, to assess the extent to which they are able to

- identify specific advertisement types
- use skimming and scanning to identify specific information
- identify and explain stock phrases
- describe the layout of texts
- explain the purpose of including different types of specific information in adverts.

### **Suggested answers**

Note that learners' wording of some answers may differ from the wording of the suggested answers. However, the content of their answers must align with the content of the suggested answers.

- 1 a VOXAFONE is the job advert; AMANDLA Foundation is a bursary advert; UNIVERSITY OF HIGHER LEARNING is a tertiary institution advert.
  - b i Call Centre Support Consultant
  - ii Nursing
  - iii B.Com. Accounting, BA Education, B.Sc. Microbiology, B.Admin.
- c i prestigious – having high status; worth of respect
- ii remuneration – financial reward for work done; salary
- iii bilingual – able to speak, read and write two languages
- iv onus – used to refer to something that is one's duty or responsibility
- v liaison – communication or cooperation that facilitates a close working relationship between people or organisations
- vi internship – supervised training in a hospital that a recent medical graduate receives before being allowed to practise medicine

- vii certified – proven to be true copies of the original (usually done by taking the copy and the original to a police station where a police officer stamps and signs the copy, indicating that it is a true copy of the original)
  - viii entrepreneur – a person who organises and operates a business or businesses, taking on greater than normal financial risks in order to do so
  - ix undergraduate – leading towards a tertiary degree
  - x downloaded – obtained from a website/the Internet through a computer
- d Advert A
- i leading: most important
  - ii committed: dedicated
  - iii dynamic: positive in attitude; full of energy and new ideas
  - iv empowering: make stronger and more confident and skilled
  - v equal opportunity: the policy of treating employees and others without discrimination, especially in relation to gender, race, age or disability
- Advert B
- i leading: most important
  - ii committed: dedicated
  - iii dynamic: positive in attitude; full of energy and new ideas
  - iv empowering: make stronger and more confident and skilled
  - v equal opportunity: the policy of treating employees and others without discrimination, especially in relation to gender, race, age or disability
- Advert C
- i leading: most important
  - ii committed: dedicated
  - iii dynamic: positive in attitude; full of energy and new ideas
  - iv empowering: make stronger and more confident and skilled
  - v equal opportunity: the policy of treating employees and others without discrimination, especially in relation to gender, race, age or disability
- e All the words are used in all three adverts, and have the same meaning in all three adverts. It indicates that these types of adverts all use the same type of language.
- 2 No model answers are provided since learners may identify different stock phrases. Do, however, ensure that the phrases they identify are stock phrases and that their explanation of meanings is correct. Here are some examples.

Advert	Stock phrases	Meaning
A	<ul style="list-style-type: none"> <li>• committed to empowering</li> <li>• Terms and conditions</li> <li>• financial need</li> <li>• certified copies</li> <li>• handwritten motivation</li> </ul>	<ul style="list-style-type: none"> <li>• dedicated to passing on skills and knowledge that will enable</li> <li>• stipulations or provisos and specific circumstances that must be met</li> <li>• not in a position to pay, due to poverty</li> <li>• photocopies that have been authenticated by a commissioner of oaths</li> <li>• a letter written by hand saying why you believe you deserve something/are suitable, etc.</li> </ul>

Advert	Stock phrases	Meaning
<b>B</b>	<ul style="list-style-type: none"> <li>• leading tertiary institution</li> <li>• We hereby invite interested</li> <li>• paid in full</li> <li>• upon registration</li> <li>• closing date</li> </ul>	<ul style="list-style-type: none"> <li>• one of the best universities</li> <li>• this advert serves the purpose of asking interested [people to apply]</li> <li>• pay the whole amount owing</li> <li>• when you register</li> <li>• the last date that application will be received</li> </ul>
<b>C</b>	<ul style="list-style-type: none"> <li>• committed to empowering</li> <li>• require the services of</li> <li>• remuneration package</li> <li>• well spoken and confident</li> <li>• self-starter</li> </ul>	<ul style="list-style-type: none"> <li>• dedicated to passing on skills and knowledge that will enable</li> <li>• need someone who is able to do a particular type of work</li> <li>• what the company will reward you with, which includes a salary and can also include pension, medical aid and other benefits, such as car and/or housing allowance</li> <li>• articulate (can speak fluently, with good pronunciation) and self-assured/positive/self-possessed</li> <li>• work successfully on your own without needing much help or instruction</li> </ul>

- 3 a Sequence of information: Name of organisation; description of organisation; position/ what is being offered; requirements to qualify for the position/ what is being offered; how to apply; contact details; summation. Accept learners' own logical answers.
- b The layouts follow the same basic order. They differ in terms of the specifics of some information, using subheads or tables to indicate these.
- c i branding: names in capital letters; logos  
ii attract the reader's attention: branding; make certain information stand out by using a bold font
- 4 a

Advert	Specific details	Reason for inclusion
<b>A</b>	be South African citizens	To inform the reader of a basic application requirement (so that non-citizens will not waste their time trying to apply)
	be in financial need	To inform the reader of another basic application requirement
<b>B</b>	All programmes are full-time	So that applicants know that they cannot have a job at the same time
	Programme fees: R12 000 per annum	So that applicants can decide if they can afford the course and don't waste time applying if they can't
<b>C</b>	Pofadder branch in the Northern Cape	So that the reader knows where the position is
	21 days annual leave	So that the reader knows about an important aspect / benefit

- b Learners' own answers. Ensure they have identified specific information and have indicated a logical reason for its inclusion.

**Note**

During the second term, you should note common and recurring language errors that your learners make in their written texts. List these and devise remedial tasks based on them that you can give to learners whenever you have a Language lesson or when you are doing grammar revision, such as in Activity 57.

**Preparation**

Find examples of passive voice usage in newspapers and magazines. Cut them out and paste them on sheets of cardboard or write them up on sheets of cardboard to make additional resources for learners to use in this activity. You could also use them to develop worksheets.

Also make sure learners have dictionaries for the second part of this activity – at least one dictionary for each pair of learners.

Learners have dealt with the active and passive voice a number of times over the last three years, so they should be quite familiar with the mechanics of transformation from one to the other and the various functions of the passive voice. Allow learners to work in pairs to complete Question 1(a). Take feedback and – depending on the general response – decide whether or not the class needs an extra lesson on the passive voice. If learners generally seem to remember how to do the transformation, but appear a bit rusty, revise the transformation by writing two or three active voice sentences on the chalkboard and getting the class to talk you through the transformation. Use this opportunity to reiterate the basic rules of transformation (swapping object and subject; using the auxiliary to determine verb tense; adding the participle form of the verb) and reasons for use of the passive:

- emphasise the object of a sentence
- avoid redundancy
- to give writing a more objective tone
- to ‘hide’ the subject.

Learners can then work in pairs to complete Question 1(b). Take oral feedback to assess their understanding of active-passive voice transformations. Once again, use the level of learners’ responses to determine a course of action. For example, at this stage you may decide to form a group with learners who are struggling and to provide them with some remediation so that they can practise the fundamentals of the transformation. Learners then complete Question 1(c).

Before moving on to the second part of the activity, talk briefly about the following important aspects of vocabulary.

- Words must be used in their correct part of speech form (e.g. you cannot say ‘the man sang beautiful’ because *beautiful* is an adjective and must be used with a noun; you must use an adverb – *beautifully* – with a verb: *sang*).
- Words must make sense in their context.
- Meaning can often be determined by investigating context.

**Formative assessment**

Use learners’ feedback, as well as their written answers, to assess the extent to which they are able to

- explain the mechanics of the active-passive transformation
- transform sentences from the active to the passive voice
- explain why the passive voice is sometimes used
- work out the meaning of vocabulary and
- use vocabulary correctly according to specific contexts.

### Suggested answers

Note that learners' wording of some answers may differ from the wording of the suggested answers. However, the content of their answers must align with the content of the suggested answers.

- 1 b i Passive: the subject – who does the growing – is not mentioned.  
ii Mixed: first half is active voice because the subject drives the verb (learners are studying); second half is passive because the subject – the keeper of the pigs – is not mentioned.  
iii Active: the subject drives the verb (party has started).  
iv Active: subjects drive both verbs (father is going to give me; car is standing).  
v Passive: the subject – who did the setting – is not mentioned.  
vi Active: the subject drives the verb (police didn't find).  
vii Passive: the subject – who did the opening – is not mentioned.  
viii Active: the subject drives the verb (teacher is going to arrive).  
ix Passive: the subject – who will stop the exam – is not mentioned.  
x Active: the subject drives the verb (Grade 12 learners have been looking).
- c i English is not spoken at this school.  
ii Sibongile was asked a question about the assessment task by Kobus.  
iii Ten new schools were built by the government last year.  
iv He is given a box with lunch in it by her every day.  
v The exams will be invigilated by Ms Dlamini.  
vi Extra books for the learners to read were brought by the teacher.  
vii Our school was broken into last Friday (by somebody).  
viii We were told a joke by the teacher.  
ix The school fees were embezzled (by someone).  
x A text message has not been sent to me by Safwat / I have not been sent a text message by Safwat.
- 2 a Learners' own sentences. Ensure they have used the words correctly in the context of a job interview.
  - i position: a specific job title/function, e.g. the position of manager.
  - ii qualifications: formal academic achievements/certificates, e.g. I have a Grade 12 qualification; she has a medical qualification.
  - iii expectations: what a person wants from a job, e.g. my expectations are to be senior manager by next year.
  - iv experience: practical job-related activities done in the past, e.g. she has 10 years' experience as a paediatrician.
  - v responsibilities: duties and functions in a job, e.g. his responsibilities included signing of cheques and payslips.
  - vi accomplishments: things achieved in a job, e.g. her accomplishments included the most sales generated in the financial year and best salesperson in the company.
  - vii resign: to leave a job, usually out of one's own free will, e.g. she resigned after 10 years at the company because she wanted to start her own business.
  - viii salary: the monthly financial reward one receives for work done, e.g. most workers receive a monthly salary as compensation for the work they have done.
  - ix goals: things one wants to achieve, e.g. his goal is to be the managing director within five years.
  - x challenges: difficulties that must be overcome in order to achieve goal, e.g. increasing sales in a weak economy is a great challenge.

- b Learners' own sentences. Ensure they have used the words correctly in the context of jobs, bursaries and tertiary institutions.
- i prestigious: high status; inspiring respect and admiration, e.g. being the manager of a big company is prestigious.
  - ii state-of-the-art: the most modern, e.g. that university has state-of-the-art laboratories and computers that compare with the best in the world.
  - iii remuneration package: salary and benefits, e.g. the remuneration package includes a salary of R7 500 per month, a car allowance, medical aid and pension.
  - iv self-starter: a person with initiative; does not wait to be told what to do, e.g. to succeed as a self-employed person you must be a self-starter because you have no boss to tell you what or when to do things.
  - v computer literate: able to use a computer, e.g. because most administration jobs use computers, you must be computer literate to apply for this type of job.
  - vi troubleshooting: investigating the reasons for a problem – usually a technical problem, e.g. people who work in computer repairs must be good at troubleshooting so that they can identify the problems.
  - vii certified copies: copies of official documents that have been declared accurate, true copies of the originals, e.g. you must go to the police station to have copies of your birth certificate and other official documents certified so that you can send certified copies of these documents with your application letter.
  - viii undergraduate: studies that lead to a university degree, e.g. when you have successfully completed your undergraduate studies you will get a Bachelor's degree; you can then do postgraduate studies to get a Master's degree or a Doctorate.
  - ix registration: official joining of an organisation by completing application forms, sending in relevant documentation and so on, e.g. registration at the university requires a good Grade 12 certificate, a birth certificate and an ID book.
  - x closing date: the last date by which something can be done, e.g. the closing date for applications is 30 May.

### **Extension work**

Learners who enjoy a challenge can be asked to identify passive forms and new vocabulary in texts, such as newspaper and magazine articles. They can categorise the passive sentences and / or change them into the active voice. They can write sentences with the vocabulary.

### **Remediation**

When developing remediation worksheets for learners who find the passive-active voice transformation difficult, ensure that you start by giving them active voice sentences that take the simple tenses. Once they have gained confidence, they can move onto perfect and continuous (progressive) tenses. Here are some examples.

## Active-passive voice transformations

### Simple tenses

- a The girl kicks the ball.
- b The boys eat the sausages.
- c The woman played the piano.
- d The children wrote the test.
- e I will write the letter tomorrow.

### Continuous (progressive) tenses

- a I am writing the letter now.
- b The learners are studying the Cold War at the moment.
- c Sipho is eating two pieces of cake now.
- d The men were digging a hole yesterday.
- e The boy was making a cake last week.

### Perfect tenses

- a I have read the book.
- b The learners have studied the Cold War.
- c Thandi has eaten the sandwiches.
- d I will have done it by 6pm tomorrow.
- e Benjamin will have fixed the puncture by noon today.

## Suggested answers: Active-passive voice transformations

### Simple tenses

- a The ball is kicked by the girl.
- b The sausages are eaten by the boys.
- c The piano is played by the woman.
- d The test was written by the children.
- e The letter will be written by me tomorrow.

### Continuous (progressive) tenses

- a The letter is being written by me now.
- b The Cold War is being studied by the learners at the moment.
- c Two pieces of cake are being eaten by Sipho now.
- d A hole was being dug by the men yesterday.
- e A cake was being made by the boy last week.

### Perfect tenses

- a The book has been read by me.
- b The Cold War has been studied by the learners.
- c The sandwiches have been eaten by Thandi.
- d It will have been done by me by 6pm tomorrow.
- e The puncture will have been fixed by Benjamin by noon today.



## Activity 50 Writing and presenting (LB p. 147)

### Note

Remind learners to prepare for their extended listening project (Activity 52). It may be a good idea to quickly go through the requirements of this activity with the class now.

### Preparation

No additional preparation is required, but it may be beneficial to make A3-size replicas of the format/layout of different types of letters and display these in the class. Through ongoing exposure to them, learners will internalise these formats instead of having to memorise them.

You could also make lists of typical stock phrases used in letters – particularly the different types of formal letters – and display these in the class as well.

Learners have covered all forms of formal letters in Grade 10 and 11. Revise the basic formats with the class, making sure they know – for example – where to place their address, the address of the organisation or business to

which they are writing, the different ways of greeting and ending, and the use of headings. Stress the following:

- if the name of the person to whom one is writing is unknown, but the gender is known, use *Dear Sir* (or *Madam*)
- if the name and gender of the person to whom one is writing are unknown, use *Dear Sir/Madam*
- in both above cases, end with *Yours faithfully*.

Let learners work in groups to study the first part of the Focus on Writing. Take feedback by getting a learner to block the format of a formal letter on the chalkboard. The class can make relevant comments. Then briefly revise the concept of stock phrases, explaining to learners that there are many of these that are used in business. Stress that they must familiarise themselves with the stock phrases used in particular types of formal letters (e.g. complain, enquiry, and so on). You should occasionally hold short spot quizzes on these to check that learners are internalising them.

Remind learners to find out about covering letters and CVs – they should find out what their purpose is, what types of information they contain, their style and register, and their format.

### **Formative assessment**

Use learners' feedback, as well as their written answers, to assess the extent to which they are able to

- use the correct formats for different types of formal letters
- use contextually appropriate stock phrases for different types of formal letters.

## » » **Activity 51 Writing and presenting (LB p. 151)**

### **Preparation**

It would be a good idea to prepare a graphic organiser to the activity to show learners how the different parts of a paragraph fit together.

By now learners should be fully aware of the different parts of a paragraph. Nonetheless, it is important to revise this again, pointing out the functions of the different parts of a paragraph. Of critical importance in this respect is reinforcing the logical flow of sentences in a paragraph. This is something that many learners struggle with, and you should spend sufficient time on discussing

- the order of sentences, for example: topic sentence, explanation of topic sentence, elaboration or explanation, supporting example, and concluding sentence that links to next paragraph
- what the different logical connectors are, and how to use them to connect ideas and show the relationship between ideas
- how to use transitions to ensure a smooth connection between sentences.

Allow learners to work in pairs to complete Question 1. Take feedback, reinforcing and revising the issues above as necessary. Depending on the level of the class, either let learners complete Question 2 in pairs or work through it as a whole-class exercise.

Learners can then complete Question 3. They can work in pairs to plan and discuss their paragraphs, and then write the first draft. They edit one another's first drafts and write the final drafts for homework.

### Formative assessment

Use learners' feedback, as well as their written paragraphs, to assess the extent to which they are able to

- identify a range of logical connectors and explain their functions
- identify various mechanisms (e.g. pronouns, repetition) and antonyms and synonyms) that allow for smooth transitions between sentences in paragraphs
- describe the structure of a paragraph and explain the functions of different sentences in a paragraph
- write a coherent and cohesive paragraph.

### Suggested answers

- 3 a Topic sentence: *I cannot wait to write the final exams and leave school.*  
This is the controlling idea; all the other ideas in the paragraph relate to, develop or support this idea.
- b There are three supporting sentences. Yes, they are in a logical sequence – the first sentence after the topic sentence is part of an explanation for the topic sentence. The second sentence completes this explanation. The third sentence then provides an elaboration for the explanation – it unpacks the explanation so that we can understand it more clearly.
- c The writer uses repetition to link the sentences together in numerous ways: for example, the repetition of *school* links the sentences, as does the repetition of *chapter*.
- d Example: boring – interesting
- e i on the contrary – shows the introduction of an opposite idea  
ii however – shows the introduction of an opposite idea  
iii after – shows an action or idea that follows a previous one  
iv and – joins together equivalent ideas  
v because – provides a reason  
vi so – provides a result, an action that follows due to a previous one

## Week 12

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### Activity 52 Listening and speaking (LB p. 152)

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#### Preparation

Ensure that you have prepared an extended listening activity for the class: either a recorded news interview or a documentary of a news interview. Also check that you have made copies of the worksheet for learners to use in Question 3.

Point out to learners that a news interview is not the same as the news. Instead, it usually involves an interviewer (who works for a radio or TV station) who interviews a number of people to find out their opinions on a specific issue that is currently making news headlines. Then, once learners have worked through Question 1, take feedback to assess their understanding of critical listening. Learners must then complete and present Question 2.

For Question 3, play them the recording of a news interview that you have prepared, or show them the news interview documentary. Give them the worksheet to complete.

### Extended listening worksheet: News interview

Radio or TV station: \_\_\_\_\_  
Name of the programme: \_\_\_\_\_  
Date: \_\_\_\_\_  
Name of interviewer: \_\_\_\_\_  
Name of interviewee: \_\_\_\_\_  
Background to the interview: \_\_\_\_\_  
Topic of the interview: \_\_\_\_\_  
Main idea in the interview: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Interviewee's presentation

- Quality of voice: \_\_\_\_\_
- Body language: \_\_\_\_\_
- Credibility: \_\_\_\_\_

Overall impact: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Formative assessment

Use learners' feedback, as well as their completed worksheets, to assess the extent to which they are able to

- identify specific information in spoken texts
- record specific information from spoken texts.

## » » Activity 53 Language (LB p. 153)

### Preparation

No additional preparation is required for this activity.

This is a straightforward vocabulary development activity. Learners can work in pairs to discuss the table, and then they can write their answers for homework. They should also complete Question 2 for homework. Make sure that they understand their sentences for Question 2 must include qualities they would look for in a prospective employee and be related to the world of work or job interviews.

### Formative assessment

Use learners' written answers to assess the extent to which they are able to

- identify words that have a specific function in a text
- provide the part of speech for specific words
- use specific words in meaningful sentences.

### Suggested answers

Note that learners' choice of words may differ from those suggested below. Ensure that their words are related to the qualities an interviewer looks for in a prospective employee. Also makes sure that their sentences are meaningful and grammatically correct. For Question 2, mark each learner's work on its own merit.

1 Learners' own sentences.

Word or expression	Part of speech
a) enthusiastic (attitude)	adjective
b) overblown/forced	adjective
c) honesty	noun
d) integrity	noun
e) sound	adjective

## » » Activity 54 Listening and speaking (LB p. 154)

### Preparation

No additional preparation is required for this activity. However, if you are able to provide learners with examples of good and poor job interviews, they would benefit immensely.

Remind learners about the three interviews they listened to in Activity 47. They should now discuss the relative merits of those interviewees and share their ideas with the class. Take feedback, making sure that they a) understand the meaning of all the terms that could relate to the interviewees and b) give reasons for their choices of terms to apply to each interviewee. Learners can then copy and complete the answer template in the Learner's Book.

### Formative assessment

Use learners' feedback, as well as their written answers, to assess the extent to which they are able to

- identify the relative merits of interviewees
- give reasons for their opinions.

### Extension work

Here are a number of additional tasks you can give learners.

- 1 Match the interview questions and the answers. Simply match up the text lettered a, b, c, etc. with the text numbered i, ii, iii, etc. and write down the letter and number.

Interview questions	Replies
a Would you like something to drink?	i I want to work for a company that has a long history and a good reputation. I'm a customer of your company and I think you give excellent service. I know this company will be here for a long time. I hope there will be opportunities for me to be promoted.
b Could you tell me something about yourself?	ii No, thank you.
c What kind of work do you like to do?	iii I have a lot of experience with computers. I can use Microsoft Word, PowerPoint and Excel. I can type 50 words per minute. I am good at maths and enjoy working with numbers.

Interview questions	Replies
d What are your skills?	iv I worked part-time at a shopping centre in Polokwane. My main responsibility was to assist people to find their way around the complex. While at college, I also worked part-time for a call centre where we gave clients assistance.
e Why do you want to work for this company?	v I come from Polokwane. I graduated from the FET college there. I came to Mbombela in 2013. I've been working at the Han Gift Shop since then. I've been studying Office Management part-time at City College. I really enjoy working with people and working with computers.
f What salary do you want?	vi I've heard the usual salary for this position is between R120 and R150 per hour. I think that would be OK.
g Can you tell me about your work experience?	vii _____ I really enjoy working with people. That's why I want to work as a customer service representative in a shopping centre like this one. I have a lot of experience in customer service. I like helping the customers and talking to them. I am very friendly.

2 Practise making up interview questions and answers. Take turns to ask questions like these:

- Tell us about yourself.
- What can you tell us about your skills?
- Tell me about your experience.
- What qualities do you have?
- What do you think are your best qualities?

Use this matrix to make up answers. Add any other suitable descriptive words and expressions.

A I am ...	responsible a fast learner healthy punctual organised	hard-working flexible pleasant honest bilingual
B I ...	like to work with people communicate well follow instructions	like to work with numbers get along with co-workers
C I am good at ...	sewing maths working with my hands	numbers cooking troubleshooting

## » » Activity 55 Reading and viewing: Literary text 7 (LB p. 155)

### Preparation

Although no additional preparation is required for this activity, try to get a copy of the movie *The Secret Life of Walter Mitty*. There is the classic version made in 1947 and a modern version (2013) starring Ben Stiller.

The Walter Mitty story is one that learners have dealt with previously and which they should enjoy. It is important to make sure that learners are aware that the story operates on two distinct levels: Mitty's interior life (his daydreams and fantasies) and his exterior life, which is rather drab.

Take feedback after Question 1, using the title of the story to stress the two levels on which the story functions. Also ensure that you engage learners in a discussion on character and the ways in which writers can portray characters in short stories. Refer learners to the Focus on Literature. Take feedback to assess their understanding of character portrayal and, if necessary, provide a revision lesson that covers the ways in which a writer can show character, such as

- through a description of the physical appearance of the character
- by showing the reader what the character thinks, says, feels or dreams
- by commenting on the character (as a third-person narrator)
- through what the character does (or does not do) in different situations
- through how other characters respond to him or her (what they say, think or feel about the main character).

Learners can then work in pairs to complete the activity. They can write their answers for homework.

### **Formative assessment**

Use your discussions with learners, as well as their feedback and written answers, to assess the extent to which they are able to

- list and describe the ways in which writers can portray characters in stories
- differentiate the character levels in 'The Secret Life of Walter Mitty'
- explain the meaning of vocabulary for a short story in context
- write a character synopsis based on an analysis of an extract from a short story.

### **Suggested answers**

Note that the wording of learners' answers may differ from the wording of the suggested answers. However, the content of their answers should be similar.

- 2 a Parking garage = real; walking down the street = real; shoe store = real (although the narrative does not describe him in the store, we know he went into one); courtroom = fantasy; pet food shop = real.
- b Learners' definitions may differ from those provided here, but the meaning should be similar and should be contextually relevant. Ensure that learners' sentences make sense and are grammatically correct.
- i cautiously – carefully, to avoid danger or problems
  - ii vaulted into – leap or spring while supporting or propelling oneself with one or both hands
  - iii insolent skill – arrogant; showing off or bragging about how well he can do something
  - iv cocky – arrogant in a rude and disrespectful way
  - v grinning – smiling widely/broadly in a carefree way
  - vi crack shot – a very good shot; can shoot well and accurately
  - vii insinuatingly – suggesting or hinting in a disrespectful, indirect way
  - viii defendant – the person who is being tried for a crime in a court of law
  - ix bickering – arguing about small, silly things
  - x miserable cur – this is an insult that was used in the olden days to mean a cowardly, worthless person; literally it means a very unhappy dog
- c
- i He means that Mitty is driving in the wrong lane in the parking garage.
  - ii Learners' own answers that indicate that they understand what is happening – that the attendant, who is young, looks closely at Mitty to see what's wrong with him for driving so badly.

- iii Learners' own answers that indicate that they understand the basics of Mitty's character: that he is not 'all there' – he is not firmly rooted in everyday reality; his mind tends to wander into his fantasy world.
- d
  - i The parking-lot attendant gets into Mitty's car and reverses it into the parking place.
  - ii He places his hand on the top edge of the door (the car had no roof, like a sports car) and leaps into the car, over the closed door in a very show off way. He then reversed the car into the parking spot. 'The attendant vaulted into the car, backed it up with insolent skill, and put it where it belonged.'
  - iii Mitty is quiet, withdrawn and timid: he lives mostly inside his head; the attendant is talkative, loud, physical, arrogant and a show off: he lives in the real world through action. They are complete opposites.
- e
  - i The chains got wound around the axles of the car.
  - ii He is not very good with physical jobs requiring some skill; he is not a very adept handyman.
- f Mitty has a number of chores to do, such as buy overshoes and puppy biscuits.
  - i Yes, he does succeed eventually: '... with the overshoes in a box under his arm'; 'Mitty began to wonder what the other thing was his wife had told him to get'; and then towards the end of the extract he goes into an A & P and says: 'I want some biscuits for a small, young dog'.
  - ii That he is forgetful; that his mind wanders.
- g The setting is a courtroom.
  - i The courtroom is part of his daydreaming.
  - ii 'Waterbury trial' links paragraphs 3 and 4.
- h Learners' own answers. They should use their own words to outline the cross-examination.
  - i Mitty is portrayed as an expert shot who knows all about guns, as well as a cool, calm-headed, suave, somewhat amoral womanizer.
  - ii Learners' own answers, but they must indicate that here is portrayed in exactly the opposite way: confident, competent, clear-headed, totally in control, articulate, etc. compared with stumbling, forgetful, socially awkward, incompetent, etc.
- i At the beginning of paragraph 5 Mitty is on the pavement, walking down the street.
  - i He had come from a shoe store.
  - ii He says 'Puppy biscuit' when, in his daydream fantasy, his alter-ego says 'You miserable cur' (cur taken literally is a dog), which sparks of the thought of dog, which makes him remember puppy biscuits.
- j The narrator's, commenting on Mitty's perception of himself in his fantasy world.
  - i It is in complete contrast in that the narrator's observation shows Mitty's alter ego as leading a very interesting life in which he is a highly skilled shot, whereas Mitty's actual words show that his life is very mundane.
  - ii Mitty is forgetful, as he cannot remember the name of the puppy biscuits; his life is very ordinary.

- 3 Learners' own answers. Critical points they should mention include the fact that he 'lives' in two worlds: the real world with his wife in which he is socially inept, bumbling, lacking in 'manly' skills (like driving well), forgetful, somewhat henpecked (dominated by his wife: '... what the other thing was his wife had told him to get. She had told him twice ...'), unable to stand up for himself/bullied (e.g. in the car park scene), which contrasts directly with his alter ego (fantasy self) in which he is smooth, confident, socially polished, brave, highly skilled and a womaniser.

## » » Activity 56 Writing and presenting (LB p. 158)

### Preparation

It would be useful to obtain some examples of CVs for learners to study. They should all be fairly standard, with only slight variations so as not to confuse learners at this stage. (You can mention that CVs can be presented in a range of ways, with photos, executive summaries, specially designed sections that highlight qualities specific to a particular job, and so on, but stress that they must focus on getting the fundamentals correct for their exams.)

Remind learners that in Activity 50 they were required to find out about covering letters and CVs: what they are, their purpose, what they contain, their register and their formats. Use Question 1 to check if they have done this. Summarise their feedback on the chalkboard but do not correct any misconceptions at this stage. Then let learners complete Question 2. Take feedback, using this opportunity to correct misconceptions and revise the covering letter and the CV. Spend time working through the example of a cover letter in the Learner's Book, stressing the order of the content (reason for writing, reason for applying, why the person thinks he or she is suitable, in what way the person thinks he or she can benefit the organisation, stock conclusion), the layout and the features (addresses, greeting, heading, ending). Do the same with the CV (encourage learners to memorise the subsections/ subheadings in a typical, standard CV).

Learners can then work in pairs to plan a CV and covering letter based on the adverts in Activity 48. Circulate among learners while they are doing this so that you can comment on as many plans as possible. Engage the class in interventions whenever you spot a generic issue that requires clarification or revision. Learners should write and edit their first drafts (permit peer editing) and then write their final versions for homework.

### Diagnostic assessment

Use your interaction with learners, as well as their feedback, your observation of their pair work and their written CVs and covering letters, to identify areas in which learners require additional support in writing covering letters and CV. Focus on areas such as

- layout and structure
- features
- relevance of content
- language (grammar, spelling)
- style and register, including appropriate vocabulary choice.

Based on your diagnostic assessment, devise remedial interventions to ensure that learners receive the required support.

### Remediation

Format and structure often cause problems with CVs and covering letters. Provide learners with frameworks for both types of writing. They can then use these to fill in the content. (Frameworks can be quite simple, such as a worksheet with CV headings, and a few bullets under each heading – learners must then just fill in the relevant content.)

## Activity 57 Language (LB p. 162)

### Preparation

Ensure that you have developed a worksheet based on common and recurring errors that you have noted in learners' written work. (See the 'Teacher's resource: Remediation worksheets' on pages 114–116 for some examples.)

This is a straightforward language revision activity. Learners should work alone to complete it. If you have identified specific learners who have difficulties with verb tense, prepositions or logical connectors, you can form groups with them so that you can monitor their work and make immediate interventions.

### Formative assessment

Note that this activity is suitable for self- or peer assessment. Use learners' feedback, as well as their written answers, to assess the extent to which they are able to use verb tenses, prepositions and logical connectors correctly.

### Suggested answers

Note that the wording of learners' answers may differ in some instances from the suggested answers below. Ensure that the content of their answers is acceptable.

#### Part 2

- 1 Verb tenses: Incorrect parts underlined in the first sentence, followed by the corrected version.
  - a I have written my CV last week and posted it last Saturday.  
I wrote my CV last week and posted it last Saturday.
  - b I will read the newspaper yesterday to look for job advertisements.  
I will write a covering letter tomorrow.  
I read the newspaper yesterday to look for job advertisements. I will write a covering letter tomorrow.
  - c After Rabia has filled in her application form, she scanned it and sent it by email.  
After Rabia had filled in her application form, she scanned it and sent it by email.
  - d Koos would have applied for the bursary if he has seen it in time.  
Koos would have applied for the bursary if he had seen it in time.
  - e Ms Ngwenya has already teach us how to write CVs, so now we can write our own ones.  
Ms Ngwenya has already taught us how to write CVs, so now we can write our own ones.

- 2 a We have already been taught how to write CVs (by the teacher).  
 b A new manger was appointed by the company last week.  
 c Letters of application for higher education will be written by the learners next week.  
 d A survey was carried out by the company to identify which jobs were most enjoyed by teenagers.  
 e Poor concentration during exams is caused by a lack of sleep and exercise.
- 3 a We will write our mid-year exams in about a month's time.  
 b The teacher has offered us extra lessons on Saturday mornings.  
 c Siphso finds it easier to study at night than in the afternoon.  
 d I will meet you at your house at 8pm on Saturday.  
 e We will have extra lessons in the laboratory at the college in July.
- 4 a Our class will do well in the exams because we are all studying hard.  
 b Some of the learners in the other class are not studying hard so they will find the exams difficult unless they change their attitude.  
 c Some people enjoy listening to music while they are studying but I need silence otherwise I cannot concentrate.  
 d Although Andries studied hard, he still found the exams very difficult.  
 e My uncle is paying for me to have extra lessons even though he is very poor because he wants me to get a good job so that I will be able to have a better life than he has had.

## Teacher's resource: Remediation worksheets

In your interaction with learners and your assessment of their written work, you may have identified certain areas in which they require additional support, such as

- antonyms and synonyms
- collective words (one word for many)
- homophones and homonyms

- comparative and superlative forms
- punctuation.

Here are some remediation worksheets you can give learners if the above are common and recurring problems in their writing.

### Worksheet 1: Antonyms and synonyms

Use a thesaurus to find antonyms and synonyms for these words.

Word	Antonym	Synonym
a big		
b small		
c happy		
d angry		
e clever		

### Worksheet 2: Collective words (one word for many)

Provide single words for each of these expressions.

- broke up with
- going to have a baby
- not looking after properly
- people who cannot control their use of drugs
- the feeling of giving into something

### Worksheet 3: Homophones and homonyms

- a Make at least two sentences with each homonym to show that you understand its different meanings.
- |          |            |
|----------|------------|
| i bark   | vi grave   |
| ii dear  | vii trip   |
| iii down | viii order |
| iv fine  | ix wave    |
| v peak   | x bear     |
- b Make sentences with these homophones to show that you understand the differences in their meaning.
- allowed; aloud
  - board; bored
  - dyeing; dying
  - heroine; heroin
  - pane; pain

### Worksheet 4: Comparative and superlative forms

Complete the table with the comparative and superlative forms of the adjectives.

Adjective	Comparative	Superlative
a great		
b tall		
c fat		
d tiny		
e precious		

### Worksheet 5: Punctuation

Punctuate these sentences.

- my boyfriend pressured me into trying drugs and now im hooked but im going to rehab to break my addiction the 13 year old teenage girl explained to her teacher
- why did you get mixed up with those drug taking gangsters the mother asked her son tears in her eyes
- the grade 12 learners are studying hard so that theyll do well in their exams
- failure at grade 12 is destroying the lives of many teenagers in south africa it is also fuelling crime according to some sociologists
- ill never be tempted to cheat in the exams andries told his father

### Suggested answers

#### Worksheet 1: Antonyms and synonyms

Word	Antonym	Synonym
a big	small	large; huge; enormous
b small	big	tiny; minute
c happy	sad	joyful; elated
d angry	pleased	cross; annoyed; furious
e clever	stupid	bright; brilliant; brainy

#### Worksheet 2: Collective words (one word for many)

- split; parted; separated
- pregnant
- neglected
- addicts
- succumb

### Worksheet 3: Homophones and homonyms

- a No model answers are provided since learners can supply a range of sentences. Make sure, however, that their sentences show TWO meanings of each word and that their sentences are grammatically acceptable. Possible meanings of words are supplied below. They are not exhaustive.
- i bark – outer skin or surface of a tree; noise that a dog makes
  - ii dear – regarded with affection, e.g. a dear friend; expensive
  - iii down – in a lower place or position; depressed
  - iv fine – amount of money one must pay as punishment; in good health, e.g. I am fine; consisting of small delicate particles, e.g. fine soil
  - v peak – in best condition; top of a mountain
  - vi grave – serious; a place in which a corpse is buried
  - vii trip – short journey; to hook one's foot on something and stumble over it and fall
  - viii order – to give a command; to rank things, e.g. put them in the correct order; to request food in a restaurant, e.g. I would like to order a cup of tea
  - ix wave – rising water in the sea; a movement with one's hand when saying hello or goodbye
  - x bear – big wild animal usually with brown fur; to carry, e.g. bear a load; to endure or tolerate, e.g. how did you bear that noise?
- b No model answers are provided since learners can supply a range of sentences. Make sure, however, that their sentences show the meaning of each word and that their sentences are grammatically acceptable. Possible meanings of words are supplied below. They are not exhaustive.
- i allowed; aloud – permission has been given; audibly (not silently)
  - ii board; bored – a piece of cut wood / on a type of transport, e.g. there were 20 passengers on board; feeling that nothing is interesting or not excited
  - iii dyeing; dying – changing the colour of something by putting it into a liquid, e.g. I dyed my white shirt red; in the process of moving towards death
  - iv heroine; heroin – a very brave girl or woman who did a brave act, like saving someone's life; a dangerous and highly addictive drug
  - v pane; pain – the glass in a window; feeling you get when you are sick or have a headache or when you have hurt yourself

### Worksheet 4: Comparative and superlative forms

Adjective	Comparative	Superlative
a great	greater	greatest
b tall	taller	tallest
c fat	fatter	fattest
d tiny	tinier	tiniest
e precious	more precious	most precious

### Worksheet 5: Punctuation

- a "My boyfriend pressured me into trying drugs and now I'm hooked, but I'm going to rehab to break my addiction," the 13-year-old teenage girl explained to her teacher.
- b "Why did you get mixed up with those drug-taking gangsters?" the mother asked her son, tears in her eyes.
- c The Grade [or grade] 12 learners are studying hard so that they'll do well in their exams.
- d Failure at Grade [or grade] 12 is destroying the lives of many teenagers in South Africa; it is also fuelling crime, according to some sociologists.
- e "I'll never be tempted to cheat in the exams," Andries told his father.

## Practice makes perfect

In Weeks 13 and 14 learners practise their job interview skills and find out more about opportunities after Grade 12. They focus on role-playing a job interview, reading information texts and advertisements, and figurative language in a poem. They revise summary-writing and study modal verbs. The unit ends with vocabulary development.

## Week 13

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### » » Activity 58 Language (LB p. 164)

Learners must complete an extended reading task during this unit. They should find job or bursary adverts or brochures/flyers that give information about tertiary institutions, and read them to identify important information. They should then summarise the information (you can provide a template for this).

#### Preparation

Prepare additional worksheets on modal verbs for learners who require extra practice. (See the 'Teacher's resource' section on pages 118–119.)

English additional language learners generally find modal verbs difficult because they are not always sure in which contexts to use them, or how to use them correctly in the various verb tenses. They are sometimes unsure which modal verb should be used in which context. However, modal verbs are an important part of communicative English because they help to add extra layers of meaning to verbs. It is therefore important that you spend sufficient time looking at modal verbs and provide learners with additional practice – both spoken and written.

Use feedback from Question 1 to introduce modal verbs, pointing out that we usually use them in social interactions that require politeness in terms of asking permission, making requests, stating preferences or opinions, expressing willingness, giving advice or indicating ability. Provide learners with examples of each of these, and then ask them to give you examples. Learners can then complete Questions 2 and 3. Use their feedback to decide whether or not you should provide an additional lesson on modal verbs. If the level of the class is adequate, let them read and discuss the Focus on Language and then complete Question 5 orally. They can write their answers for homework.

#### Formative assessment

Use your discussions with learners, their feedback and their written answers to assess the extent to which they are able to

- describe contexts in which modal verbs are used
- explain the functions of different modal verbs
- explain the grammatical structures of modal verbs in different tenses
- use modal verbs in written and spoken English.

#### Suggested answers

- 2 Sentence (b). *May* is a modal that is used to express possibility. In a work-related context, especially with a superior, it is therefore advisable to use *may* since it implies that the opposite is also true (*it may work*). This creates the sense that the speaker is not calling into question the

competence or judgement of the superior, but merely indicating a possibility.

- 3 From the examples, you have probably realised that there are certain words, such as *could*, *would* and *may*, that allow you to express things in a more polite way. These words are called modal verbs. As well as allowing you to express things in a more polite way, modal verbs have a wide variety of functions. Discuss how the modal verb in (b) to (j) changes the meaning of the main verb *eat* in (a).
- b Expresses ability
  - c Expresses inability
  - d Depends on the context – could express condition (*I would eat if ...*) or willingness (*I would eat anything*)
  - e Depends on the context – could express past tense (*I could eat a lot when I was young*) or possibility (*I could eat that*)
  - f Expresses advice
  - g Expresses correctness
  - h Expresses obligation
  - i Expresses necessity
  - j Depends on the context – could express possibility (*I may eat out tonight*) or permission (*the doctor says I may eat ...*)
- 5
- a would
  - b would (or *could*)
  - c may (*could* is also possible)/should not
  - d would
  - e Would/would
  - f would
  - g could/would (or *could*)

## Teacher's resource: Modal verbs practice

You can use this table to create worksheets.

Level of probability	Modal verb	Tense: Present & future	Tense: Past
Certainty	will/would	I will inform you about your application by Friday.	That would have been Sibongile who called yesterday.
	will not/would not	She will not be at the interview.	She would not have been able to attend because she is overseas.
Impossibility	cannot/could not	It cannot be Fred. He's out of the country.	He could not have written this because he doesn't speak Arabic.
Probability (logical)	must	He must be right because he is an expert in this area.	He must have finished by now, as he is a fast worker.
	should	She should be finishing now because she works fast.	He should have finished by now because the exam is nearly over.
Possibility	might	They might win, but I doubt it.	If they had played better, they might have won.
	might not	It's very cloudy, but it might not rain.	If I hadn't read that book, I might not have passed the exam.

Level of probability	Modal verb	Tense: Present & future	Tense: Past
Possibility	may	We may go to the Kruger National Park for the holidays.	She may have missed the bus.
	may not	I may not arrive on time.	He may not have done it.
	could	You could be right, but I doubt it.	He could have had an accident even though he is a very good driver.

## » » Activity 59 Reading and viewing (LB p. 166)

### Preparation

Prepare additional role-play scenarios for Activity 60. They should be based on interviews and should provide a range of contexts for learners to explore in terms of interview situations, types of interview questions and different interview behaviours.

This activity serves a number of functions. It provides learners with the 'theory' they will apply in the next activity, it gives them practice in reading an information text, and it provides another opportunity for them to revise and practise their intensive reading skills.

Use simple mime to introduce the activity. You can do this by adopting different body stances (e.g. standing with arms folded in front of your chest; leaning against a wall; sitting on your desk, leaning backwards; standing with your hands on your hips; etc.) and asking learners to describe what your body language tells them about your attitude. Explain that body language is one aspect of nonverbal communication, which forms an important part of the whole communication transaction between people. Ask learners what other aspects of nonverbal communication they can think of, steering the discussion towards exploring the importance of nonverbal communication in job interviews.

Then tell learners they are going to read an information text on nonverbal communication, getting them to list the different tasks involved in intensive reading. Ask them to explain the importance of each task, helping them to understand that whole-text comprehension is built on an identification and understanding of

- key points
- important vocabulary
- the meaning structure in sentences
- the logic in paragraphs.

Note that this is a long activity. So it may be necessary to work through the first few tasks of each part or question, and then set the rest for homework. While you work through the different parts of the activity, identify learners who require additional support. It is critical that you work intensively with these learners over the next few weeks in order to bolster their intensive reading skills.

### Formative assessment

Use learners' feedback, as well as their written answers, to assess the extent to which they are able to

- describe nonverbal behaviour
- explain the function and importance of nonverbal behaviour
- use intensive reading skills to read and answer questions on an information text.

### Suggested answers

Note that the wording of learners' answers may differ from that of the suggested answers below. Ensure, however, that the content of their answers is aligned with the content of the suggested answers and that the sentences they have written are grammatically correct.

- 2 a Nonverbal aspects of a job interview have a strong influence on the interviewee.

Clothing provides an indication of the type of person you are. For job interviews, dress neatly and simply.

Body language provides an indication of the type of person you are, so pay attention to how you greet the interviewer, when and how you sit, your posture, eye contact, facial expressions and gestures.

b

Word	Function (part of speech)	Meaning	Example of use
i) vital	adjective	Absolutely necessary	Learners' own sentences – ensure they are meaningful and show that the learner understands the meaning of the vocabulary; they should also be grammatically correct.
ii) insight	noun	Deeper understanding	
iii) reflects	verb	Shows or indicates	
iv) flashy	adjective	Attractive in a show-off way	
v) status	noun	Social position	
vi) immaculate	adjective	Perfect; extremely neat	
vii) confident	adjective	Self-belief in your abilities	
viii) posture	noun	The position of your body when you are standing or sitting	
ix) slouch	verb	stand, move or sit in a lazy, drooping way	
x) grimace	verb	To make your face have a twisted expression	

- c
- have a strong influence on – have the ability to make a person think certain things that can affect their decisions
  - no matter how – regardless; without consideration for
  - a very strong chance that – very likely
  - pay close attention to – concentrate on
  - make sure that – ensure; be certain to do something
  - in both cases – in both situations
  - can be taken as – regarded; considered; seen to represent
- d
- loud clothing – clothing that is brightly coloured, with colours that often clash
  - firm handshake – confident, firm handshake

- iii look the interviewer in the eye – look straight at the interviewer in a way that shows respect and confidence, but not defiance
  - iv sends out a message – communicates; makes people see you as something
- 3 a
- i and – joins together equal ideas
  - ii but – indicates the introduction of an opposite idea
  - iii so – indicates an action resulting from a previous one
  - iv alternatively – indicates another possibility
  - v until – indicates up to the point in time or the event mentioned
  - vi because – indicates a reason
  - vii however – indicates the introduction of an opposite idea
  - viii if – indicates that one action depends on the presence or outcome of another action
  - ix neither – indicates both in a negative sense
  - x also – indicates the presence of an additional something
- b
- i They express condition and show that an outcome (getting or not getting the job) depends on how something else is done (how the interviewee handles the nonverbal aspects).
  - ii Indicates the reason or necessity of doing something based on an existing set of circumstances.
  - iii The comparative form: shows a comparison between two things and indicates which one takes precedence.
  - iv Shows that two equivalent ideas are being joined together and then contrasted with a third idea.
  - v Indicates the introduction of an opposite idea and expresses the reason for this opposite idea.
- c
- i All the things about a person – except words – that communicate things about the person.
  - ii You will be unsuccessful in the job interview and will not get the job.
  - iii Learners’ own answers, but they should indicate that in the minds of many, nonverbal communication conveys the true qualities of a person, and is therefore often a more important indicator than qualifications or experience as to whether or not someone will be suitable for a job. Ensure the reasons they give for their views are logical and well expressed.
  - iv Learners should tabulate their answers.  
Must: wear smart, simple clothes; neat hair; clean, cut fingernails (look immaculate and professional).  
Must not: wear flashy, loud clothes with lots of ‘bling’.
  - v The interviewer might think you are a show-off who thinks that position in society or at work is more important than doing actual hard work / that you want success without wanting to work for it.
  - vi immaculate
  - vii To show politeness; to show that you respect the interviewer’s position.
  - viii That you consider yourself superior to the interviewer; that you do not respect the interviewer; that you are impolite.
  - ix That the interviewee lacks the ability to focus and concentrate or is not really interested in the interview or the interviewer’s questions; it could also indicate disrespect.
  - x Learners should set their answers out in list format, with headings.  
Inappropriate posture: could indicate nervousness / lack of confidence

- Inappropriate facial expressions: could indicate nervousness / lack of confidence; disinterest  
Inappropriate gestures: could indicate nervousness / lack of confidence; create communication barriers; indicate arrogance
- 4 a People who are looking for jobs, especially first-timers who do not have job interview experience. Learners' own logical reasons, which should be well expressed.
- b To provide people going to job interviews with some hints on what to do and what not to do.
- c Learners' own answers, but they should indicate the centrality of nonverbal communication in human interaction (job interviews in this case) and how it can determine success or failure.
- d Learners' own answers, with logical reasons, which should be well expressed.
- e Learners' own answers, with logical reasons, which should be well expressed.



## Activity 60 Listening and speaking (LB p. 170)

### Preparation

Provide learners with examples of good and bad interviews. Preferably, find a documentary to show them. Alternatively, use role-play activities.

Use learners' feedback on Question 1 to clarify important aspects of job interviews, such as the use of appropriate vocabulary, tone and register, as well as issues related to, for example, nonverbal communication. Learners can then complete Question 2. Encourage them to 'get into' character when they read the interview. Circulate among groups to observe their group work. Give feedback and then get learners to read and discuss the Focus on Speaking.

Complete Question 3 as a class task, encouraging learners to discuss one another's feedback.

Learners can then complete Question 4 in groups, orally first. Remind them to use modal verbs when they develop their questions. Take feedback to check that questions are appropriate and correctly structured before learners complete Question 5.

Refer learners to the 'Job interview tips' in the Focus on Speaking, and then let them complete Question 6. Perhaps give learners a few minutes to practise and then ask some pairs to present their interviews, or you could circulate among groups to observe their interviews.

Question 7 functions as a summary of this activity. Learners consider some typical interview questions, and formulate replies to them. As groups, learners decide on their best response to each question, which they share with the class. The class as a whole, using inputs from each group, works out its best response to each question. Learners should write out the questions and their best answers to each one for homework.

### Formative assessment

Use your interaction with learners, your observation of their group work and their oral presentations and feedback to assess their ability to

- identify shortcomings in job interviews
- describe appropriate job interview considerations, such as vocabulary choice, tone and register
- use modals and correct grammar structures to formulate job interview questions and answers
- develop and evaluate answers to typical job interview questions
- present job interviews.

### Suggested answers

It is not feasible to provide model answers for this activity, since learners can complete the tasks in a number of ways. Do, however, ensure that learners know and can express important job interview considerations and are able to use modals and correct grammar structures to formulate job interview questions and answers.

## Teacher's resource: Interview techniques

### Successful interviews

Having successfully managed to secure a job interview, it is essential that you make a good lasting impression with the people who meet you at any job interview. Showing yourself as qualified for the job is one important element, but you need to win the person over and ensure he or she is also impressed by your personality. Following the right etiquette and showing good manners are essential elements of this.

By not following the correct job interview etiquette or not showing good manners, it is easy to destroy any good work that you have done in your CV, and in having an impressive career history. Interviewers want people they feel they can work with. Someone who is ill-mannered or does not follow the correct etiquette will quickly form negative impressions in the interviewers' minds. However, someone who uses the right etiquette and is well-mannered at the job interview, will enable the interviewers to warm to them, and this will give a real competitive advantage over any other candidates who may be interviewed for the job.

### What is etiquette?

Etiquette is not a word that is as widely used today as it used to be. It may have undertones of what is done in polite society and may not seem relevant to everyday life, especially in today's informal atmosphere. However, it is very important to follow the right etiquette in a job interview as you need to impress the people interviewing you.

Etiquette is said to be the code for polite behaviour in a society. In other words, it is following a particular code of polite behaviour in accordance

with what the interviewer will expect. The etiquette or code for job interviews has many elements to it, but the sections below outline a few hints and tips about what to do.

### Dress etiquette

When attending an interview, the way you dress is of particular importance. First impressions are vital, and the way you present yourself by dressing will be one of the major elements in creating the right or wrong impression.

You need to judge how to dress according to the place where the interview is held. However, for most professional jobs a suit is best. Often it is wise to dress conservatively, especially for engineering jobs as many engineers and engineering managers will be conservative by nature. For other types of jobs, such as marketing or design, a more contemporary style may be acceptable. Before the interview, try to assess the work environment and the people and get an idea of what dress code would be best. If in doubt, a conservative approach is generally the safe option.

There are a few styles to avoid. In particular, it is wise not to dress provocatively. For men tight shirts, etc. that show muscular figures are not normally appropriate. Similarly for women, low-cut or tight tops and short skirts should be avoided. While they may turn heads, research has shown that managers tend to be cautious and tend to hire people who are not dressed provocatively. It has also been shown that people who dress in a conservative suit are generally more successful when it comes to professional jobs.

## Be punctual

One big turn-off is being late for a job interview. Whatever the reason, any interviewer is likely to lose patience with a candidate who is late. Even if unexpected road conditions have caused the problem, the interviewer may tend not to look beyond the basic fact that you are late. He is likely to have a busy schedule, and any lateness could disrupt his schedule.

Accordingly, it is best to plan arrive close to the location of the prospective employer with time to spare. Even try to the route beforehand and find any local coffee shops in which you may be able to wait if necessary. However, don't allow so much time that you start to worry. If you give yourself plenty of time, it will then be possible to arrive at the Reception point a just few minutes early and be in good time for the interview. Any last-minute rush will make you agitated and stressed and you may not be able to present yourself as well in the interview.

## Good handshake

When meeting people, it is customary to shake hands. A handshake tells a lot about the person. A limp handshake by a clammy hand will not impress. A firm but not knuckle-crushing handshake gives a far better impression. It is perfectly normal to be nervous before the interview, and this may result in a sweaty hand. It is worth taking an extra handkerchief to wipe your hands before the interview and make sure that you do not have a clammy hand to offer in a handshake.

## Remember names

It is often difficult to remember people's names when being introduced, but it makes a very good impression if you can. One way of remembering is to repeat the names of the people in conversation immediately after meeting them. For example, you could say something like 'Thank you for giving me your time Mr [XYZ],' or something else that may be appropriate. This helps fix the name of the person in your mind.

Unfortunately, it is always difficult to remember names when meeting people because you are usually focused on the initial meeting rather than remembering names. As names are important, remembering the interviewers' names will be viewed in a positive light.

## Nonverbal communication

Although we often think of verbal communications as conveying most of the information we give to other people, this is not actually the case. Nonverbal communications account for much of the impression we create with anyone at the interview. So it is important that any nonverbal communications

reinforce the job interview etiquette impressions that have already been created.

Eye contact, posture and hand/arm position all convey information, so it is necessary to be aware of this.

- Eye contact shows that you are interested in what the other person (interviewer) is saying and doing and that you have confidence. Lack of eye contact will imply that you are not interested, and it is also a sign of lack of confidence.
- Posture is another indicator of attitude. Sitting back in a chair gives an impression of a casual attitude and it gives a 'don't care' impression.
- If you wave your hands around a lot when you talk, this may give the impression that you are over-dramatic and excitable. It's best to look calm and collected by keeping your hands resting in your lap, although you can occasionally use a hand gesture to express something specific when you answer a question. Never fold your arms, as this creates a defensive barrier between yourself and the interviewers.

Overall, it is important to make sufficient eye contact with both or all interviewers, and to sit up straight in a chair. It is not always possible to 'fake' the body language, so it is often best to try to make yourself feel positive and attentive before going in for the interview. Having the right attitude will mean that the body language will follow.

## Sell yourself

The interviewer will expect you to sell yourself. It is effectively part of the job interview etiquette to be able to sell yourself in a professional and sensible manner. There are many ways of doing this.

In order to sound truthful about your achievements, be prepared to use examples and specifics. Detail the reasoning for decisions you made and the keys that enable you to be successful in a particular area. By giving the underlying reasons for your achievements, the interviewers will be able to see that you are not lying and this will add credibility to your application.

## Don't brag or dominate the conversation

While you need to be able to talk about yourself in a positive way, take care to allow a two-way conversation. The interviewer will want to ask questions, so be aware of this so that he can participate in the conversation rather than listening to a continuous sales pitch about yourself.

Also be careful that you are not seen to be bragging. While you do need to let people know your achievements, don't let it go so far that it could be seen as bragging about what you have done.

### Be truthful

One key element of job interview etiquette is to be truthful. If an interviewer discovers you are lying about your qualifications, experience or achievements, then he will not want to employ you. Inconsistencies can easily give you away, so honesty is always the best policy. Honesty also impacts on how much you can claim you have achieved. While you want to claim credit for what you have done, don't overdo it because this could also be seen as lying, and the interviewer will not like this.

### Thank you

One final piece of job interview etiquette is to thank the interviewers for their time. Interviewers will generally be busy people and will often have many more interviews to conduct, as well as undertaking their normal job. A short 'thank you' at the end of the interview will help the interview to end on the right note and leave them with a good final impression.

It is also worth writing a short note as soon after the interview as possible to thank the interviewers.

Few people will take the time to do this and it shows that you are someone who does not take things for granted. Not only is it good for the interviewers to know that their time was appreciated, but it may also help your job application.

### Summary

Etiquette and good manners at a job interview are vitally important. Showing the right job interview etiquette and manners will give you a real advantage over other candidates, and therefore it is wise to prepare yourself before the interview to use the right etiquette. Putting yourself in the right frame of mind before the job interview, as well as asking yourself what you would want if you were the interviewer, can help. Remembering to be thoughtful and positive about selling yourself without being 'over the top' also helps. Imagine you are the interviewer, and think what etiquette would persuade you to give the job to someone.

*(Adapted from [www.radio-electronics.com/electronics-software-jobs/job-interview/manners-etiquette.php](http://www.radio-electronics.com/electronics-software-jobs/job-interview/manners-etiquette.php))*

## » » Activity 61 Writing and presenting (LB p. 174)

### Preparation

Although no additional preparation is required for this activity, it would benefit learners if you can provide them a few examples of texts with typical summaries.

Use learners' feedback to Question 1 to gauge their grasp of the main aspects to consider when writing summaries. Reinforce these by briefly describing each one (identification of main and supporting ideas, omission of examples, use of own words, taking focus or slant into account, etc.). Learners then complete Question 2. Feedback to this question will indicate whether or not learners require a revision lesson. Learners then complete Question 3. Remind them to use the process writing method. Learners can work in pairs, but each learner should write a final summary for homework.

### Formative assessment

Use the learners' written summaries to assess their ability to write a summary within a time limit that

- contains the main idea from a text
- includes only relevant supporting ideas/information from a text
- uses their own words as far as possible
- is grammatically coherent
- is within the word limit.

### Suggested answers

Here is a suggested summary. Remember, however, that learners' summaries may differ in wording. This is acceptable as long as their summaries make sense and the words they have chosen are appropriate.

- Greet the interviewer with a firm handshake, but wait for the interviewer to extend his or her hand first.
- Sit down only when the interviewer invites you to do so.
- Your posture must be relaxed, but do not slouch.
- Look the interviewer in the eye, but do not stare.
- Your facial expression should be friendly, warm and natural.
- Fold your hands in your lap in a relaxed way.

(68 words)

### Extension work

Learners who enjoy a challenge can be asked to summarise a range of different texts, such as newspaper and magazine articles. You could also provide learners with suitable texts they can summarise.

### Remediation

Form focus groups with learners who are struggling with similar aspects of summary writing, such as differentiating between main and supporting ideas or identifying examples. Devise customised remediation programmes for each group so that they can develop the skills (and confidence) required to succeed in examinations at the end of the year. For example, provide simplified texts that make aspects such as supporting ideas and illustrations explicit. Work through these with learners, helping them to see which words signal supporting ideas and examples. When they are confident enough, provide them texts that make these signals increasingly subtle, in each instance helping them to see which words (or clues) signal supporting ideas and examples.

Here is an example of a simplified text. It makes supporting ideas explicit by using markers, such as *firstly*, *secondly* and *thirdly*. Markers such as *for example* and *for instance* make examples explicit.

### Simplified text for summary Remediation

Homework is important for a number of reasons. Firstly, it teaches you self-discipline. For example, by doing homework even when you don't feel like it, you train yourself to be disciplined. Secondly, it can help you develop routines. For example, by setting yourself a regular time each afternoon to do your homework, you learn how to establish routines. Thirdly, homework can teach you the importance of meeting deadlines. For instance, because homework has to be completed and handed in by a specific date, you learn how to pace yourself in order to meet deadlines.

## Week 14

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### Activity 62 Listening and speaking (LB p. 175)

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#### Preparation

Remind learners to complete their extended reading projects because they will need the data in Activity 64. For this activity, provide learners with copies of the interview evaluation sheet. (See the 'Teacher's resource' section on page 127.)

Read through the requirements of the activity with the class. Stress the importance of taking the activity seriously, since most if not all learners will find themselves in interview situations over the next few months, or

soon after writing their final exams. Give learners copies of the interview evaluation sheet, and monitor and observe their group work. You could ask some pairs to present their interviews to the class for evaluation and discussion. Learners can write their reflection paragraphs for homework.

### Formative assessment

Use your observation of learners' group work, their interview presentations and their written paragraphs to assess the extent to which they are able to use interview techniques and considerations to develop and present a job interview.

### Suggested answers

There are no model answers for this activity.

## Teacher's resource: Interview evaluation sheet

Give learners copies of this interview evaluation sheet.

Interview evaluation sheet

Name of interviewer: \_\_\_\_\_

Name of interviewee: \_\_\_\_\_

Date: \_\_\_\_\_

Context: \_\_\_\_\_

Indicators	4 = Superb	3 = Good	2 = Just OK	1 = Not good enough
Suitability of answers				
Attitude during the interview				
Language use				
Body language				
Quality of voice				
<b>Total (out of 20)</b>				
<b>Comments</b>				

## »» » Activity 63 Reading and viewing: Literary text 8 (LB p. 176)

### Preparation

The poem 'Auto Wreck' by the poet Karl Shapiro contains quite a lot of difficult vocabulary. Before you teach this poem, it would benefit learners to identify the words they find difficult or that are new to them, and then work out their meanings for homework.

The focus in this activity is on the use of figurative language in poetry. The activity also explores how ordinary language, because of the way it is used in unusual contexts, can take on new shades of meaning.

Let learners complete Question 1, and then use their feedback to decide whether or not a revision lesson on the difference between literal and figurative language is required. Before learners complete Question 2, ask them to

- list the steps in intensive reading
- describe what each step involves
- outline the purpose of each step.

Because this activity is quite long, you may wish to work through the first part of each question with the whole class, and then set the completion of the questions for homework. Note that before learners attempt Question 3, it may be necessary to revise the different types of imagery with the class. (See the ‘Teacher’s resource: Types of imagery’ on page 131.)

### Formative assessment

Use the learners’ feedback, your discussions with the class and their written answers to assess the extent to which learners are able to

- distinguish between figurative and literal language
- identify figurative language in a poem
- explain the effect of figurative language in a poem.

### Suggested answers

Note that learners’ answers may differ substantially – especially in wording – from the answers suggested below. Ensure that their answers are aligned with those suggested here, and that they are grammatically correct.

- Simile; an ant on a big field; learners’ own answers with logical justification; learners’ own answers, such as the theme of humanity’s insignificance when compared to how big or vast nature is
  - Personification; a car making a loud noise/scream; learners’ own answers with logical justification; learners’ own answers, such as the arrogance of inconsiderate road-users
  - Metaphor; two big chunks of metal colliding in the street; learners’ own answers with logical justification; learners’ own answers, such as the way that modern transport dehumanises people
  - Simile; a person crying a lot from a heart that is in pieces; learners’ own answers with logical justification; learners’ own answers, such as the pain of lost love
  - Personification; the moon looking down at the earth; learners’ own answers with logical justification; learners’ own answers, such as the universe does not care about human lives
- Stanza 1: An ambulance rushing to the scene of an accident and taking the injured to hospital

Stanza 2: The police take notes about the accident and clear up the scene, with onlookers milling about

Stanza 3: The thoughts and feelings of the onlookers

Stanza 4: The speaker poses questions about causes/reasons for death
  - ruby flare – the red light of the ambulance
    - pulsing – throbbing rhythmically
    - leap – jump suddenly
    - stowed – put inside; stored for safe-keeping
    - deranged – crazy; mad
    - douches – spray with water to clean an area
    - tourniquets – devices for stopping the flow of blood through a vein or artery, typically by compressing a limb with a cord or tight bandage
    - convalescents – people recovering from an accident or illness
    - gauche – socially awkward
    - expedient – suitable for their purpose; useful or effective (in causing death)

- c Learners' own answers. Take feedback to check that they have the correct meanings of the words they have chosen.
- d
  - i the people injured in the accident – they have broken bones, cuts, etc., which makes them 'mangled' (people who are severely mutilated, disfigured or damaged by cutting, tearing or crushing)
  - ii the ambulance (interior)
  - iii the injured people
  - iv police getting eyewitness statements or writing down observations of the accident
  - v uses water to wash away the victims' blood
  - vi talk to each other – trying to be friendly, but horrified
  - vii tell each other about the dangers of bad driving (here the onlookers resort to common-sense explanations for the horror of the accident: bad driving)
  - viii that death waits everywhere (grim joke) and then just takes life – all death, no matter how it happens, is just death (we all face the same boring and inevitable end)
  - ix the incident/accident (this) makes people think about (invites)
  - x destroys (spatters) everything we know about the end of life (denouement)
- e Learners' own answers. Make sure they provide reasons.

3 a

Example	Line(s)	Type	How it works	Its effect
i	2 and 3	'ruby flare / Pulsing out red light like an artery': visual & kinaesthetic	Uses a simile to compare the rotating red light on the ambulance roof to the blood of a person pumping out of a severed artery	Learners' own answers, but ensure that they are logical and reasonable, and make sense in terms of the context in which the image or figure of speech is used.
ii	8	'The doors leap open': visual & kinaesthetic	Uses personification to show how rapidly and suddenly the ambulance doors opened	
iii	11	'the bell, breaking the hush, tolls once': auditory	Uses personification to describe how the bell noise changed the silence	
iv	20 and 21	'hangs lanterns on the wrecks that cling, / Empty husks of locusts, to iron poles': visual & kinaesthetic	Uses a metaphor to describe the crashed vehicles ('Empty husks of locusts') that have smashed into poles	
v	22	'throats were tight as tourniquets': tactile	Uses a simile to describe how constricted their throats felt from the shock of seeing the accident	
vi	24	'Like convalescents intimate and gauche': visual	Use a simile to describe the onlookers	
vii	29 and 30	'touching a wound / That opens to our richest horror': tactile	Uses personification (wound) and a metaphor to describe how the incident made them think about what people fear most (richest horror)	
viii	35	'cancer, simple as a flower, blooms': visual & kinaesthetic	Uses a simile to describe how easy and simple it is to get cancer	
ix	37	'Cancels our physics with a sneer': kinaesthetic	Uses personification to describe how the incident (accident) negates all logical thoughts they had about the meaning of life and death	
x	39	'the expedient and wicked stones': visual	Uses personification to describe pavement or street	

- b Learners' own answers. They must provide reasons.
- 4 a i the light on the ambulance roof  
 ii the light on the ambulance roof  
 iii the smashed cars  
 iv the accident and the death/suffering it caused  
 v their vulnerability/greatest worry  
 vi what they fear the most: death/the unknown after death  
 vii secret; hidden; relating to the unknown or mysterious  
 viii rational, logical understanding of how the world works and the meaning of life and death  
 ix the ending/death  
 x the pavement or street
- b i The paramedics put out the stretchers, place the injured and dead on them, and then lift the stretchers and put them carefully into the ambulance.  
 ii The onlookers mill about in an absent-minded way, as if they are crazy.  
 iii The onlookers talk to other, trying to be polite/friendly/caring/sympathetic, but are in shock at what they have seen and by their realisation that death can be so random and end life so quickly, without warning.  
 iv People cause wars and the deaths they result in.  
 v The death from suicide and stillbirth has some type of rationale or reason.  
 vi Death from cancer also has an explanation of sorts.  
 vii The death they have seen (from the accident) negates/undermines the logical/rational ideas.  
 viii And this death they have witnessed destroys all the ideas they had about the meaning of death.
- c Learners' own answers. Ensure they provide reasons. (They should, at this stage, be aware that the poem is more than a description of a car accident; that it is an exploration of the randomness and meaninglessness of death.)
- 5 a It is about the arrival of the ambulance, the loading of the dead and injured, and the behaviour of the onlookers and police.  
 b i They talk to each other about the accident; what they saw; its effect on them.  
 ii They stay at the accident scene, thinking out the meaning of what makes them most vulnerable, namely their fear of death.  
 c That there seems to be some type of logical reason for different types of deaths, such as those in wars or suicides.  
 d The accident they have witnessed and the death it caused.  
 e It (the accident) cancels out their logical, rational thoughts about death – that it has causes and therefore is not random and meaningless – and replaces it with a different understanding of death – that it is inevitable, happens when it must (random) and is nothing more than the end of life.
- 6 Learners' own answers. Ensure they provide reasons. (Accept a range of interpretations that make sense, bearing in mind that the theme of the poem appears to be that death is random, the result of chance and fate, rather than the logical consequence of how one's life has developed.)
- 7 a Ambulance drivers/paramedics: 'Stretchers are laid out, the mangled lifted / And stowed into the little hospital' (or any other suitable quote). Police/traffic officers: 'walking among the cops'.  
 b Learners' own answers. Ensure they provide reasons.

### Extension work

Learners who enjoy a challenge can be asked to research the jobs mentioned in the poem to find out what type of qualifications and training are required, plus details of what the jobs entail.

### Remediation

Identify learners who found this activity difficult. Attempt to identify exactly which aspect of the activity they struggled with, such as the identification of figurative language, the decoding of figurative language or the explanation of imagery. Form focus groups with these learners and provide them with remediation tasks to assist them to develop the required skills.

## Teacher's resource: Types of imagery

Here is a summary of the different types of imagery.

Type of imagery	What it represents	Example
Visual imagery	... a vivid sight	Ghose's poem 'Decomposition': 'his shadow thrown aside like a blanket'
Auditory imagery	... a sound	The bells chimed 2 o'clock and Daniel got ready for school.
Onomatopoeia	a word that makes a sound	The bees <i>buzzed</i> .
Kinaesthetic imagery	... movement	Wordsworth's poem 'Daffodils': 'tossing their heads in sprightly dance'
Olfactory imagery	... a smell	Juba's socks, still soaked with sweat from Tuesday's football match, filled the classroom with an aroma akin to that of salty, week-old, rotting fish.
Gustatory imagery	... a taste	Tumbling through the ocean water after being overtaken by the monstrous wave, Mark unintentionally took a gulp of the briny, bitter mass, causing him to cough and gag.
Tactile imagery	... touch	Shireen dug her feet into the wet sand, burying her toes inside the beach as cold waves lapped at her ankles.

## Activity 64 Writing and presenting (LB p. 180)

### Preparation

No extra preparation is required for this activity. You could, however, provide learners with additional examples of job or bursary adverts or brochures/flyers of tertiary institutions.

This is a straightforward activity. Ask learners to read through it quickly and to raise any questions they may have. They can then complete the activity. Ensure that you are available for consultation. They can complete Question 3 for homework.

### Formative assessment

Use learners' completed summaries to assess whether or not they are able to identify and extract relevant information from job or bursary adverts or brochures/flyers of tertiary institutions.

### Suggested answers

No model answers are provided, since learners' summaries will be based on a range of different job or bursary adverts or brochures/flyers of tertiary institutions. Do ensure, however, that they have included the applicable information related to, among others,

- type of application
- closing date for applications
- qualifications required.

## Activity 65 Language (LB p. 181)

### Preparation

No extra preparation is required for this activity. Make sure that learners have dictionaries available. You may also wish to provide additional enrichment by giving learners adverts or newspaper articles that they can use to identify new vocabulary. They should then use this new vocabulary in sentences.

This is a straightforward vocabulary development activity. If learners will benefit, allow pair or group work, or work through the activity orally in the class, with learners writing the answers for homework.

### Formative assessment

Use the learners' oral and/or written answers to assess how well their acquisition of functional vocabulary is developing.

### Suggested answers

Allow for variations in learners' answers, especially in terms of wording. Content, however, should always be correct and sentences presented in good English.

- 1 a Learner's own sentences. Make sure they are grammatically correct and demonstrate that learners understand the meaning of the stock phrases.  
For example: Where learners live can have a very strong influence on their ability to study because it is easier to study when you have your own room in a quiet place than when you have to study in a noisy, cramped, candle-lit kitchen filled with 10 people.
- b Learner's own sentences. Make sure they are grammatically correct and demonstrate that learners understand the meaning of the idiomatic expressions.  
For example: Jose's loud clothing, which was made up of a multi-coloured shirt, purple trousers, pink socks and green shoes, made the interviewer frown.
- c Learner's own sentences. Make sure they are grammatically correct and demonstrate that learners understand the meaning of the words and the part of speech.  
For example: *brilliant* (adjective): The brilliant learners achieved 80% in all examination papers and will study Medicine at university next year.

## Life in the movies

In Weeks 15 and 16 learners explore the world of movies. They look at presenting a researched speech, introducing a speaker and giving a vote of thanks, viewing a film or reading a film review, and the structure in a short story. They also study persuasive letters or review writing as well as emotive writing, including adjective and adverbs. Further vocabulary development is also undertaken.

## Week 15

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### »» » Activity 66 Listening and speaking (LB p. 182)

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#### Preparation

If there is time, find a suitable film for learners to watch. There are a number of good South African films (or films about South Africa) available on DVD such as *Invictus*, *Jerusalema*, *Tsotsi*, *The Flyer*, *Forgiveness*, *Drum* and *District 9*.

This activity is divided into two distinct sections. In the first part, learners discuss movies and consider the presentation of a formal research speech. In the second part, which overlaps with the speech presentation, learners look at offering a vote of thanks. (Note that learners dealt with introducing a speaker previously, in Unit 5.)

For the first part of the activity, let learners work in groups to complete Question 1. Observe learners in their groups, noting their ability to participate in English and use group work and conversation skills, rules and conventions. Take feedback to get a sense of learners' understanding of terminology related to films, such as *special effects* and *soundtrack*.

Remind learners that they have to present a formal researched speech at the end of this unit. Discuss the requirements with the class, letting them read and discuss the Focus on Speaking (LB, page 183). You can take feedback afterwards to check their understanding.

For the second part of the activity, ask learners what they remember about introducing a speaker, using their feedback to revise this skill briefly and then linking it to giving a vote of thanks. Learners can either then read and discuss the second Focus on Speaking (LB, page 184) or you could read and discuss it as a class. Afterwards, learners should take turns working in pairs (other group members can observe) to develop and present short introductions and votes of thanks. Get some pairs to present their introductions and votes of thanks to the class.

#### Formative assessment

Use your observation of learners' discussions, their feedback and their presentations to assess the extent to which they are able to

- use some film-related jargon to talk about films

- describe the important elements to consider when presenting a formal researched speech
- describe the important elements to consider when presenting a vote of thanks
- develop and present introductions and votes of thanks.

## »» » Activity 67 Language (LB p. 185)

### Preparation

Find film-related resources that you can use to enrich learning and teaching in this unit. If you can provide learners with some additional context, the terminology they learn with be much more meaningful. You could also see if there is enough time for them to watch another movie. They can then use their terminology to discuss the movie.

The aim of this activity is to give learners the language and skills that they will need to complete and present a formal researched speech on an aspect of visual media, e.g. film genres, production methods or history. After learners have completed Question 1, ask them to describe what they have noticed about different scenes in movies, focusing on incidents like car chases, scary scenes and emotional scenes. Focus their thinking by getting them to focus on what they see in scenes like these. Direct the discussion to what allows them to see what they see, pointing out that everything we see on the screen comes to us from the camera's point of view: we can only see what the camera allows us to see. Learners can then use this background discussion as input into completing Question 2.

After feedback on Question 2, learners read the information text. Remind them to use the intensive reading approach. Learners then complete Question 4.

### Formative assessment

Use the learners' feedback and written answers to assess their grasp of terminology related to film-making.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 2 Film-related terms
  - long shot – when the camera is a long distance from the subject so that the whole subject appears quite small in the frame/on the screen
  - medium shot – when the camera is reasonably close to the subject so that half of the subject appears in the frame/on the screen
  - panning – swinging a video or movie camera in a horizontal or vertical plane, typically to give a panoramic effect or follow a subject
  - tracking – when a video or movie camera moves in relation to the subject
  - composition – the way that different parts of something are arranged
- 4 The music in a movie is called a soundtrack.
  - b Directors use colours and filters to create moods in their films.
  - c If a movie director wants to make a character seem powerful, the best camera angle to use is a high-level angle.
  - d In order to set a particular scene, a director usually uses an extreme long shot.
  - e When a director wants to show emotion on a character's face, the most suitable shot is the extreme close-up.

### Extension work

Ask all learners to watch a film or an episode from a TV series. They should find at least one example of each of the camera angles and shots they have studied. They could identify examples of tracking, panning and zooming and then record their findings in a table format, like this.

Name of movie or TV series: _____		
Director: _____		
Genre: _____		
Main characters: _____		
Type of camera movement	Description of scene in which it appears	Effect
Pan Pic CM1		
Track Pic CM2		
Follow Pic CM3		
<b>Camera angle</b>		
High-level camera angle Pic CA1		
Eye-level camera angle Pic CA2		
Low-level camera angle Pic CA3		
<b>Type of shot</b>		
Extreme close-up Pic CS1		
Close-up Pic CS2		
Medium shot Pic CS3		
Long shot Pic CS4		
Extreme long shot Pic CS5		

## » » Activity 68 Reading and viewing (LB p. 189)

### Preparation

Find a good movie review in a newspaper and make copies of it (enough for each learner to have one). Alternatively, ask learners to bring some movie reviews to class.

Learners should have a good idea of what a review is, but ask them what motivates them to watch particular films, or buy particular music CDs or novels. Use their feedback to revise the function of reviews (you can cover books, games and music CDs as well).

Learners can then discuss Question 1. After feedback, let them read the review of *The Amazing Spider-Man* through quickly. Ask them what they noticed about the text features and language structures. They can read the

review again, this time using their intensive reading skills, and then complete the activity.

Note that the activity is quite long and fairly complex as it takes learners through the intensive reading process in a focused manner. You may therefore wish to work through some parts of each question with the whole class to ensure they have a good grasp of the intensive reading process. They can then complete the answers in writing for homework.

### Formative assessment

Use the learners' feedback and written answers to assess their ability to

- outline the function of reviews
- identify and describe the text features and language structures of a film review
- use interview reading skills to read a film review and answer questions based on it.

### Suggested answers

Note that learners' answers may differ substantially – especially in wording – from the answers suggested below. Ensure that their answers are aligned to those suggested, and that they are grammatically correct.

- 2 a i Director – the person in overall charge of making the film
- ii Cast – all the people who act in the film
- iii Running time – how long the movie is in hours and minutes (usually just expressed in minutes)
- iv Classification – the age limits or conditions of viewing imposed on the movie
- v Rating – how many stars were given to the movie (usually 1–5, with 5 being excellent)
- b i the name of the critic – *Munyaradzi Vomo*
- ii the name of the film – *The Amazing Spider-Man*
- iii the name of the director – Marc Webb
- iv who starred in the previous films about the same character (the female and male leads) – Tobey Maguire; Kirsten Dunst
- v who stars in this film (the male and female leads) – Andrew Garfield; Emma Stone
- c He liked it. Accept any quote that shows this (it must not be a whole paragraph – one sentence at the most).
- d Take feedback on this task to check that learners do know what the words mean. There is little point in them continuing without an understanding of the key words. (Note: This may also be a good opportunity to revise the contextual method of decoding vocabulary.)
  - i fantastic – excellent; brilliant; outstanding; etc.
  - ii a classic – a very good example of a genre (classics are usually defined as excellent examples of a particular genre that have stood the test of time)
  - iii nerd – someone who is not very athletic or conventionally attractive, is somewhat socially awkward and enjoys subjects like maths and science, and is interested in computer and technology
  - iv attains – achieves
  - v unique – one of a kind
  - vi finesse – intricate, complex, with all the parts working together in a smooth way
  - vii jubilation – great joy, happiness and triumph

- viii dry humour – humour in which the intent, but not the presentation, is humorous, blunt, oblique, sarcastic or apparently unintentional (this is a difficult kind of humour to define and execute; it is the opposite of the explicit, obvious or slapstick humour that you find in the Leon Schuster movies)
- ix punchlines – the punchline is the line in a joke that makes people laugh
- x all in all – overall; taking everything into consideration
- e i to top – to do better than
- ii struggling with – finding something difficult
- iii come with a price – costs something other than money to do or achieve something
- iv cut down on – reduce the number
- v blowing up things – making things explode
- vi a lot of effort was put in to – use a lot of time and energy to make something
- f Get learners to read out their sentences or take them in to check that they show an understanding of the logical connectors and are grammatically acceptable.

#### Key logical connectors

- i Unlike = not the same as; still = continues to be
- ii Like any = the same as; which include = tells us there are more problems than just the ones mentioned; and = adds another problem
- iii as = indicates that something happens (his transformation) during the time when something else (making enemies) is taking place
- iv as = because
- v but = shows that the humour is an opposite type of humour to the Ferrell humour
- vi equally = to the same extent/the same amount; yet = introduces an opposite idea (i.e. contrast funny and sweet); also = adds another idea
- vii both = for two purposes (answer calls and listen to police missions)
- viii So = expresses result; despite = introduces an opposite idea (contrast between the lack of credibility of the monster blowing things all over and the believability of the film)
- ix always = ongoing; so = therefore/ what you must do as a result of something; or = introduces an alternative condition – what will happen if you do not do something
- x but = introduces an opposite idea

#### Key grammatical structures

Get learners to read out their sentences or take them in to check that they show an understanding of the grammatical structures.

- 3 a That they all know about the background to the Spider-Man story: ‘Given that we all know the basic story...’
- b i It was also about Spider-Man.
- ii The story starts while the main character (Peter Parker) is still at school; spider bite scene it is more dramatic; it has fewer CGI scenes.
- c ‘Like any teenager, Parker is struggling with a lot of problems.’  
‘The one thing most people will like is that the young Spider-Man is a typical kid living in today’s world.’
- d Story told in a unique way; scenes are dramatic; hero has looks, charm and dry wit; good character portrayal and storyline; goof graphics; realistic (any 4).

- e i So that readers will not know the plot, which would spoil the movie because they would know what to expect.
- ii The hero (Peter Parker) gets bitten by a spider and gets super powers; he creates enemies; he listens to police missions; he fights against monsters. (Learners' answers should include these four main points.)
- f Learner's own answers for both sections. Make sure they provide reasons in both instances and that their sentences are grammatically correct.

### Extension work

Provide learners with the reviews you found and or copied. Ask them to identify what the reviewer's overall impression was of the film. They should then extract some key points from the review that support this overall impression. (Learners could also use the reviews they brought to class for this purpose.)

## » » Activity 69 Language (LB p. 193)

### Preparation

Find and cut out some advertisements for learners to study when they deal with emotive language. You could also provide newspaper articles that use emotive language in their headlines.

This activity is also divided into two parts, although both parts focus on vocabulary development. Introduce the activity by asking learners which parts of speech you use to add meaning to nouns and verbs. Get them to give some examples of adjective-noun and adverb-verb combinations. Then write up some adjectives on the chalkboard which are similar in meaning but differ in connotation, such as cross; angry; furious and livid / pleased; happy; joyful and jubilant. Ask learners what they notice about these. Use their feedback to discuss emotive writing or emotive language, asking learners in which contexts they think this type of writing (or speech) is used.

Learners can then work through Question 1 (a and b). Take feedback, and then direct their attention to the Focus on Language. Discuss issues arising from the Focus on Language, making sure that learners can identify the contexts in which emotive writing is used and why. Ask them to add to the list. Make sure they understand the concept of loaded words and revise connotative usage if necessary.

Learners can then complete Question 1 (d and e). It may be a good idea to work through the first part of each task orally with the class first, to ensure they know what they must do and to assess their grasp of emotive language. They can then complete their answers in writing for homework.

The second part of the activity is fairly straightforward vocabulary development. Learners can work in pairs to discuss the vocabulary, and then complete the written work for homework.

### Formative assessment

Use the learners' feedback and written answers to assess their

- grasp of emotive language / writing, the contexts in which it is used and why it is used.
- vocabulary development.

### Suggested answers

Note that learners' answers may differ substantially – especially in wording – from the answers suggested here. Ensure that their answers are aligned with those suggested, and that they are grammatically correct.

- 1 a Learners' own sentences. Check that they have identified adverbs and adjectives correctly (they should have underlined these in their sentences) and that they are able to indicate to which verbs and nouns these relate.
  - b Learners' discussion: observe to check that they can explain how the adverbs and adjectives add feeling or emotion to the sentences.
  - d Learners' own sentences. They must use the words (adverbs, adjectives and verbs) in each row to write sentences. Check that they have used the adverbs, adjectives and verbs correctly and that their sentences are grammatically correct.
  - e Note that learners' rewritten headlines can differ widely. Ensure, however, that i) they have replaced the emotive language/ words with denotative or neutral language/ words; ii) they use the headline style – they should not write full sentences.
    - i slaughtered ... Cricket team beaten by opponents
    - ii gutted ... Nation upset by the news
    - iii wreaks havoc ... Shortage of textbooks causes problems in schools
    - iv shoots down ... Government criticises opposition
    - v stamp out ... Police stop crime
- 2 a Learners should know the meaning of the listed words, having completed Activity 68, Question 2(d). Make sure that their sentences reflect their understanding of each word or expression and are grammatically correct.
  - b Learners should know the meaning of the expressions, having completed Activity 68, Question 2(e). Make sure that their sentences reflect their understanding of each word or expression and are grammatically correct.

### Extension work

Provide learners with the adverts and headlines that you collected. They can paste these into their workbooks and list the emotive language they can identify underneath each example, indicating

- why the emotive language was used
- the effect of the emotive language.

## » » > Activity 70 Writing and presenting (LB p. 197)

### Preparation

No extra preparation is required for this activity, although learners would benefit from engaging with examples of persuasive texts, such as Winston Churchill's well-crafted World War II speech. (See the 'Teacher's resource: Example of a persuasive text' on page 140.)

Learners have to write either a persuasive letter or a film review in this activity, depending on whether or not you managed to obtain a film for them to watch. In either case, you should ensure that you revise both types of texts with the class because both are examinable. One of the texts can then be set for class work and the other for homework when planning, drafting and editing should occur. (Learners write their final versions in the next 'Writing and presenting' lesson, Activity 73.)

The Focus on Writing features in the Learner's Book (there are two: one on writing a persuasive paragraph/letter and the other on writing a film review) are comprehensive and detailed. Learners can refer to and discuss them after you have revised the text structure and language features of the two forms of writing. Make sure that learners understand why emotive writing (and speaking) is used and the types of contexts in which it is used.

### Formative assessment

Use the learners' feedback and their written plans and drafts to assess their understanding of the text structure and language features of persuasive paragraphs/letters and film reviews.

## Teacher's resource: Example of a persuasive text

This is the last part of Sir Winston Churchill's speech to the British House of Commons on 4 June 1940, one year into World War II when Nazi Germany was still rampant and the USA had not yet entered the war. You can use this extract to show learners how persuasive texts are crafted through the use of emotive language and careful repetition.

I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our Island home, to ride out the storm of war, and to outlive the menace of tyranny, if necessary for years, if necessary alone. At any rate, that is what we are going to try to do. That is the resolve of His Majesty's Government – every man of them. That is the will of Parliament and the nation. The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of

their strength. Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

(Source: <http://www.winstonchurchill.org/learn/speeches/speeches-of-winston-churchill/128-we-shall-fight-on-the-beaches>)

## Week 16

### »» » Activity 71 Reading and viewing: Literary text 9 (LB p. 200)

#### Preparation

There is no extra preparation required for this activity.

In this activity, learners focus on developing their understanding of the structure of a short story, while revising the elements that make up or are used in short stories. They will use this understanding of structure to consider how the narrative could be turned into a visual text (film).

### Note

Remind learners that they must complete their research on an aspect of visual media, such as film genres, movie production methods or the history of films, and start finalising their presentations.

Provide learners with a rubric, or display one on the class wall, after you have discussed it with the class.

Use learners' feedback to Question 1 to discuss the concept of structure, pointing out that it refers to the way that the parts or components or elements of something combine in a particular way to create an entity, a whole object. Ask learners to keep this definition in mind as they read and discuss the Focus on Literature. Take feedback, revising the elements of structure (which learners have dealt with a number of times, including when they studied Freytag's pyramid).

Learners can then work through Question 3, in which they must use the elements of structure to identify the structure of the extract from Can Temba's short story 'The Dube Train'. Use their feedback on the structure of the extract to introduce Question 4. Make sure that you circulate among groups while they work on Question 4 to provide assistance and guidance as required. Learners can present their ideas on how to film the extract to the rest of the class for comments.

### Formative assessment

Use learners' feedback, your observation of their group work, their written tables and their presentations to assess their

- understanding of the elements of structure in a short story
- ability to identify these elements of structure in a short story extract
- ability to use terminology related to film production
- insight into how a literary text can be transformed into a visual text.

### Suggested answers

There are no model answers for this activity. Do, however, make sure that learners' feedback and presentations are relevant and reflect a level that is expected at Grade 12.



## Activity 72 Language (LB p. 205)

### Note

In Activity 74 learners will do some language remediation tasks.

Make sure that you have developed customised worksheets for them, which address some of the common and recurring language issues you have noted.

### Preparation

There is no extra preparation required for this activity. However, make sure that learners have access to dictionaries.

In this activity learners do further vocabulary development work. Introduce the activity by discussing the importance of choosing vocabulary and the factors that can affect this choice, such as context, purpose and target of texts. Also talk about using vocabulary choice to facilitate precise communication. Discuss how descriptive verbs, adjectives and adverbs are useful in this respect, getting learners to discuss or act out some examples, such as *walk*, *stroll*, *amble*, *swagger* and *stagger*.

Learners can then work individually to complete the activity. Allow pair work, if you think this will be beneficial. You can set Question 2 for homework.

### Formative assessment

Use your discussions with learners, as well as their feedback and written work, to assess the progress they are making in terms of vocabulary development. It is important to check each learner's work.

### Suggested answers

Note that learners' answers may differ substantially – especially in wording – from the answers suggested here. Ensure that their answers are aligned with those suggested, and that they are grammatically correct.

- 1 a Parts of speech are suggested. As far as the effectiveness of the words is concerned, assess each learner's work on its own merit.

Words	Part of speech
i shivering	adjective
ii congested	adjective
iii savagery	noun
iv tilted	verb
v swayed	verb
vi scornful	adjective
vii arrogant	adjective
viii petrified	adjective
ix lounging	verb
x swaggered	verb

- b Learners may have identified different figures of speech from those suggested. Ensure that the examples they have identified are indeed examples of the figures of speech.
- i Two metaphors: hopped in the Third Class carriage; the enormous chest was a live barrel
  - ii Three similes: the leaden lacklustre platform churning away beneath me like a fast conveyor belt; He looked like a kind of genie; They were just like the lights of the carriage
  - iii Three examples of personification: with their winking, dark nipples; Phefeni Station rushed at us; The train slid into Phomolong
- 2 Learners' own sentences. Check that their sentences are grammatically correct and do illustrate an understanding of the words they have chosen. Their explanations must make sense.

### Extension work

Encourage learners who enjoy a challenge to be on the lookout for interesting vocabulary in texts they read. They should record these in their personal dictionaries and make sentences with them.

### Remediation

An inadequate or limited vocabulary can be a huge drawback, not only in writing exams but also throughout life. If some learners in your class have inadequate or limited vocabularies, provide them with a few interesting words each day which they should learn to use. Assess them briefly the following day by getting them to use the word in an oral sentence during a brief spoken exchange.

## » » Activity 73 Writing and presenting (LB p. 206)

### Preparation

There is no extra preparation required for this activity.

In this activity learners complete the persuasive letter and/or film review they started working on in Activity 70.

### **Formative assessment**

Use the learners' written texts to assess their ability to write persuasive paragraphs/letters and film reviews.

You can adapt the 'Writing a formal letter' and the 'Shorter Transactional Texts' rubrics to assess learners' work. You'll find both in the Extra resources section.

### **Extension work**

Encourage learners who enjoy a challenge to write other types of reviews, such as book and/or music CD reviews.

### **Remediation**

Some learners may find writing a film review in continuous prose quite challenging. You should provide these learners with a framework they can use to build their confidence and develop their skills. The framework should provide a limited number of sections and some scaffolding. For example:

*The story was about ...*

*The most interesting part of the story was when ...*

*The thing I liked most about the movie was ... because ...*

*The thing I liked least about the movie was ... because ...*

*Overall, think this is a ... movie because ...*

## **Activity 74 Language (LB p. 206)**

### **Preparation**

Make sure that you have developed customised worksheets for learners, which address some of the common and recurring language issues you have noted. (See the 'Teacher's resource: Language remediation tasks' on pages 144–145.)

This is a language remediation and revision activity. In Part 1, provide learners with the worksheets that you have developed, based on common and recurring errors in their written work. If you have found that a particular issue is persistently problematic, widespread or recurring, you should revise it thoroughly before giving learners the worksheets.

Depending on the extent of work you need to remediate in Part 1, you could set Part 2 for homework. Do make sure that you check this work.

### **Formative assessment**

Use the learners' written answers to assess their grammatical competence, with a focus on

- active-passive voice transformation
- modal verbs
- adjectives and adverbs.

### Suggested answers

Note that learners' answers may differ substantially – especially in wording – from the answers suggested here. Ensure that their answers are aligned with those suggested, and that they are grammatically correct.

- 1 a My application was approved by the company.  
b The film was shot in colour by the camera operator.  
c The film review will be written by the film critic next week, when the film is released by the distributor.  
d The process writing method must be used by all Grade 12 learners when they write essays.  
e Film-making was chosen as a career by me.
- 2 a could  
b Would  
c may be / might be / could be  
d should  
e would you like
- 3 a The exam was difficult, but we all passed it because we had studied diligently.  
b I want an exciting career, so I will have to think carefully about the choices I make.  
c The singer with the exceptional voice sang beautifully.  
d If you do not pass your Grade 12 exams well, your future could be miserable.  
e We are now facing the final stretch before we write our Grade 12 exams, so we must all arrive at lessons punctually.

## Teacher's resource: Language remediation tasks

These two tasks are based on language work that was covered in Term 1. You can use them if learners still face challenges in these areas.

### Remediation task 1: Verb tenses

Choose the best verb tense from the brackets to complete each sentence.

- 1 I \_\_\_\_\_ for my literature exam last night. (studied; have studied; study)
- 2 Zahra always \_\_\_\_\_ the highest marks for Maths and Science in our class. (will obtain; obtain; obtains; obtained)
- 3 We \_\_\_\_\_ our final exams in October and November this year. (wrote; have written; had written; will write)
- 4 The learners in our class \_\_\_\_\_ about parts of speech and figures of speech. (have learned; learned)
- 5 Our group \_\_\_\_\_ to meet at Thulani's house on Saturday morning. (were; are going; will; is going)

### Remediation task 2: Concord

Identify the concord errors in the sentences. Then rewrite the sentences correctly.

- 1 The weather have been cold lately, even though it are supposed to be summer.
- 2 Neither Sibongile nor Zenzai are coming to school tomorrow because they is both not feeling well.
- 3 Many people loves watching movies because it help them to relax.
- 4 It are not advisable to studies on the night before an exam.
- 5 My friend want to know if she can borrows your phone.

### Suggested answers

#### Remediation task 1: Verb tenses

- |           |                |
|-----------|----------------|
| 1 studied | 3 will write   |
| 2 obtains | 4 have learned |
|           | 5 is going     |

### Remediation task 2: Concord

The incorrect parts are underlined, with the correct verb tense provided in brackets.

- 1 The weather have (has) been cold lately, even though it are (is) supposed to be summer.
- 2 Neither Sibongile nor Zenzai are (is) coming to school tomorrow because they is (are) both not feeling well.
- 3 Many people loves (love) watching movies because it help (helps) them to relax.
- 4 It are (is) not advisable to studies (study) on the night before an exam.
- 5 My friend want (wants) to know if she can borrow (borrow) your phone.

## »» > Activity 75 Listening and speaking (LB p. 207)

### Preparation

No extra preparation is required for this activity.

In this activity, learners present a formal speech on an aspect of visual media, such as film genres, movie production methods or the history of films, that they have researched. If time permits, go over the assessment rubric with the class again, and give them a few minutes to re-read the presentation tips in Activity 66 (LB, page 183).

### Formative assessment

Use the assessment rubric 'Oral presentations/Prepared speech' in the Extra resources section of this Teacher's Guide to assess learners' presentations.

## One step closer

Since Unit 9 comprises the two weeks before learners write their mid-year examinations, it looks at the idea of being one step closer to achieving a major goal: obtaining their National Senior Certificate. In this unit learners therefore focus on revision, using informal class and group discussions, as well as past papers, to revise aspects of literature (figurative language, structure and character), formal text study and intensive reading strategies, and different types of writing. They also continue developing their vocabulary and revise meta-language.

**Week 17****Activity 76 Listening and speaking (LB p. 208)****Preparation**

Obtain examination preparation guides that learners can read and discuss. There are also some useful online articles on how to cope with exams. For example, look at

- the SIZANANI MENTORSHIP PROGRAM (<http://beststudentsofalexandra.blogspot.com/2012/09/10-tips-to-prepare-your-matric-exams.html>)
- Support Resources (<http://wced.pgwc.gov.za/documents/Matric2012/index.html>)
- Managing Matric (<http://www.thutong.doe.gov.za/ManagingMatric/tabid/4885/Default.aspx>).

In this activity, informal group and class discussions are used to help learners prepare for their exams. The activity therefore provides learners with an opportunity to raise and talk about any issues related to the exams. It also gives you an opportunity to stress the importance of the exams and to impart some guidelines on how to prepare for the exams by discussing, for example, the importance of setting up study schedules, staying healthy (getting enough sleep and exercise) and not cramming.

Approach the activity according to the needs of your class. For example, you could work through each question fully, using mainly class discussions, with some group breakaway and feedback sessions, or you could let learners first work in groups to discuss the questions, and then use facilitated feedback to provide support and guidelines.

**Informal assessment**

Use your interaction with learners to identify any difficulties they face as they prepare for exams. These could be of a personal nature, such as living in overcrowded conditions – in which case you could suggest using other facilities, if they are available (e.g. the classroom after hours or the school library). They could be of an academic nature, such as having difficulties in a particular subject or area of English – in which case you should discuss the issue with the relevant teacher or, in the case of your subject, devise suitable interventions.

**Note**

If learners have not studied *To Kill a Mockingbird* by Harper Lee, you may wish to use a different text for this activity. However, learners would benefit from the doing the activity, even if they have not studied this novel.

**Preparation**

No extra preparation is required for this activity. However, if time allows and it is available, learners would benefit from viewing the 1962 movie of *To Kill a Mockingbird* directed by Robert Mulligan.

Introduce the activity by asking learners to outline how, if they were given a literature context exam question right now, they would go about answering it. Get them to describe the steps or stages they would go through or provide a summary of their approach. Use their feedback to

- revise the steps in the intensive reading approach
- revise the main elements of novels that they must be familiar with, such as figurative language, plot and action (structure), and character.

Learners can then complete Question 1 (a and b). Take feedback before they answer Question 1c, to check their understanding of figurative language. Then take feedback on Question 1c. If learners' answers to Question 1 are satisfactory, let them continue with Question 2. However, if their answers show that they do not have a good grasp of figurative language, you should conduct a revision lesson.

Questions 3 and 4 can be done for homework. However, make sure that you discuss what 'gap-fill' questions are, as well as how to answer questions that involve analysing a description in order to show what it says about character (or theme). This is an area that some learners find difficult because it often involves identifying the subtext of a description and understanding what it says about character (or theme).

**Formative assessment**

Use your interaction with the learners, as well as their feedback and written answers, to assess the extent to which they are able to

- identify and explain the steps in the intensive reading method
- apply the intensive reading method to a text
- identify and explain figurative language
- explain what quotes from a literary work show about character.

**Suggested answers**

Note that learners' answers may differ substantially – especially in wording – from the answers suggested here. Ensure that their answers are aligned with those suggested, and that they are grammatically correct.

- 1 a Metaphors: direct comparisons between unlike things so that the qualities of the one are transferred connotatively to the other (e.g. *My life is a series of trapdoors through which I keep falling*). Similes: indirect comparisons (using *like* or *as*) between unlike things so that the qualities of the one are transferred connotatively to the other (e.g. *The choir sang as beautifully as birds on a wire*). Personification: when inanimate objects are given human qualities (e.g. *The trees waved their branches at me*).

- b Ensure learners provide logical reasons for their answers and comment on the effectiveness of each figure by explaining how it adds meaning to the sentence.
- i Personification: chair sound is compared to a human sound; it is effective because it tells us that the man was very heavy.
  - ii Simile: indirect comparison between how quickly the learner's hand went up and the speed of lightning; effective because it gives us a clear sense of how quickly the hand went up as well as possible insight into the boy/girl: e.g. very clever; always wants to be first; always wants to impress; etc.
  - iii Personification: inanimate object (sky) given animate qualities/ attributes (roar); effective because it creates a clear image of how ferocious the storm was.
  - iv Metaphor: direct comparison between a person and a pillar; effective because it clarifies the very supportive role the person has.
  - v Simile: indirect comparison between lambs and the followers; effective because it provides a very vivid image of how meekly they followed.
- c
- i Personification.
  - ii Learners' own answers, but ensure they make sense and are grammatically correct.
- 2 a Figurative: has connotations, or words have a range of meaning that is non-literal. Literal: is denotative; words have fixed, surface meanings.
- b
- i Literal: words are denotatively used; they have fixed, single meanings.
  - ii First part is figurative because one cannot actually, literally fly; provides an image of how this person became angry.
  - iii First part is figurative because a person's heart cannot actually, literally break; expresses great hurt and sadness.
  - iv Literal: words are denotatively used; they have fixed, single meanings.
  - v Figurative: a voice cannot actually, literally thunder; provides a description of how loud the politician's voice was, and suggests it had anger in it (thunder has connotations of violence, anger, etc.).
  - vi Literal: words are denotatively used; they have fixed, single meanings.
- c
- i 'waved a big paw'
  - ii It tells us that he had a very big, somewhat clumsy hand.
  - iii He waved his big, clumsy hand.
- 3
- a car
  - b light bulb
  - c Scout
  - d Maycomb
  - e jail
  - f optimistic / enthusiastic / confident (any suitable adjective)
  - g Ku Klux
- 4 a
- i tried one last time to make him feel welcome and comfortable
  - ii became aware; realised a big truth
  - iii was acceptable for small talk or conversations of no real consequence
  - iv became very anxious
  - v they were tired (shuffled) and poor (cars were ramshackled)

### Preparation

Obtain examples of past exam papers (Paper 3) for learners to study and discuss. They should also work through some past exam papers. Some of this can be through a facilitated class discussion, but they should also have the opportunity to work through past exams under timed conditions. This will enable them to gain experience so that the final exam will not hold any logistical surprises.

The focus of this activity is on the meta-aspects of Paper 3 rather than on its content. The aim therefore is to provide learners with an opportunity to clarify exactly what the instructions in Paper 3 mean so that these instructions do not confuse them.

Discuss with the class the importance of following the instructions in exam papers, pointing out that if they do not, they could easily lose marks unnecessarily. Talk about how one level of instructions has to do with the exam requirements: how many questions must be answered, from which sections in the paper they must be answered, and how they should be numbered and set out. Stress the importance of being 100 % clear on these requirements because, for example, if a paper says answer two questions from Section A and one from Section B, and they do it the other way round, they automatically forfeit all the marks for the second question in Section A.

Use the instruction about providing evidence of planning and drafting to outline the steps in the process writing method. Use this opportunity to check learners' understanding of certain factors that are critical to process writing, such as at the outset identifying purpose and audience of a text, as well as its type, format, register and style.

Touch on the other level of instructions – namely the requirements of questions themselves – pointing out that marks can be very easily lost if, for example, a question asks them to list points and they instead write a paragraph. (This aspect is dealt with more fully later on.) Also touch on the different types of texts that comprise *Longer Transactional Text* and *Shorter Text – Transactional/Referential/Informational*. (These will be dealt with more fully later on, but for now just ensure that learners know what types of texts, e.g. email, invitation, agenda, CV, and so on, they can expect and briefly what they entail.)

In order to ensure that learners develop an unambiguous understanding of exam paper instructions, observe their group work discussions and provide guidance where required. You could also take feedback after each question or subsection.

### Informal assessment

Use your observation of learners, as well your interaction with them and their feedback, to check that they understand

- all instructions in the English First Additional Language Exam Paper 3
- what types of texts they will be expected to be able to write.

**Preparation**

No extra preparation is required for this activity. Make sure that learners have access to dictionaries.

By now learners should be fully aware of the importance of having a wide and functional vocabulary. Nonetheless, there is no harm in making the point again, emphasising the following.

- Do not use big words just to show off.
- Make sure that vocabulary choice suits the context, including purpose, text type and audience (e.g. we can say the learner received poor marks, but not penurious marks).
- Ensure that the word is used correctly, according to its part of speech.

Take feedback after Question 1. Then, before learners attempt Question 2 (which can be done for homework), briefly check that they remember what meta-language is, and why it is used. Ask them to give some examples of meta-language.

**Formative assessment**

Use learners' feedback and written answers to assess the extent to which they are developing a competent and functional vocabulary.

**Suggested answers**

Note that learners' answers may differ substantially – especially in wording – from the answers suggested here. Ensure that their answers are aligned with those suggested, and that they are grammatically correct.

- 1 a Learners' own sentences. Make sure that their sentences show that they understand the meaning of the words and are grammatically correct.
  - i futility – useless; pointless
  - ii acquaintance – someone you know, but not very well
  - iii faint – slight; not very noticeable
  - iv polite – correct; civilised
  - v attention – interest in
  - vi fascination – curiosity; interest
  - vii attitude – way of thinking or feeling about someone or something, typically reflected in a person's behaviour
  - viii sweat – perspiration; drops of 'water' that form on one's skin when one is hot or anxious
  - ix shuffled – walked by dragging their feet along or without lifting them fully from the ground
  - x ramshackle – old and in bad condition
- b Learners' own sentences. Make sure that their sentences show that they understand the meaning of the expressions and are grammatically correct.
  - i chance acquaintance – meet someone by accident
  - ii a last-ditch effort – a last try after everything else has failed
  - iii feel at home – comfortable and relaxed
  - iv was addressing – talking to
  - v could stand anything – tolerate; accept

- 2 a Learners' own five examples of meta-language when they answer questions on poems, short stories, novels and plays. They must explain how each example works. Examples include all the figures of speech, as well as terms such as *plot*, *rising action*, *climax*, *character* and *characterisation*. They should use each literary meta-term in a meaningful sentence. Make sure the sentences are grammatically correct.
- b Learners' own sentences to show that they know what the terms mean. Make sure the sentences are grammatically correct.
  - i **Headline** – the heading of the main article in a newspaper
  - ii **Caption** – text below a photograph that explains what the photograph is about
  - iii **Classified section** – section at the back of a newspaper that contains, in small type, birth and death notifications, items for sale, jobs, houses to rent, etc.
  - iv **By-line** – the name of the journalist/reporter who wrote a newspaper story
  - v **Editor** – the person in charge of what goes into a newspaper
- c Learners' own sentences to show that they know what the terms mean. Make sure the sentences are grammatically correct.
  - i **Soundtrack** – the music that accompanies a film
  - ii **Zoom** – change smoothly from a long shot to a close-up, or vice versa, using adjustments to the lens rather than movement of the camera
  - iii **Panning** – moving the camera from one side to another
  - iv **Tracking** – when the camera follows someone or faces them, moving backwards as the person moves forward
  - v **Close-up** – a camera shot that frames the head and shoulders of a person

### Extension work

Encourage learners who enjoy a challenge to look out for meta-language in newspapers and magazines. They can look for examples related to

- politics
- sport
- business
- health.

They should then record these in their personal dictionaries and use them in sentences and spoken contexts.

### Remediation

Learners should not have any problem understanding the concept of meta-language. However, some may find it difficult to make sentences with meta-language terms. Help them build confidence by providing them with easier meta-language terms to use to make sentences.



### Activity 80 Listening and speaking (LB p. 216)

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#### Preparation

Obtain additional information on learning styles and study methods. You could display interesting articles in the class or make copies for learners to read and discuss. Here are some online examples.

- Overview of Learning Styles (<http://www.learning-styles-online.com/overview/>)
- Learning Styles – Understanding Your Learning Preference (<http://www.mindtools.com/mnemlsty.html>)
- Getting the Most out of Your Learning Ability (<http://www.academictips.org/highschool/ability.html>).

This activity continues using group and class discussions to allow learners to explore and express issues and concerns related to the exams. Use the activity as an opportunity to stress good study habits, helping learners to develop study techniques, such as the S3R study method outlined in the Learner's Book (on page 218). Additional tips that you can share with the class are outlined in the 'Teacher's resource' section below.

#### Informal assessment

Use your interaction with the class, as well as learner feedback, to ascertain how prepared learners are for the exams in terms of, for example, study habits and methods, and their study environment.

### Teacher's resource: Study tips

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Here are two study tips you can provide.

#### Flashcards

Flashcards are a legitimate study tool. Use the front of the card to write an important term, and on the back, write a definition or an important fact about that term. Carry your flashcards with you and/or stick them up in your bedroom. Use them when you are waiting for something (e.g. waiting for the teacher to arrive or waiting for the taxi, train or bus) or doing something that takes no brainpower (e.g. combing your hair or brushing your teeth). You'll be surprised how much you can accomplish during those otherwise 'dead times'.

#### Reviewing

A learner who does not review material can forget 80% of what has been learned in only two weeks!

This is because to remember what we've learned, we need to commit information to our long-term memory. A great way of doing this is by reviewing information regularly. To review information, revisit learning material straight after you've learned it, using an effective reading strategy. An active reading strategy involves identifying key information in a text and summarising it in a useful way, such as a mind-map or a point summary.

Also, write notes about what you've learned using tools such as flowcharts, and then review this information one day, one week, and one month later. You can then revisit the information every few months. Reviewing early acts as a safeguard against forgetting and helps you remember far longer. Frequent reviews throughout the year will bring rewards at exam time and will alleviate pre-exam anxiety.



### Preparation

This is a long and complex activity. Make sure that you work through the activity yourself before you teach it.

Obtain examples of past exam papers for Paper 1. Hand these out to learners so that they can read and discuss the instructions.

This is a long, complex activity, which you should teach over two separate lessons. It is important that you mediate this activity so that learners can develop not only a clear sense of the relevance of intensive reading techniques, but also a more practical understanding of how they are applied.

Question 1 is quite straightforward. Let learners read through and discuss the text (instructions from a typical Paper 1). Take feedback to ensure they understand what the instructions mean. Stress instructions 4 to 8. Also talk about the ways in which mark allocations can help learners in the exam in terms of

- indicating how much content is required
- judging how much time should be spent on a section or question.

Learners should be able to cope with Question 2 (a and b) quite easily, so let them work in groups for these tasks and then facilitate a class feedback session.

For Question 2c, you need to work through the text 'Intensive reading strategies' with the class, helping learners to see how each aspect of intensive reading is used to answer comprehension questions and to facilitate summary writing. To do this, take learners directly to the section called 'Intensive reading strategies' and work through every step with them, referring back whenever applicable to the extract from the comprehension paper (including the questions). You can follow the same approach for Question 3, where learners explore how to apply intensive reading skills to summary writing.

### Formative assessment

Use your interaction with the learners, as well as their written answers, to assess whether or not they are able to apply intensive reading skills to a comprehension text and to summary writing.

### Suggested answers

Note that learners' answers may differ substantially – especially in wording – from the answers suggested here. Ensure that their answers are aligned with those suggested, and that they are grammatically correct.

- 1 a Section A: Read a text and answer questions on it. Section B: Summarise a text.
  - b They indicate how many marks each section is worth; can help with knowing how much to write and how much time to spend on a question/section.
  - c To make it stand out or to emphasise it. If you do not follow the instruction, all the marks for the left-out section will be lost.
  - d So that the marker knows exactly where one section/question ends and another starts, so that there is no confusion. If you do not follow these instructions, probably nothing will happen, except the marker may get irritated and subconsciously mark you down.

- e So that the marker uses the correct answer from the memorandum for the correct question. If you do not follow this instruction, it is possible that the marker will get confused and will, for example, use memo answer 2 to mark exam paper question 3 – they won't match and the answer will get a 0 mark, when it may actually be correct; you can lose a lot of marks unnecessarily.
- f You need to make sure that words are properly spelled and grammatically correct (verb tenses, concord, etc.); otherwise you will lose marks.
- g It must be easy for the marker to read your handwriting. If you don't write neatly and legibly, the marker may not be able to decipher what you have written and so not give you marks; you can also irritate the marker, who may unconsciously mark you down.
- 2 a i A quotation is the exact words from a text.  
 ii You will be penalised (could lose all your marks).  
 iii If the answer is only one word long, you just write down the number of the question and the answer next to it.
- b i Skimming: look through a text rapidly to get an overall sense of what it is about; perhaps identify some key features and ideas. Scanning: look quickly through a text to identify specific information (e.g. a name in a telephone directory).  
 ii To get a sense of what the text is about and to identify difficult vocabulary and work out its meaning.  
 iii It will direct your thinking, help you to focus on questions and help to inform answers.  
 iv Learners' own answers. Accept logical answers that show an understanding of the terms.
- c Work through the 'Intensive reading strategies' section (LB, page 222) with the class, step by step, so that they become aware of their own thinking processes and intensive reading strategies, and see how these processes and strategies allow them to unlock meaning in the questions and text that, in turn, allows them to answer comprehension questions. Only when you have worked through each section in the Learner's Book, and learners understand how they can 'arrive' at an answer, should you check their answers against those below.
- d 1.1 1.1.1 puppy fat (1)  
 1.1.2 Children need to eat as much as possible to grow;  
 The extra kilos only mean he has a healthy appetite.  
 (Learners must use their own words.) (2)
- 1.2 1.2.1 Happens all around the world, in nearly every country. (1)  
 1.2.2 Physical effect = obesity. Emotional effect = poor self-image. (2)
- 3 a i A speech [it is likely that the speech is to be delivered to other learners as part of Life Orientation].  
 ii How to improve your self-image.  
 iii • List the 7 main points on how to improve your self-image.  
 • Number your sentences 1–7.  
 • Include only one point in each of your 7 sentences.  
 • Use your own words; do not simply copy verbatim from the text.  
 • Do a word count and show the total number of words you've used.

In each case, if you do not follow the instructions, marks may be deducted.

- iv Learners' own answers, with logical reasons; e.g. to see if the learner is able to follow instructions; to allow for a standard across all schools; to enable ease of marking.
- b i To get a sense of what the text is about and to identify difficult vocabulary and work out its meaning.
- ii So that you know the gist or central idea and have begun to break the text down in your mind into central and main supporting ideas, as well as examples (which need to be excluded).
- iii Grammatical structures can indicate what type of information sentences contain (e.g. cause, result, example, important idea, idea of secondary importance, and so on). So, if a sentence contains *for instance*, you know that this sentence should be excluded because it contains an example and not a main idea. An understanding of grammatical structures and their functions will help you choose relevant main ideas.
- iv Knowledge of paragraph structure enables you to identify topic sentences (which contain main ideas) so you will know which sentences to use in the summary.
- c Work through the 'Intensive reading strategies' section with the class, step by step, so that they become aware of their own thinking processes and intensive reading strategies, and see how these processes and strategies allow them to identify and extract relevant information from a text that can be used to write a summary.
- d The quotations in this table indicate to which parts of the text learners should refer to obtain the points for their summary. Under 'Key information' are options (not exhaustive) of ways that learners could paraphrase the relevant parts of the text. They must provide only seven different points in full sentences.

	Quotations	Key information
1	'So, pampering yourself occasionally with a day at a health resort, a special meal or a bunch of flowers is not selfish or indulgent. It means you care about and value yourself.'	Treat yourself with love and appreciation. / Spoil yourself. / Love yourself. / Be good to yourself. / Indulge yourself. / Care about yourself. / Value yourself.
2	'... instead of surrounding yourself with people who are quick to criticise and judge you, spend time with family members, colleagues and friends who uplift you and make you feel good about yourself.'	Surround yourself with positive people. / Be friends with people who uplift you. / Do not surround yourself with negative people.
3	'Make a list of all your positive qualities and everything you have achieved in your life, no matter how small.' '... remind yourself how much you have to offer.'	Focus on your strengths. / Remind yourself of your good OR strong OR positive points.
4	'If there is something you really do not like about yourself (such as your quick temper or poor eating habits), commit to making change happen.'	Accept that you are not perfect. / Accept your imperfections OR defects. / Accept yourself. / Improve yourself. / Work on your shortcomings.
5	'Allow yourself sometimes to say 'no' to tasks given or favours asked.' 'Remind yourself that your needs are also important.'	Set clear boundaries. / Sometimes say 'no' to tasks. / Look out for or consider your own needs.
6	'... congratulate yourself on every success.' 'The more 'small' goals you achieve, the better you will feel about yourself and your abilities.'	Set achievable, manageable, small goals. / Set realistic goals.

	Quotations	Key information
7	'Eating healthily, sleeping well and exercising are all important in living life to the fullest.'	Focus on your health. / Look after yourself/your health/your body. / Take care of yourself OR your health OR your body.
8	'Before you go to bed, think of one pleasing event that happened in your day.' 'Be thankful and look forward to the next uplifting moment.'	Be grateful. / Practise gratitude. / Think positively.

## »» Activity 82 Reading and viewing (LB p. 229)

### Preparation

Make sure that you have examples of past exam papers (Paper 3) for learners to read and discuss. You can prepare a sample writing frame to help learners structure their essays. (See the 'Teacher's resource: Structuring essays' on page 157.)

This activity looks at Section C of Paper 3. Let learners complete Question 1, and then take feedback to ensure they understand what the instructions mean and require. Introduce Question 2 by getting learners to list each type of essay and then to briefly outline their text structures and language features. (These will be dealt with in greater detail later on, so you need not spend too much time on them here.) Also make sure learners are clear about the categories that make up the assessment:

- Content & planning (60 %)
- Language, style & editing (30 %)
- Structure (10 %).

Learners can then complete the activity. Be on hand to provide guidance and support as required.

### Formative assessment

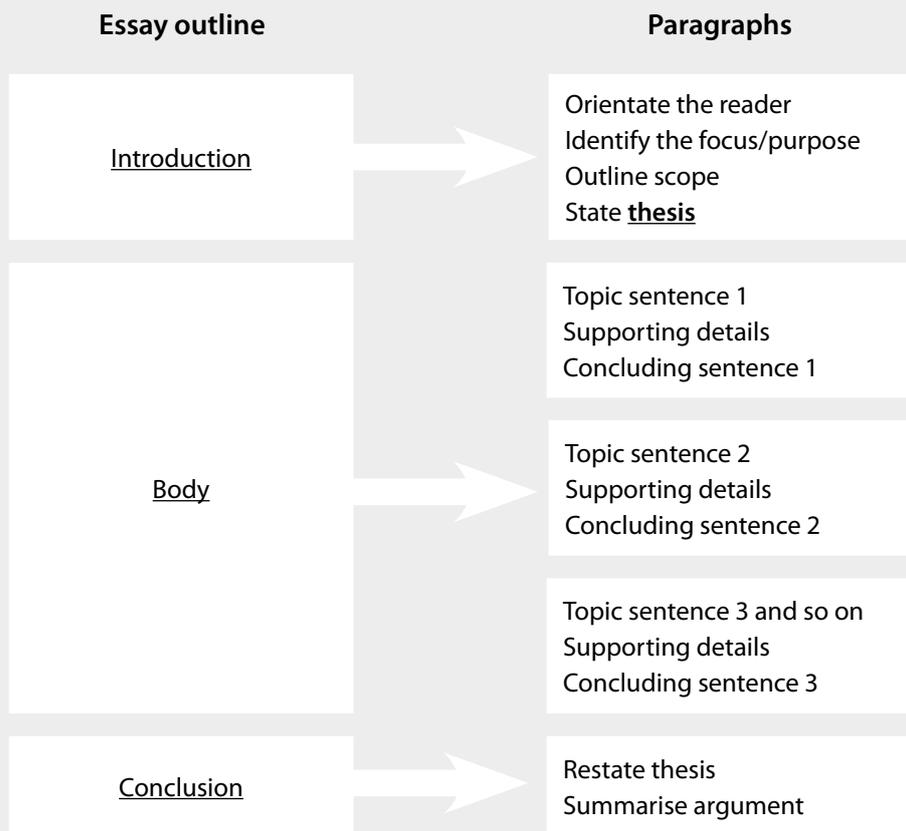
Use the learners' feedback and input to check that they understand the requirements of Paper 3, Section C. Use the relevant essay assessment rubric in the Extra resources section of this Teacher's Guide to assess learners' essays. Also use this opportunity to identify learners who face specific challenges, such as

- language, e.g. verb tenses or concord
- illogical paragraphs
- inappropriate style.

In each instance, develop a customised remediation intervention that will help the affected learners develop the confidence and skills needed to achieve a pass in the exams.

## Teacher's resource: Structuring essays

Here is a writing frame you can use to help learners structure discursive essays. You can adapt it for other essay types.



### »» Activity 83 Language (LB p. 232)

#### Preparation

Make sure that you have examples of past exam papers (Paper 1) for learners to read and discuss.

The focus of this activity is on Section C in Paper 1. Use Question 1 to ensure that learners understand what this section of the paper broadly covers:

- Vocabulary and language use
- Sentence structures
- Critical language awareness.

Also use Question 1 to check that learners understand what is meant by visual and critical literacy. Provide a brief revision lesson if necessary. Once learners have discussed Question 2, take feedback to check that they understand the types of tasks that can be included in Section C of Paper 1.

Depending on the level of your class, you can either let them work independently (in groups) to complete Questions 3 to 5, with you circulating and remaining on hand to observe and provide support, or you could work through the first few tasks of each question as a whole class, with learners then completing the questions in writing for homework.

### Formative assessment

This activity should be assessed using self- or peer assessment and a facilitated class discussion. Use your observation of learners' group work and their feedback, as well as their written answers, to assess whether or not they have the skills required to complete Section C in Paper 1.

### Suggested answers

Note that learners' answers may differ somewhat – especially in wording – from the answers suggested here. Ensure that their answers are aligned with those suggested, and that they are grammatically correct.

#### QUESTION 3: ANALYSING AN ADVERTISEMENT

- 3.1 Lekker is for every day. (1)
- 3.2 Drink: take in a normal amount of liquid.  
Gulp: loudly swallow a large quantity of liquid. (2)
- 3.3 Voop. (1)
- 3.4 3.4.1 The colours used are supposed to be mouth-watering; and the children in the advertisement have clearly enjoyed the product. (2)
- 3.4.2 'It's Voop-Voop-Voop' / The name 'Lekker' itself means tasty. (2)
- 3.5 It is aimed at young children: the graphics are simple, cartoonlike and depict children; the colours used are bright and lively; the text is short, catchy; and the vocabulary used is intended to appeal to a younger target market. (Accept any 2.) (2)
- [10]

#### QUESTION 4: ANALYSING A CARTOON

- 4.1 4.1.1 The cartoonist uses symbols (music notes) and gives the father the word 'blaring' (which means 'very loud') to say. (2)
- 4.1.2 Learners' own answers, but they must mention the differences in body language / facial expressions – physical manifestations of difference. (2)
- 4.2 4.2.1 To show emphasis; to show the father is very serious about what he is saying. (2)
- 4.2.2 Learners' own explanations, which must show they understand 'street talk' to mean 'slang'. (1)
- 4.3 D (1)
- 4.4 Learners' own answers. Credit any logical reasons. (2)
- [10]

#### QUESTION 5: LANGUAGE AND EDITING SKILLS

- 5.1 5.1.1 choosed: should be 'chose' (1)
- 5.1.2. Missing question mark: 'Does this computer cost the same as it did yesterday?' he asked the salesperson at the till. (1)
- 5.1.3 hole: should be 'whole' (1)
- 5.1.4 patients: should 'be patience' (1)
- 5.2 The young man asked if he could hear him. (2)
- 5.3 immobility; immobile (2)
- 5.4 You left this behind. (2)
- 5.5 annoyed (1)
- 5.6 did not; had (2)
- 5.7 negotiations; persuasion (2)
- 5.7 After the young man walked into the shop he bought a new computer. (2)
- 5.8 He put~~s~~ the computer down on the counter and walk~~s~~ towards the door. (2)
- 5.9 He plac~~ed~~ them on the counter and walked towards the door. (1)
- [20]

TOTAL SECTION C: 40

## TERM THREE

### NEARING THE MOMENT OF TRUTH

The third term focuses on the fact that the moment learners have spent 12 years working towards, the final Grade 12 examination, is now just one term away.

#### **Listening and speaking**

- reading a drama
- extended reading
- listening to a newscast for bias
- discussion of issues related to setwork study
- listening to texts for appreciation and pleasure

#### **Reading and viewing**

- intensive reading
- language varieties
- stage conventions
- features in literary texts
- figurative language, structure and character in literary texts
- critical language awareness

#### **Writing and presenting**

- process writing
- arguments
- shorter transactional texts: diary entries, flyers, posters, directions, instructions, advertisements
- biased accounts (narrative)
- formal letters
- essays: argumentative / reflective / discursive / narrative / descriptive
- design a poster or CD cover

#### **Language structures and conventions**

- revision of logical connectors and conjunctions
- generalisation and stereotype
- grammar revision
- project presentation
- use of pronouns and names to 'position'
- sequencing
- formal style elements: vocabulary and sentences
- style elements related to written work
- vocabulary development

**It's your attitude that counts**

In Weeks 21 and 22 learners investigate the importance of attitude in determining success or failure. They look at reading a drama/dialogue, paying attention to pronunciation, pauses, pacing, tone and expression (including language varieties) as well as stage conventions; exploring features in a literary text; using process writing to write an argument; revising logical connectors and conjunctions; generalisations; and stereotypes. They also revise their grammar by focusing on common and recurring errors, and further vocabulary development is also undertaken.

**Week 21****Activity 84 Listening and speaking (LB p. 260)****Preparation**

In Weeks 23 and 24 learners have to share an extended reading experience, which primarily takes the form of a book review. Alert them to the requirements and, if you think it is suitable at this stage, provide them a template for the book review. (See the 'Teacher's resource: Templates' on page 178.)

Another aspect of the extended reading experience involves a mini-research project in which learners learn to use audio-visual equipment in reporting back on the suitability of their school or community library. Discuss the requirements with the class now so that they can be suitably prepared. Make copies of the template they will use when presenting the report-back. (See the 'Teacher's resource: Templates' on pages 177–178.)

Try to obtain recordings or videos of effective speakers to play to or show the class. Type 'good public speaking youtube' into an Internet search engine for possible free videos to share with the class.

In many ways, this activity functions as preparatory work for oral presentations that learners will make in Weeks 23 and 24. Introduce the activity by asking learners how they feel now that they have entered the last term before they sit for their final exams. Find out what the term title ('Nearing the moment of truth') means to them, and why they think the Learner's Book gave this third term that title.

Then let learners read the two Shakespeare extracts. Two or three learners from each group can have a turn and read it the way they envisage. Ask a few learners to read them out loud to the class. Learners can then discuss Questions 1 and 2. Take feedback to find out what learners think it means to read lines (or speak) in a convincing way – what the reader or speaker should do in order to be convincing.

Learners can then complete Question 3. Take feedback after they have decided on the main idea in the extract, and then let them read it. Circulate among groups to observe how they read the extract, checking aspects such

as fluency and the ability to inject character qualities into their reading. Identify learners who have difficulties with, for example, fluency and/or pronunciation. (It may be beneficial to form a group with these learners and work through Question 5 with them later.)

Take feedback on the reading of the extract after learners have discussed Question 4, asking them what they thought of the extract, and which parts they found easy and/or difficult to read and why. It is always useful if learners can reflect on their own learning and identify areas in which they excel and areas in which they need assistance or have to make additional effort.

In Question 5, learners then read and discuss the Focus on Speaking. You can decide which is more suitable for your class: to take feedback on the Focus on Speaking first, and discuss the 'theory' of pronunciation before they do the practical exercise, or the other way around. It is important to note when doing this part of the activity that pronunciation is an aspect of speech that is closely wrapped up with personal identity and – while almost everyone's pronunciation of spoken language can improve – it is an area that must be dealt with sensitively. Put emphasis on respect during this part of the activity, and ensure that no teasing or any other actions or attitudes prevail that might cause humiliation.

### Formative assessment

Use your observation of learners' discussions, their feedback and their oral input to assess the extent to which they are able to

- identify aspects (e.g. change in pace and volume, etc.) that can be applied to spoken or read English to make it more convincing
- use techniques and methods – including the pronunciation guide in a dictionary – to improve their pronunciation of spoken and read English.

### Suggested answers

There are no model answers for this activity. Ensure that you have observed all groups and noted whether or not they are able to pronounce the words in Question 5 with reasonable accuracy (i.e. so that meaning is not distorted).

### Remediation

If you have Internet access, websites such as <http://www.soundsofenglish.org/activities/index.htm> have printable worksheets that can be used for remediation work in pronunciation. Here is an example.

Match the word in the left column with the words that have the same sound in the right column.

Words	Which ones have the same sound?
look	lock luck luke book snoek
bait	beat date wait bite bit

Words	Which ones have the same sound?
sheep	ship dead bead seat red
bad	bed bid sad beat lad
farm	firm alarm fame warn harm

### Answers

look: book; sneek  
bait: date; wait  
sheep: bead; seat  
bad: sad; lad  
farm: alarm; harm

## » » Activity 85 Reading and viewing (LB p. 265)

### Preparation

Find a copy of *Sophiatown* to make available for learners who would like to read it. Also find photos and other resources on this important place and event (the forced removals under apartheid laws) to bring this activity to life. Ask learners who take History as a subject to prepare a short presentation on Sophiatown for the rest of the class by way of background information.

Note that this is a long activity and will require a double lesson, or will have to be spread over two lessons. Let learners work in groups to complete Question 1. Take feedback, and then either let learners read the extract in groups, or first hold a class reading with learners taking turns to read different parts, after which they can read it in groups. Whichever method you use, at the outset draw their attention to stage directions, briefly discussing their function (learners will look at this in more detail later), stressing that these parts of the text are not read. Circulate among groups while learners are reading to note fluency, pronunciation and efforts at characterisation.

After the initial reading, let learners complete Question 2(a). Then take feedback, finding out what learners have noted about how language is used to portray character. Learners can then complete Question 2(b). Use their feedback to determine whether they are able to note the importance of language (i.e. varieties and idiosyncratic use) in terms of character delineation and depiction.

Learners then read and discuss the Focus on Literature. Because it deals with fairly technical content (some of which may be new to learners), it could be useful to work through this as a class. Learners then complete Question 4, which also functions to revise and reinforce important aspects of intensive reading – namely, skimming and scanning.

### Formative assessment

Use your observation of learners' group reading and their reading aloud, as well as their discussions, feedback and written work, to assess the extent to which they are able to

- identify aspects that writers use to portray character in dramatic texts
- read dramatic texts in a convincing way by using aspects that writers employ in characterisation
- use skimming and scanning to identify the main idea in a text and to identify and work out the meaning of new and/or difficult vocabulary.

### Suggested answers

- 2 a Examples of language features in the character's words that help characterisation: use of short sentences; use of idiosyncratic terms (e.g. Mama; where the hell; goddam); language variety / use of words from other languages.
- b ii Learners' own choices and interpretations. Allow for a range of answers, but make sure that what they choose is slang or examples of language varieties, and that their interpretations are logical. For example:  
Hoozit gents = slang; means 'How are you gentlemen/men today?'
- 4 a i Learners' own answers, but they should be able to establish that it is set during apartheid. Some may be able to identify the 1950s, and that it deals with the forced removals in Sophiatown after it was declared a 'black spot' and flattened, to be redeveloped as a white (mainly Afrikaans) town called Triomf.
- ii Learners' answers may differ, but they should be able to identify that it is about a white Jewish girl (young woman) who has come to live in a black household in Sophiatown and the way that the various people (characters) in the household respond to her presence.
- b i nightmares – bad dreams  
ii snoring – a noise a person makes (like grunting or snorting) while asleep  
iii disruptions – things that disturb the usual flow or pattern of events  
iv suspected – have an idea of the truth, but without proof  
v fatal – causing death  
vi humiliation – feeling of shame and foolishness
- c i get rid of – freed or relieved from something  
ii take a bit of getting used to – take some time before one is familiar with something (or a situation) that is new  
iii just not used to – not familiar with; something one has not done often in the past, so it is new / difficult / unusual  
iv give it a few days – it will take a few days / some time before the situation is normal / people are used to the new set-up  
v everything will settle down – things will calm down into their previous routine

- vi planning my big break – making plans to get away / to make a complete break from the present circumstances or place
- vii keeping my distance – not getting involved
- viii let her in on – reveal the secret or information on what’s happening

## » » Activity 86 Reading and viewing (LB p. 271)

### Preparation

No additional preparation is required for this activity. However, you could make other plays from the period, such as *Boesman and Lena* by Athol Fugard, available for interested learners to read.



Some texts in the Learner’s Book are longer than usual; this is to give learners practice at extended reading – see page 32 of CAPS.

This activity uses an extended reading text to explore certain elements of a play script and of dramatic presentation (staging of a play) in terms of stage conventions. It is quite a long activity and will need a double lesson or two single lessons (preferably a double lesson).

In itself, the activity is quite straightforward, but it does cover a lot of content. It is therefore probably best to work through it systematically with the class, unpacking the Focus on Literature and looking at how the issues discussed there apply to the extract from *Sophiatown*. You can then use pair work breakaway sessions at expedient junctures to explore certain specific aspects, followed by feedback.

### Formative assessment

Use your observation of learners’ pair-work reading and their feedback to assess the extent to which they are able to

- identify stage conventions in a play script
- discuss the function of stage conventions in a play script in terms of
  - a dramatic reading of a play script
  - a dramatic presentation (staging) of a play script.

### Suggested answers

There are no model answers for this activity, since the questions deal with interpretation. Ensure that learners are able to identify the stage directions that provide information about costumes and lighting, and can explain their functions in terms of providing insight into character and the staging of the play. In this respect, it is important that they use the terminology provided and discussed in the Focus on Literature.

## » » Activity 87 Language (LB p. 276)

### Preparation

No additional preparation is required for this activity. You could, however, prepare remediation worksheets based on common and recurring errors in learners’ writing and from their mid-year examinations.

Learners have dealt with logical connectors and conjunctions many times since the beginning of Grade 10. Nonetheless, stress the importance of being absolutely confident in understanding the meaning and function of

logical connectors and conjunctions in texts that learners read, since these almost always contain the keys to grasping the sense of the texts. Stress too the importance of being able to use logical connectors and conjunctions correctly (which means contextually as well) because they are the key to constructing logical and coherent texts. Point out that learners should pay careful attention to the work in this activity, because they will need to draw on their knowledge of logical connectors and conjunctions when they write an argumentative essay in Activity 89.

### Formative assessment

Use your discussion with learners, their oral answers and their written work to assess their ability to use logical connectors and conjunctions correctly and appropriately. If any learners are still having difficulties with logical connectors and conjunctions, it is important to pinpoint the exact nature of these difficulties and then to devise an intensive remediation programme for them.

### Suggested answers

Learners' answers may vary from those suggested, but ensure that their sentences are logical (and that the sense has not changed from the original) and that the logical connectors and conjunctions have been correctly used.

- 2 a The final examinations are still a few months away, but I have already started studying for them.
- b Kobus will not do well in the final examinations unless he starts working much harder.
- c In addition to wanting to study medicine at the university next year, I also want to work at a clinic during the university holidays.
- d Fatima wants to travel overseas next year; however, she does not have enough money, so she must start saving up.
- e The phone rang while Damaka was writing a literature essay.
- 3 a Note that some logical connectors and conjunctions can have dual functions. For example, *next* can be used to order ideas and for addition (adding ideas), while *firstly* can be used to order events and to sequence them in time. So, allow for some variation from the suggested answers, but ensure that no obvious mix-ups occur, such as indicating *however* as having a function of expressing similarity.

Function	Conjunctions and logical connectors
ordering ideas	next; after; then; firstly; secondly; finally
addition	moreover; furthermore; in addition
similarity	likewise; similarly; in the same way
contrast	however; although; though; nevertheless; on the other hand
cause/effect	consequently; because; therefore; as a result
conditions	if; provided that; unless
sequence in time	soon; after; finally; later; suddenly; afterwards

- b Learners' own sentences. Ensure that the logical connectors and conjunctions have been correctly used and that learners' sentences are grammatically competent.

### Remediation

Here are examples of remediation worksheets. The first one is easier than the second, and worksheets at a similar level can be given to learners who

are experiencing fundamental difficulties. You should incrementally increase their complexity until learners can comfortably complete work similar in level to the second one.

### Worksheet 1: Basic logical connectors and conjunctions

1 Use the logical connectors and conjunctions to fill in the gaps.

and • while • but • or

- a I recognise her \_\_\_\_ I don't recognise him.
- b I'd like to read a book \_\_\_\_ take a nap.
- c He parked outside \_\_\_\_ hooted.
- d Phumla was in class \_\_\_\_ her mother phoned.

2 Choose the best logical connectors and conjunctions to rewrite each pair of sentences as a single sentence.

because • whereas • although • even though

- a Men and women do the same work. Men get paid more than women.
- b Phumla arrived late for class. She was feeling ill.
- c Men in senior positions earn about R600 000 per annum. Women in equivalent positions earn about R450 000 per annum.
- d Many men and women in national sports teams do the same amount of practice. Women earn less than men in these teams.

### Suggested answers

- 1
  - a but
  - b or
  - c and
  - d while
- 2
  - a Even though men and women do the same work, men get paid more than women.
  - b Phumla arrived late for class because she was feeling ill.
  - c Men in senior positions earn about R600 000 per annum whereas women in equivalent positions earn about R450 000 per annum.
  - d Although many men and women in national sports teams do the same amount of practice, women earn less than men in these teams.

### Worksheet 2: Advanced logical connectors and conjunctions

1 Use each logical connector or conjunction in the brackets to join the sentences in two different ways.

- a Augie worked very hard. Augie failed the mid-year exams. (despite the fact that; nevertheless)
- b Razeena was involved in a bad accident. Razeena used all her determination to recover and she passed the exams with flying colours. (although; however)
- c You must work hard and consistently. You will fail your exams. (unless; if)

2 Use the logical connectors and conjunctions to join these simple sentences into one complex sentence. You will have to use 'because' twice.

also • because • even though • since • and  
which • while • as • not only

- a We are nearing the moment of truth. Most of us are facing this moment of truth with a firm commitment to succeed. The same cannot be said for everyone. There are those amongst us who do not realise the importance of this moment. We will never have it again. It is not possible to turn back the hands of time.

- b One day I was walking along the street. The importance of my Grade 12 exams hit me. I realised they are an assessment of how well I know my school subjects. I realised they are an evaluation of my determination and my will to succeed. The latter will not show up on my certificate.

### Suggested answers

- 1 a Despite the fact that Augie worked very hard, she/he failed the mid-year exams.  
Augie worked very hard; nevertheless, she/he failed the mid-year exams.
- b Although Razeena was involved in a bad accident, she used all her determination to recover and she passed the exams with flying colours.  
Razeena was involved in a bad accident; however, she used all her determination to recover and she passed the exams with flying colours.
- c Unless you work hard and consistently, you will fail your exams.  
You will fail your exams unless you work hard and consistently.  
If you do not work hard and consistently, you will fail your exams.  
You will fail your exams if you do not work hard and consistently.
- 2 a We are nearing the moment of truth, and while most of us are facing this moment of truth with a firm commitment to succeed, the same cannot be said for everyone since there are those amongst us who do not realise the importance of this moment, which is one we will never have again because it is not possible to turn back the hands of time.
- b One day, as I was walking along the street, the importance of my Grade 12 exams hit me because I realised that not only are they an assessment of how well I know my school subjects, they are also an evaluation of my determination and my will to succeed even though the latter will not show up on my certificate.

## » » Activity 88 Language (LB p. 278)

### Preparation

Find adverts that use stereotypes to sell products. Hand these out at the beginning of the activity to initiate a class discussion on stereotypes and generalisations.

As in the previous activity, the revision of generalisations and stereotype in this activity is geared towards preparing learners for the argumentative essay they will start writing in the next activity. Hand out the adverts and ask learners to identify stereotypes in them. Use their feedback to gauge their understanding of stereotypes (they have dealt with stereotypes previously and should be able to identify them in adverts). Provide a short revision lesson if necessary and then discuss generalisations, pointing out that, as with stereotypes, generalisations are based on extending assumptions to larger groups. Ask learners to offer examples from their own experience (e.g. all teenage boys who wear hoodies are gangsters).

Learners can then work in pairs to read and discuss the Focus on Language. Take brief feedback to assess their understanding. Provide additional support if required, and then let learners complete Question 3. They should write their answers to Question 3 for homework.

### Formative assessment

Use your discussions with learners, their oral answers and their written work to assess their ability to

- explain what stereotypes and generalisations are
- identify stereotypes and generalisations
- remove stereotypes and generalisations from written texts.

### Suggested answers

Note that learners' answers may differ from those suggested here. Ensure they have identified the stereotypes and generalisations and can rewrite texts to remove them.

- 3
- Generalisation. There are some second-hand car dealers you cannot trust.
  - Stereotype. All types of people, including stupid ones, enjoy watching sport.
  - Stereotype. Some white people are wealthy.
  - Generalisation. Even though my grandpa smoked 20 cigarettes a day and he lived until he was 92, smoking has been medically proven to be dangerous.
  - Generalisation. Even though it seems when you read the newspapers that all politicians are dishonest, there are many honest ones we never read about because their deeds are not newsworthy – who likes to read good news in a newspaper?
  - Generalisation. The fact that this was the coldest winter ever is actually evidence of global warming. / Even though this was the coldest winter we have ever had, it does not refute the scientific evidence of global warming.
  - Stereotype. Some young people these days have no respect for their elders.
  - Stereotype. Young women who wear short dresses are exercising their right to dress as they please; it's the reaction of others to the way they dress that is the cause of troubles.

## » » Activity 89 Writing and presenting (LB p. 279)

### Preparation

Make copies of the essay-planning template (LB, page 280) – enough for each learner to have at least two copies. They should use one for this activity and make copies of the other one to use for other essay activities during Term 3.

Learners have previously studied the argumentative essay, so they should remember its basic text structures and language features. Use Question 1 by way of introducing the activity and to assess how much they remember about the text structures and language features of this type of essay. Provide a short revision lesson if necessary and then let learners complete Question 2. Stress that by text structure we mean the 'shape' of the text: what comes in the first paragraph; whether the paragraphs in the body flow logically in an additive sense or as a series of opposing arguments; and – in some cases – what the text looks like on the page (as in a formal letter, with two addresses, or a diary entry that is written in a special book with dated entries). Then point out that by language features we mean the main types of grammatical construction, verb tenses and parts of speech that are used,

such as the use of many adverbs and adjectives in descriptive essays. Remind learners that text structures and language features are determined by the type of text that is to be written, which must be considered together with the purpose and audience of the text.

Use the above explanation to outline the main text structures and language features of the argumentative essay, pointing out the following:

- Text structures: starts with a statement of position; body is made up of a series of arguments that develop incrementally (point plus elaboration); conclusion summarises the argument and ties it back to the introduction by restating it in a fresh way.
- Language features: often uses the present simple tense (because it deals in facts); uses logical connectors and conjunctions to drive and shape the argument.

Before learners complete Question 3, revise the steps involved in the process writing method. Stress the importance – especially in examination conditions – of planning their essays before they start writing them. Emphasise that their planning must start with an identification of the purpose of the text, its intended audience and the text type. In addition, briefly revise the structure of paragraphs.

### Formative assessment

Use your discussions with learners, their feedback and their written plans to assess the extent to which they are able to

- explain the importance of identifying the text structures and language features of different types of texts they must write
- explain the outline of an argumentative essay
- develop a coherent and detailed plan for an argumentative essay.

## Week 22

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### Activity 90 Listening and speaking (LB p. 283)

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Check that learners have started the preparation for sharing their extended reading experience that they must present in Weeks 23 and 24.

#### Preparation

No additional preparation is required for this activity.

This activity continues the spoken/read English work that learners started in the previous week. It is quite a long activity, which should be spread over a double lesson or two single lessons. It involves a lot of practical work, so it is important that you motivate and monitor groups, spending much of the teaching time moving from group to group to assist and guide them so that they do the tasks correctly.

Introduce the activity in a humorous way by, for example, saying out a specific instruction in a number of ways: very fast (like rap speed, so that single words are unintelligible); very slowly; very monotonously; and with an erratic pitch, alternating between a squeaky high pitch to a low bass. Use this introduction to stress that there are many ways that we can use the voice, which is essentially an instrument, emphasising that the way we use it should

be determined – as with written texts – by the purpose, audience and type of delivery required. Thus, for example, a stand-up comedian will use his or her voice differently from a learner talking to a mate or a principal at a Monday morning assembly.

Let learners complete Question 1, and then ask them what aspects of vocal delivery they remember and to describe each one briefly. For the remainder of the activity, you should

- work through the relevant aspects of the Focus on Speaking with the class
- set the appropriate task for group work
- monitor and assist the groups
- provide generic feedback on your observations, asking learners to provide demonstrations when appropriate.

### Formative assessment

Use your discussions with learners and your observation of their group work, as well as their feedback and oral input, to assess the extent to which they are able to

- identify and describe elements of vocal / spoken / read delivery such as pace, volume, pauses, stress and pitch
- use elements of vocal / spoken / read delivery such as pace, volume, pauses, stress and pitch to present oral texts in a more interesting and meaningful way.

### Suggested answers

There are no model answers for this activity. However, it is important that you work through some of the tasks in Question 2 with the groups to make sure they know, for example, how or where to divide sentences up in order to introduce pauses, or on which words emphasis should be placed. Here is a sample answer from 2(b).

- 2 b iii The learner said that she had never thought about going to university before [*short pause*] because she came from a poor family that could not afford the fees [*longer pause*] but now that she knew about bursaries [*short pause*] she had decided to apply to study medicine at the local university next year.
- 3 a i joyous tone  
ii fearful tone  
iii angry tone  
iv nervous tone  
v loving and warm, gentle tone  
vi humorous, playful tone
- b i rising  
ii rising  
iii falling  
iv neutral  
v falling  
vi rising  
vii neutral

**Preparation**

Try to record an episode of *Inkaba* from the Mzansi Magic telenovela, in which John Kani plays Mkhusele Mthetho, for learners to watch as an introduction to this activity. Also make sure that you have the full text of *Nothing but the Truth* available, as it is one of the prescribed setworks.

If possible, show learners an episode of *Inkaba*. If it is not possible, ask who has seen this show and what they think of it, pointing out that the character Mkhusele Mthetho is John Kani in real life. Kani is a world-famous South African playwright and actor who recently starred in *Coriolanus*, a Shakespeare play adapted for the screen by Ralph Fiennes, who also directed the movie and starred in it. (You’ll find some biographical details in the ‘Teacher’s resource’ section on page 173 that you can share with learners.) Drawing on the work they did on *Sophiatown*, point out how stage directions function not only to give actors instructions, but also to provide insight into the ‘personalities’ of characters and the nature of the interaction among them.

Learners can then read and discuss the Focus on Literature. Take feedback afterwards, and then let them complete Question 3 (a and b). Let learners provide oral answers to Question 3(b) and allow the discussion of these answers to flow into a discussion around Question 3(c).

Learners can then work in pairs to complete Question 4. Remind them to use their intensive reading skills. You may wish to take oral feedback after each subsection has been completed, with learners writing the answers for homework.

**Formative assessment**

Use your discussions with learners and your observation of their pair work (reading), as well as their feedback, oral input and written answers, to assess the extent to which they are able to

- identify stage conventions in a drama text
- discuss the function of stage conventions in a drama text
- point out one identifying issue in a drama text and discuss its effectiveness.

**Suggested answers**

Allow for some variation in answers, but learners’ answers must align with those suggested here in terms of content.

3 b

Stage direction	Category	Function
He kisses her on the forehead	Actor directions	What characters do on stage
Going into Thando’s room	Production information	Which characters enter and leave a scene
MANDISA laughs	Actor directions	How characters do and say things
Long pause – SIPHO does not answer	Actor directions	How characters do and say things
MANDISA comes back into the living room and gives SIPHO a photograph of her father	Production information & actor directions	Which characters enter and leave a scene & what characters do on stage & which props and furniture are used
Looking at the photograph	Actor directions	What characters do on stage & which props and furniture are used
Pause	Actor directions	How characters do and say things

- c Learners' own responses. Ensure they consider the following in their answers:
- whether or not the stage directions help the reader to develop a fuller understanding of the extract, such as the characters' motives and feelings, and the context in which the play is situated
  - whether or not the stage directions help directors and actors to stage the play more convincingly.
- 4 a i Between 1999 and 2008 because Thabo Mbeki is mentioned as the president of South Africa.
- ii The struggle against apartheid before Nelson Mandela was released (Sipho says: 'I put them in power. I paid for this freedom. I paid with my son's life. My brother died in exile.').
- iii Family members reminiscing about the past.
- b i Learners' own interpretations, but they should mention aspects such as he was a politicised person (he is asked if he was really going to burn down the library, an action that did occur during the period of the UDF and the MDM, when South Africa was being made ungovernable during the 1980s); but is intellectual and has a respect for learning (he says: 'I can never burn books'); that he carries pain (he is asked if he forgives the policemen who shot Luvuyo, who is probably his son – he later says: 'I paid with my son's life'); that he is a man of principle who is against corruption (most of his last speech indicates this).
- ii Learners' own interpretations, but they should mention that the extract seems to hint at the manner in which the government was making a mockery of the sacrifices of the people during the struggle against apartheid because it had become corrupt and was neglecting the needs and dreams of those who fought and voted for it.
- c i The freedom that came with the end of apartheid: being in a democratic country where all can vote and have human rights protected by the law.
- ii His son was killed (probably shot by a policeman during a demonstration or protest); his brother died in exile.
- iii Learners' own interpretations, but probably the government has not fulfilled its election promises and is instead showing signs of corruption.
- iv He says it because it is the 'little people' who put the government in power and so can easily vote them out of power, and possibly also that it was the 'little people' who overthrew apartheid to a large extent through their mass actions; so they could do both (overthrow and vote out of power) if they do not get the 'better life' now that they have been promised in ANC electioneering. So the implication is the 'little people' are getting fed up and seem ready to take action now to get their 'better life'.
- d i Learners' own answers. If they have changed their minds, they should indicate what they now think, and why.
- ii Learners' own answers along the following lines: People made sacrifices for freedom, but the government is letting them down, so they could rise up again to get what they fought for.

## Teacher's resource: Biographical sketch of John Kani

Dr John Kani is a celebrated South African actor and playwright best known for his numerous performances in protest theatre during the apartheid years, including *Sizwe Banzi is Dead*, *Master Harold and the Boys*, *Saturday Night at the Palace*, *The Island* and *My Children! My Africa!*

Kani was born in New Brighton, South Africa. He joined The Serpent Players (a group of actors whose first performance was in the former snake pit of the zoo, hence the name) in Port Elizabeth in 1965 and helped to create many plays that went unpublished but were performed to a resounding reception.

These were followed by the more famous *Sizwe Banzi is Dead* and *The Island*, co-written with Athol Fugard and Winston Ntshona, in the early 1970s. He also received an Olivier nomination for his role in *My Children! My Africa!*

Kani's work has been widely performed around the world, including New York, where he and Winston Ntshona won a Tony Award in 1975 for *Sizwe Banzi is Dead* and *The Island*. These two plays were presented in repertory at the Edison Theatre for a total of 52 performances.

*Nothing but the Truth* (2002) was his debut as sole playwright and was first performed in the Market Theatre in Johannesburg. This play takes place in post-apartheid South Africa and does not concern the conflicts between whites and blacks, but the rift between blacks who stayed in South Africa to fight apartheid, and those who left only to return when the hated regime folded.

It won the 2003 Fleur du Cap Awards for best actor and best new South African play. In the same year he was also awarded a special Obie award for his extraordinary contribution to theatre in the USA.

Kani is executive trustee of the Market Theatre Foundation, founder and director of the Market Theatre Laboratory and chairman of the National Arts Council of SA.

He stars as Mkhusele Mthetho in the Mzansi Magic telenovela *Inkaba* from 2012–2013, which he also created.

(Source: <http://www.tvsa.co.za/actorprofile.asp?actorid=4380>)

## » » Activity 92 Language (LB p. 292)

### Preparation

Ensure that you have developed remediation worksheets based on common and recurring errors in learners' written work and in their mid-year examination. Learners should complete these worksheets in this activity.

This is a straightforward language revision activity. It focuses on revision of logical connectors and conjunctions, as well as on vocabulary building through changing parts of speech. It also looks at concord, as well as general vocabulary development. If necessary, spend a few minutes revising concord before learners do this task. Stress the importance of full application so that any areas that require additional work can be identified. Make sure you include tasks based on common and recurring errors that you have identified in learners' written work and in their mid-year examination.

### Formative assessment

Use learners' written work to assess their general vocabulary level as well as their grammatical ability in terms of

- logical connectors and conjunctions
- parts of speech (focusing on nouns, verbs, adjectives and adverbs)
- concord.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 1
  - a
    - i but
    - ii because
    - iii although
    - iv and
    - v after
    - vi before
    - vii however
    - viii so
  - b
    - i The learners were very excited because the exams were starting soon.  
 → *excited* is the correct answer because (a) it suits the context of the sentence; (b) you must use an adjective because the learners must be described; (c) 'excited' is an adjective that can be made from the noun 'anxiety'. [NOTE: It would not be incorrect if learners used 'anxious' here because it would also make sense; however, task (iv) is much more suited to 'anxiety' (as an adverb: 'anxiously') and should be used there.]
    - ii Magdel studied very hard because she wanted to get good results.  
 → *hard* is the correct answer because (a) it suits the context of the sentence; (b) you must use an adverb because how Magdel studied must be described; (c) 'hard' is an adverb that can be made from 'hardness'.
    - iii The exam was very difficult but all the learners passed well because they had spent a lot of time on revision.  
 → *difficult* is the correct answer because (a) it suits the context of the sentence; (b) you must use an adjective because the exam must be described; (c) 'difficult' is an adjective that can be made from 'difficulty'.
    - iv Zach walked into the exam room anxiously because he was not sure whether or not he had studied enough.  
 → *anxiously* is the correct answer because (a) it suits the context of the sentence; (b) you must use an adverb because how Zach walked into the room must be described; (c) 'anxiously' is an adverb that can be made from 'anxiety'.
    - v When the learners started writing the exam, they were pleasantly surprised to find out how fair the paper was.  
 → *pleasantly* and *fair* are the correct answers because (a) they suit the context of the sentence; (b) you must use an adverb to go with 'surprised' because it describes how the learners 'were', and you must use an adjective to go with 'paper' because how the paper 'was' must be described; (c) 'pleasantly' is an adverb that can be made from 'pleasant' and 'fair' is an adjective that can be made from 'fairness'.
  - c
    - i Neither learner was sufficiently prepared for the exam.
    - ii Neither Siphon nor Sibongile was worried about the exam.
    - iii Both Tumi and Andries were late for the exam.
    - iv Either Jonas or Lebo from Grade 10 is in charge of making sure the exam hall is clean.
    - v The whole school governing body was present at the end of the first exam to find out how it had gone.
- 2 Note that learners should be encouraged to work out the meaning of the words from their context. This will give them practice in using the contextual method and in their word-attack skills, which will be required in the exams since they will not have access to dictionaries. Make sure

learners have used the words correctly and their sentences – in addition to being grammatically correct – show that they understand the meaning of the words.

- a dishevelled – untidy; disorderly
  - b rent – money paid in exchange for accommodation
  - c pitiful – small; inadequate; not in good condition
  - d apology – to say sorry for not having managed to do something
  - e fault – to blame for something bad; the cause of something bad
  - f protection – prevent or keep from harm
  - g strike – when many people stay away from work in protest (e.g. about low wages)
  - h avoid – not to come into contact with; take actions to prevent them from meeting up with
  - i immaculately – perfectly, neatly, tidily
  - j rubble – broken bits of a building; concrete, plaster, broken bricks, etc.
- 3 No worksheets are provided here because it is vital at this stage that remediation is customised and individualised to meet the very specific needs of your learners. It is therefore important that you provide learners with worksheets based on their common and recurring errors in their written work and in their mid-year examination.

## » » Activity 93 Writing and presenting (LB p. 293)

### Preparation

No additional preparation is required for this activity.

In this activity learners use process writing to complete the argumentative essay they planned in the previous ‘Writing and presenting’ activity (Activity 89). Learners should be able to complete this activity unassisted, but if necessary outline the following:

- the need to identify purpose, audience and text type
- what register is and how we determine it
- what brainstorming and planning involve
- what a rough draft is and how to edit it
- what a first draft is and the type of editing involved at this stage
- proofreading of a second draft
- presentation.

### Formative assessment

Use learners’ written essays to assess their ability to write a coherent argumentative essay. Pay particular attention to

- structure of the essay (overall, and within paragraphs)
- use of appropriate language features (especially logical connectors and conjunctions)
- vocabulary choice in terms of maturity and appropriateness for the topic
- specific aspects of language such as verb tense, concord and prepositions.

You can also use the relevant essay-assessment rubric in the Extra resources section of this Teacher’s Guide to assess learners’ essays.

## The world is your oyster

In Weeks 23 and 24 learners think about the opportunities and choices that lie ahead of them and consider the world as their oyster, being able to achieve whatever they want. They share an extended reading experience and work at intensive reading of literary texts to analyse figurative language and character. They also look at writing shorter transactional texts: a diary entry, a flyer, a poster, directions, instructions and an advertisement. In addition, they explore the meta-language of project presentations and revise their grammar by focusing on common and recurring errors. Further vocabulary development is also undertaken.

## Week 23

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### Activity 94 Language (LB p. 295)

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Remind learners that they should be reading a novel for their extended reading experience. They will have to write reviews at the beginning of Week 24.

#### Preparation

In Weeks 23 and 24 learners have to share an extended reading experience, which primarily takes the form of a book review. Alert them to the requirements and, if you think it is suitable at this stage, give them a template for the book review. (See the 'Teacher's resource: Templates' on page 178.)

Another aspect of the extended reading experience involves a mini-research project in which learners learn to use audio-visual equipment in reporting back on the suitability of their school or community library. Discuss the requirements with the class now so that they can be suitably prepared. Make copies of the template they will use when presenting the report-back. (Again, see the 'Teacher's resource: Templates' on pages 177–178.)

Try to obtain recordings or videos of effective speakers to play to or show the class. Type 'good public speaking youtube' into an Internet search engine for possible free videos to share with the class.

Learners have conducted a number of formal presentations since Grade 10. Introduce the activity by asking learners what they recall about making formal presentations, focusing on

- the format of project presentations
- how to present illustrations in a project presentation
- methods that you can use to keep your audience's attention.

Find out what learners identify as the most difficult or challenging aspect of making formal presentations or speeches. Discuss ways of overcoming these difficulties, such as focusing on slow deep breathing to calm nerves.

Learners can then work in groups to read and discuss the Focus on Language. It is quite long and technical in parts, and it may be best to work through some of the sections as a class. Spend some time talking learners through the presentation template (LB, page 296). Stress that the template is an outline of one version of doing a report-back; they can choose other formats. However,

it's important for learners to appreciate that tight planning is needed so that they know exactly what they will do in each part of the presentation.

When dealing with personal aspects, you may wish to give some learners an opportunity to demonstrate the techniques outlined, such as how to talk clearly and project, as well as how to vary pace, pitch and volume. If you have managed to obtain recordings of good public speakers, play these to learners.

### **Formative assessment**

Use your observation of learners' discussions and their feedback to assess the extent to which they are able to identify and describe aspects of effective formal oral presentations.

## **Teacher's resource: Templates**

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You can provide learners with templates for oral presentations and report-backs and for recording their book reviews. Make sure that your templates have enough space for learners to write in.

Here are some examples.

*Oral report-back presentation*

<b>Aspect</b>	<b>Duration</b>	<b>Notes</b>

Format for a book review

<p><b>Background</b></p> <p>Title: _____</p> <p>Author: _____</p> <p>Publisher: _____</p> <p>Year of publication: _____</p> <p><b>The book</b></p> <ul style="list-style-type: none"><li>• The genre: _____</li><li>• The setting: _____</li><li>• Characterisation: _____</li><li>• Style of writing: _____</li><li>• The atmosphere: _____</li><li>• The plot: _____</li></ul> <p><b>Comments</b></p> <ul style="list-style-type: none"><li>• Conclusion and suitability: _____</li><li>• Judgement and rating: _____</li></ul>
---

Format for a report-back

<p><b>Background</b></p> <p>Name of library: _____</p> <p>Location: _____</p> <p><i>Users</i></p> <ul style="list-style-type: none"><li>• Approximate number: _____</li><li>• Composition: _____</li></ul> <p><b>Investigation</b></p> <p>Why the investigation was done: _____</p> <p>Findings: _____</p> <p>Recommendations: _____</p> <p>Conclusion: _____</p>
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» » > **Activity 95 Listening and speaking (LB p. 298)**

**Preparation**

No additional preparation is required for this activity. Ensure that you have discussed the assessment rubric with the class.

Learners can use the Focus on Speaking (LB, page 183) to revise presentation skills if necessary. Point out that learners should take notes during each presentation so that they can ask questions afterwards. Direct their attention to the Focus on Listening and provide guidance and support as required.

**Formative assessment**

Use the 'Oral presentations/Prepared speech' assessment rubric in the Extra resources section of this Teacher's Guide to assess learners' presentations.

**Preparation**

Ensure learners have access to *Lord of the Flies* by William Golding. If time and availability allow, show learners the movie based on the book: either the 1963 version (directed by Peter Brook) or the 1990 version (directed by Harry Hook). The first is in black and white, but is the better movie.

Learners in this activity revise character, especially as portrayed in novels, although the same basic elements and principles apply to short stories and plays as well. Since learners have dealt with characterisation many times since Grade 10, you can let them work independently for this activity, taking feedback after they have read and discussed the Focus on Literature. (If from their feedback you note a general shakiness of understanding, provide a short revision lesson, pointing out the methods and techniques writers use to portray characters and how we – as readers – need to identify a range of clues and interpret them in order to describe characters. If feedback identifies specific learners who need additional support, form a group with them and select an easy passage from one of the setwork texts to work through, showing them what types of clues to look out for and how to interpret them.)

Learners can then follow the instructions in the Learner’s Book to complete Questions 3 to 6. Remind them to use their intensive reading skills. Depending on the ability level of your class, it may be beneficial to work through the first part of each question as a class. Then learners can work in pairs to discuss the rest of each question and write up the answers for homework. Stress they should keep characterisation – how the writer portrays each character – in mind as they complete the activity.

**Formative assessment**

Use learners’ feedback and written answers to assess their ability to

- identify and describe elements and principles of characterisation
- use intensive reading skills to analyse an extract from a novel and answer questions based on it.

**Suggested answers**

Note that learners’ answers may differ substantially – especially in wording – from the answers suggested here. Ensure that their answers are aligned to those suggested, and that they are grammatically correct.

- 3 a i The novel is set on an island, but the setting of this extract is the ‘undergrowth’; ‘path’ and ‘beach’.
- ii Hunting and later they get involved in jabbing Robert, forming a circle around him, followed by lying around quietly.
- iii Jack, Ralph and Robert.
- iv Learners’ own choice, which must be substantiated. Ensure that their choice is logical, meaningful and informed, such as ‘Kill him! Kill him!’
- b i witnesses – people who can vouch for what he did
- ii walloped – hit hard
- iii indignantly – with anger or annoyance at what is perceived as unfair treatment

- iv snarled – said in an aggressive way with the sound of a wild animal
  - v jabbing – poking, with short, quick, aggressive movements
  - vi brandishing – waving around in a threatening, dangerous way
  - vii snivels – sniffs that show suppressed emotions like fear
  - viii retrieve – regain; get back again
  - ix ruefully – with regret and some shame
  - x uneasily – not comfortable; unhappy and worried about what he had done / felt
- c
- i voice ran up – became louder and higher in pitch because he was getting exasperated that Jack would not believe him
  - ii flushed suddenly – became red in the face with sudden anger
  - iii you ought to – you should (giving strong advice)
  - iv carried away by – lost self-control
  - v keep time to – maintain the same beat or rhythm
  - vi dress up as – put on clothing or a costume in order to pretend to be someone or something else
- d
- i They had shouted before; this was not the first time.
  - ii It tell us there are two pig-runs.
  - iii On the literal level it tells us that Ralph had said it before; in terms of characterisation it functions to tell us that Jack seemed to be ignoring Ralph and that Ralph was needy in that he required Jack to listen to him – he needed outside affirmation of his deeds.
  - iv To contrast with the ‘not much’ that described the wound as not being serious, so by using ‘but’ and ‘bloody’ it depicts the wound as looking bad/serious, which has the effect of making Jack seem strong and brave and the rest of the boys as admirers of his courage.
  - v The word is ‘Presently’. It acts as a time marker, in this case indicating that it did not take them very long before they were jabbing at him.
  - vi It tells us the squealing in ‘real pain’ came very soon after the squealing in ‘mock terror’. It shows there was a quick escalation from what seemed to start off as a game to becoming a dangerous, threatening and violent situation in which the boys were intent on hurting Robert.
  - vii There was a very rapid escalation and plunge into a violently dangerous situation where everyone simultaneously became involved.
  - viii On the literal level it means he was also ‘fighting to get near’, but in terms of characterisation and theme the use of ‘too’ has deeper implications. It shows that this type of behaviour was not expected from Ralph, but something (e.g. mob frenzy or the erosion of civilised norms) made him also become involved in the violence.
  - ix That Ralph is trying to regain his moral compass by attempting to convince himself that despite the savage thoughts and feelings he had in really wanting to hurt Robert, these were not real because it just (only) a game.
  - x It creates a simile and compares the game to a real hunt, which gives insight into character, and then as the boys move from a hunting game, to hunting animals and then, possibly, on to hunting each other. It marks a transition between civil and savage behaviour.

- 4 a Learners' own choices and interpretations. Make sure that their choices pertain to the correct characters and that their interpretations show insight into their respective characters.
- b Observe learners' pair work and ask some of them to share their answers with the class for discussion. Facilitate this feedback, guiding learners towards consensus. You can then summarise their answers in table format (see LB, page 305) on the chalkboard.
- c i • 'Maurice nodded' – That he has a superior position to Maurice in the group.
- 'Jack flushed suddenly' – That he was irritating in the way he was trying to impress others in his talkative way compared to Jack's truculence.
- 'Robert snarled at him' – That he was not respected by some of the bigger boys.
- ii • 'Attention focused on Jack' – That he was important, a leader that the boys looked up to.
- 'The circle moved in and around' – He was central to the community of boys; a focal point.
- 'everybody laughed' – Possibly that he was quite a scary, brutal person, which caused people to laugh at his jokes out of fear; or that he was respected by everyone because he was witty and clever – as well as brave and strong – and had leadership qualities.
- 5 a i 'full of fright and apprehension and pride' – He was scared and nervous of the wild animals and bush, but felt proud of what he had done (thrown a spear at the pig). It shows him as an insecure person in this context (hunting – manly activities) who needs self-affirmation.
- ii 'He felt the need of witnesses' – He needed people to praise him; his self-worth depended on external affirmation. This shows his insecurity in that just doing something is not sufficient for him to feel worthy; he needs others to praise him to feel self-worth.
- iii 'Ralph talked on, excitedly' – It also shows his insecurity; he cannot contain himself and needs to externalise his feelings in order to get affirmation.
- iv 'He tried for their attention' – This is a further reinforcement of his insecurity and need for affirmation.
- v 'Ralph too was fighting to get near ...' – It could be an indication that despite his basically decent character, his need for affirmation made him conform and get caught up in the mob frenzy.
- vi '“How properly?”' – This shows he has insight into what had just happened (that the boys were slipping towards savagery) and that he has a moral compass in that he knows what they did to Robert was wrong and he is concerned that the group's behaviour is escalating towards the barbaric.
- b i '“Through here,” I said –' – He is a commanding character, used to giving orders and being obeyed.
- ii Jack raced away – He is independent-minded and acts from his own inner control; he does not need orders to follow and does not need outer affirmation.
- iii '“That wasn't the beast. That was a boar”.' – He knows the wild and, on a deeper level, is not concerned about belittling others by putting down their achievements with hard statements of fact; he lacks sentimental sensitivity towards others.

- iv ‘“Why didn’t you grab him? I tried –”’ – He is impatient with others’ inability to do things properly.
  - v ‘Jack shouted’ – He is a commanding person, used to giving orders and being obeyed.
  - vi ‘Jack’s arm came down’ – Reinforces his commanding, leadership qualities.
- c
- i At the beginning, when he commands Ralph to follow him (which indicates that Ralph had perhaps wanted to go a different way); when he contradicts Ralph over what type of animal it was; when he clashed with Ralph over the way he had handled the hunt.
  - ii That Jack is a natural leader (verging on being a bully) who expects to be obeyed; Ralph is trying to assert his autonomy but is too weak and in need of affirmation to succeed.
  - iii There seems to be a lot of tension between them, hinting at a power struggle.
- d
- i The incident with Robert:
    - ‘Jack had him by the hair and was brandishing his knife.’ – Jack knows his own mind; he acts fully in accordance with his inner feelings. In this respect he is strong, wilful and single-minded.
    - ‘Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh.’ – Ralph is a follower; he gets caught up in external events that motivate him to action or provide him with affirmation; he does not have the same internal locus of control that Jack has.
  - ii After the Robert incident:
    - ‘“Just a game,” said Ralph uneasily.’ – He has a sense of right and wrong, a moral compass that gives him insight into the meaning of the incident, namely that without social norms and conventions to contain them, the boys are sliding towards amoral savagery.
    - ‘“Or someone to pretend,” said Jack. “You could get someone to dress up as a pig and then he could act – you know, pretend to knock me over and all that”.’ – That Jack has already crossed the line (or perhaps was always on the other side of it) between the civil and the savage: he relishes the idea of perhaps turning a game into the real thing where he can retaliate against a boy dressed up as a pig and actually stab him.
- 6 Learners’ own answers. Ensure their adjectives are suitable and that their explanation of character based on the adjectives is logical. Also ensure that their substantiation is relevant.



## Activity 97 Writing and presenting (LB p. 307)

### Preparation

Provide learners with examples of the three types of shorter transactional texts they will cover in this activity: a diary entry, a flyer and an advertisement.

Find out what learners know about diary entries, flyers and advertisements. All three are common forms of shorter transactional texts and learners will have come across them. Some learners may even keep their own diaries. When discussing these texts broadly, draw up tables on the chalkboard like

the one below, and get learners to provide input on each type of text under the applicable headings.

Text structures	Language features

Let learners then read and discuss the Focus on Writing. Use their feedback to revise and update the tables. Learners can then copy these into their workbooks so that they have a summary of the text structures and language features of each of these types of shorter transactional texts.

During the feedback session, provide learners with the examples of diary entries, flyers and advertisements that you have collected. They should look at the example of each type of shorter transactional text in the Focus on Writing and correlate the factors in these with the examples you have provided. This will enable them to make the transition from theory to practice.

Remind learners of the steps involved in the process method of writing. They can then work in groups to plan their own shorter transactional texts. They can peer- or self-edit their drafts and write up their final versions for homework.

### Formative assessment

Use your interaction with learners, as well as their feedback and written work, to assess their ability to

- identify the text structures and language features of diary entries, flyers and advertisements
- use the process writing method to write a diary entry, a flyer and an advertisement.

Use the rubric for assessing 'Shorter transactional/reference/informational texts' in the Extra resources section of this Teacher's Guide to assess learners' written work.

## » » Activity 98 Language (LB p. 311)

### Preparation

No additional preparation is required for this activity.

This is a straightforward vocabulary development activity that includes revision of the four basic parts of speech: nouns, verbs, adjectives and adverbs. Learners can work in groups, pairs or individually to complete the activity. Make sure they understand what they must do for Question 3(c).

## Formative assessment

Use your learners' written work to assess their vocabulary level and functional understanding of nouns, verbs, adjectives and adverbs.

### Suggested answers

- 1 Learners' own sentences. Make sure the sentences are meaningful and grammatically correct and show that learners understand the meaning of the words.
- 2 Learners' own sentences. Make sure the sentences are meaningful and grammatically correct and show that learners understand the meaning of the expressions.
- 3 Ensure that learners' sentences are meaningful and grammatically correct, and that they have used the parts of speech correctly. Here is a table of suggested answers.

Noun	Adjective	Verb	Adverb
foolishness	<b>foolish</b>	fool	foolishly
<b>pride</b>	proud		proudly
anxiety	<b>anxious</b>		anxiously
excitement	exciting	excite	<b>excitedly</b>
indignation	indignant		<b>indignantly</b>
mockery	mocking	<b>mock</b>	mockingly
dirt	<b>dirty</b>		dirtyly

## Week 24

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### Activity 99 Listening and speaking (LB p. 312)

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#### Note

At the end of Week 24 learners must do a language remediation activity. Compile some worksheets based on common and recurring errors in learners' written work that they can use during this activity.

#### Preparation

There is no preparation required for this activity, but ensure that learners have been given the relevant templates.

In this activity, learners write their book reviews and report-backs. They can spend a few minutes in their groups discussing the templates and clarifying among themselves what type of information each section of the template requires. It may be useful if you revise the basic language features of each text type (the text structures are provided by the templates). For example, point out that book reviews use mainly the present simple tense (except when providing a plot synopsis), whereas the report-back uses the past tense to describe the research, the present perfect to express actions that began in the indeterminate past and the present tense when providing recommendations.

In order to use process writing for this activity, learners could write their texts in rough first and get them peer-edited before using the templates to write their final versions.

### Formative assessment

Use learners' written texts to assess whether or not they are able to use the correct language features to write a book review and a report-back.

## » » Activity 100 Reading and viewing: Literary text 13 (LB p. 313)

### Preparation

There is no additional preparation required for this activity, although learners would benefit from wall displays that contain a range of common figurative expressions and their meanings. You could compile five such displays, each with 10 expressions and their meanings, and have each one up for a few days.

In this literature activity, learners focus on figurative language. Although figurative language has been dealt with extensively a number of times since Grade 10, it is an area that some learners find quite tricky. You should therefore also use this activity as an opportunity to identify learners who find working with figurative language challenging, and develop remediation worksheets for them. (See the 'Remediation' section on page 187 for an example.)

Use the title of this unit ('The world is your oyster') as a way to introduce the activity. Generate discussion around the expression, and then move on by getting learners to provide you with examples of figurative language from their daily experiences. Where possible, they should also provide a literal equivalent (e.g. broken heart vs. broken cup) so that the difference between the two usages can be highlighted and reinforced.

Since the Focus on Literature deals with fairly subtle and literary examples of figurative language, it is advisable to work through it with the class, as a whole-class task. You should also briefly revise the main figures of speech and their functions, as well as how theme manifests itself in poetry. Learners can then work in pairs to complete Questions 3, 4 and 5. They can write their answers for homework. Depending on the general level of ability of the class, it may be beneficial to work through the first few tasks of Question 4 together before learners complete this question.

### Formative assessment

Use your discussions with learners, as well as their feedback and written work, to assess

- their ability to identify and work with figurative language
- the extent to which they are able to use intensive reading skills to answer questions on a poem.

### Suggested answers

Note that learners' answers may differ substantially – especially in wording – from the answers suggested here. Ensure that their answers are aligned with those suggested, and that they are grammatically correct.

3 a Stanza 1: The speaker finds an old photograph and stops working to look at it.

Stanza 2: The speaker recalls the first time he saw the subject of the poem (a woman).

Stanza 3: The speaker recalls the war and how he kept the photo of her to give him comfort.

Stanza 4: The speaker recalls their bitter parting after marriage.

- b
  - i severed – cut off from the body
  - ii delicate – easily breakable; fragile
  - iii slender – thin
  - iv stunned – shocked in a positive way
  - v ideals – things we believe in that are difficult to achieve
  - vi glimpse – a quick, short look or sight of
  - vii self-denial – not allowing oneself certain things
  - viii regret – sad feelings for things that did not happen the way one wanted
  - ix treachery – deceitful behaviour; betrayal
  - x due course – with the normal passing of time
- c
  - i cold – without any feelings
  - ii ideals came easy – it was easy (when they were young) to live according to the things they believed in (their ideals)
  - iii choke down my fear – force oneself to stop fear from taking over
  - iv drained out one another's force – by the way they treated each other, they destroyed each other's feelings of happiness/well-being/energy/positivity
  - v sick eyes that blame – eyes that have expression of accusation, accusing the other for the hurt/mistrust/betrayal that one feels
- 4 a 'I stopped there cold / Like a man ...'
  - i The speaker is comparing himself to a 'man raking piles of dead leaves in his yard / Who has turned up a severed hand'.
  - ii It shows the extreme impact that finding and seeing the photo had on him. In this way, it emphasises how strongly he must have felt about the subject of the poem (a woman) and how much the nature of their relationship and their split (which we find out about later) hurt him.
  - iii Seeing a photograph of her.
- b A dance (hall)
  - i It links the two in that the words 'that first second' in stanza 2 refer back to the first few moments after he picked up and looked at the photo in stanza 1.
  - ii Learners should use their own words as far as possible to describe the woman. The focus should be on her qualities as a person rather than on only a physical description: that she was withdrawn and fragile-looking, but with values and beliefs to which she adhered.
- c The war in Japan (no doubt World War II)
  - i It is the complete opposite: stanza 2's setting is a ballroom (dance hall) where people are civil and dressed up; stanza 3's setting is characterised by death and destruction.
  - ii The photograph he found in stanza 1 (of their first dance).
  - iii To comfort himself; to give him strength when he was in terrible and fearful circumstances during the war; to remind himself of the feelings they had for each other; to convince himself that those feelings were real.
  - iv No: 'That was before we got married'



## › Activity 101 Language (LB p. 316)

### Preparation

There is no additional preparation required for this activity, but ensure that learners have access to dictionaries.

This is a straightforward vocabulary development activity and requires no explanation. You should periodically circulate among learners to check that their sentences are meaningful and to provide assistance as required.

### Formative assessment

Use learners' written sentences to assess the level of their vocabulary.

### Extension work

Encourage learners who enjoy a challenge to be on the lookout for instances of figurative language in texts they encounter or read. They should list these in their personal dictionaries, define them and use them in sentences.

### Remediation

Provide struggling learners with 10 words each second or third day. They should learn these, and you can then informally assess them through spoken encounters or short written tasks. Keep the words functional but interesting, perhaps using word families to facilitate learning. For example, focusing on adjectives, you could provide, for *clever*: wise, bright, brilliant, intelligent, smart, brainy, sly and cunning.

## » › Activity 102 Writing and presenting (LB p. 317)

### Preparation

Obtain examples of directions (e.g. that companies provide on their websites about how to get to their offices) and instructions (e.g. how to use a cellphone or how to assemble a TV so that it rests on its stand), as well as one or two large posters that advertise an event.

Find out what learners know about instructions, directions and posters. All three are common forms of shorter transactional texts and learners will have come across them. When discussing these texts broadly, draw up tables on the chalkboard like the one here, and get learners to provide input on each type of text under the applicable headings.

Text structures	Language features

Let learners then read and discuss the Focus on Writing. Use their feedback to revise and update the tables. Ensure that you stress both the correct text structures for each type of text as well as the dominant language features.

This is critical, especially with respect to language features, since shorter transactional texts such as directions and instructions use very specific language features in terms of verb tenses. Learners can then copy these tables into their workbooks so that they have a summary of the text structures and language features of each of these types of shorter transactional texts.

During this feedback, provide learners with the examples of instructions, directions and posters that you have collected. They should look at the example of each type of shorter transactional text in the Learner's Book and correlate the factors in these with the examples you have provided. This will enable them to make the transition from theory to practice.

Remind learners of the steps involved in the process method of writing. They can then work in groups to plan their own shorter transactional texts. They can peer- or self-edit their drafts and then write their final versions for homework.

### **Formative assessment**

Use your interaction with learners, as well as their feedback and written work, to assess their ability to

- identify the text structures and language features of instructions, directions and posters
- use the process writing method to write instructions, directions and posters.

Use the rubric for assessing 'Shorter transactional/reference/informational texts' in the Extra resources section of this Teacher's Guide to assess learners' written work.

## **» » Activity 103 Language (LB p. 321)**

### **Preparation**

Ensure that you have developed remediation worksheets based on common and recurring errors in learners' written work and in their mid-year examination. Learners should complete these worksheets in this activity.

This is a straightforward language revision activity. It focuses on revision of logical connectors and conjunctions, as well as on vocabulary building through getting learners to improve a short text by adding appropriate descriptive words (adverbs and adjectives). Stress the importance of full application so that any areas that require additional work can be identified. Make sure you include tasks based on common and recurring errors that you have identified in learners' written work and in their mid-year examination.

### **Formative assessment**

Use learners' written work to assess their general vocabulary level as well as their grammatical ability in terms of

- logical connectors and conjunctions
- functional use of adjectives and adverbs to improve a text.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 1 a Learners' own written texts. Ensure that they have added at least five appropriate adjectives and adverbs. Make sure that these adjectives and adverbs are contextually suitable and that they have the correct form (e.g. beautifully for an adverb, but beautiful for an adjective).
- b
  - i during
  - ii before
  - iii although [Note: Some learners may want to use *because* here, but *although* is more suitable because it introduces the contrast between the sun that had just risen (so we would expect it still to be quite dark) and the fact that it was actually already quite light. In this context, *because*, which is used to introduce a reason or result, would not make logical sense.]
  - iv it
  - v they [Note: Some learners may want to use *some* here, which technically would not be incorrect. However, by using *some* here, they would run into complications further along, at numbers (ix and xi), where logic dictates that at this stage none of the learners had shoes on. Thus, at number (v) it is logical to use *they*.]
  - vi them
  - vii which
  - viii and
  - ix some
  - x while
  - xi others
  - xii those
  - xiii others
  - xiv because
  - xv us
- 2 No worksheets are provided here because it is vital at this stage that remediation be customised and individualised to meet the specific needs of your learners. So it is important that you give learners worksheets based on the common and recurring errors in their written work.

## Don't be deceived

In Weeks 25 and 26 learners think about bias in the media. They listen to a biased news report and consider the importance of critical language awareness in being an active and informed citizen. They also use intensive reading skills to analyse plot and setting in a literary text, and they write a formal letter as well as a biased account of a political event (narrative). In addition, they revise pronouns and sequencing, and undertake further vocabulary development.

## Week 25

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### »» » Activity 104 Listening and speaking (LB p. 322)

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#### Note

In Activity 108 at the beginning of Week 26 learners are supposed to listen to a radio/TV newscast for bias. Ensure that you record a suitable radio/TV newscast for them to listen to. Alternatively, develop a short biased radio/TV newscast that you can read to them.

#### Preparation

Collect samples or images of media texts to provide learners with examples of the wide range and vast quantity of media that bombard us daily.

The focus of this activity is bias in media texts, such as radio or TV newscasts. Learners have previously dealt with bias, but hold a short revision session to ensure they remember essentially what bias is. Use learners' feedback to Question 1 to find out where they think they are most likely to encounter bias and why. Discuss how bias in the media is often used to influence public opinion on socio-economic or political issues, or to lend support to particular political groups or figures.

Let learners complete Question 2. Use their feedback to assess their overall grasp of bias and to decide whether or not you need to provide additional support. Learners can then read and discuss the Focus on Listening. (Note that the Focus on Listening is fairly long, so depending on the level of your class it may be advisable to work through it with the whole class. Alternatively, to rectify any misconceptions early on, you could take feedback after learners read each of the 11 points on the 'Checklist' for detecting bias.)

Question 4 gives learners an opportunity to use critical listening to identify bias in a number of short texts. Circulate among groups to observe their work and to provide support as required. Ensure that you question groups on why they have identified certain aspects of texts as biased. It is important that they can articulate reasons as to what makes something biased or not.

#### Formative assessment

Use your observation of learners' discussions and their feedback to assess the extent to which they are able to identify bias and provide reasons as to why something in a text is biased or not.

#### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

	Biased?	What is the bias?	Who is favoured or discriminated against?	Why?
<b>a</b> In yesterday's protest march, students from the local university were viciously beaten by the police.	Yes	viciously beaten	Police are discriminated against	To portray police as brutal; to downplay any violence students may have perpetrated during the protest
<b>b</b> In yesterday's protest march, rampaging students were stopped from entering the city by the police.	Yes	rampaging students	Students are discriminated against	To show up students in a negative light; to justify police action
<b>c</b> The mayor said, 'We cannot tolerate lawless residents who destroy and loot private property.'	Yes	lawless residents who ... loot	Residents are discriminated against	To show up residents in a negative light; to downplay reasons for residents' action (e.g. poor service delivery by the municipality)
<b>d</b> 'If you vote for the opposition, you vote for the devil,' the politician told the rally.	Yes	opposition ... devil	The opposition is discriminated against	To sway the opinion of voters against the opposition
<b>e</b> The rich are to blame for all the problems in the world.	Yes	rich are to blame for <u>all</u> the problems	The rich are discriminated against	To use the rich as scapegoat; to detract from other reasons for problems in the world

4 **Text 1:** Bias is against the poor or poor areas. The chain store has closed its stores in poor areas. This is shown by '... relocation of key retail interfaces to ensure high-end market accessibility'.

**Text 2:** Bias is shown against people living in low-income areas. The report only uses evidence from low-income areas to assert that substance abuse has increased. It does not mention substance abuse in high-income areas. It also says police should be deployed to poor areas to prevent substance abuse, but leaves out wealthy areas where substance abuse also happens.

**Text 3:** The survey uses data from an urban sample (and quite a small one) to generalise that the majority of young people in the whole country are in favour of affirmative action.

**Text 4:** The report is biased against the police and businesses. This is because only their behaviour is mentioned; no mention is made of any other factors, such as union's behaviour, what workers' conditions are, and so on. Only one-sided interests are given.

**Text 5:** Bias against the wealthy. Use of sensationalist language and prejudice, and loaded connotations (stinking rich, horrendous, etc.).

## » » Activity 105 Reading and viewing (LB p. 326)

### Preparation

Collect newspaper reports that contain obvious bias. You can use these to introduce the activity, for reinforcement or for extension and remediation.

Learners should recall that media texts, such as newspaper reports, often contain bias even though they are not supposed to. They should also remember that politicians or political figures are often 'guilty' of using bias in political speeches. Introduce the activity by asking learners why news reports sometimes include bias and why political speeches often seem to contain blatant bias.

Let learners then complete Question 1. Check on their understanding of critical language awareness (CLA) in broad terms. After they have read and discussed the Focus on Reading, you can use their feedback to assess their grasp of CLA in more precise terms, and decide whether or not to conduct additional revision. In taking feedback or providing additional support, ensure learners understand the following:

- surface and subtextual meaning
- emotive and manipulative language
- bias and prejudice, and any stereotyping
- assumptions and generalisations
- implied meaning and inferences
- use of connotation
- the inclusion or exclusion of certain information
- the use of divisive terms that polarise people.

Learners also need to be clear on how to detect bias in texts by, for example, identifying who stands to gain or lose from the point of view expressed in the text. Learners then work in pairs to read and discuss the text in Question 3. Depending on the level of your class, you may decide to conduct this as a whole-class exercise or to work through aspects of the question with the class or particular learners. Learners should write the answers for homework.

### **Formative assessment**

Use learners' feedback and written answers to assess the extent to which they are able to identify bias in media texts (the utterances of a political figure reported in a media text) and use intensive reading skills to answer questions based on a media text.

### **Suggested answers**

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 3 a The majority of South Africans should use force if necessary to gain economic freedom.
- b
- i advocate – supporter
  - ii expropriation – taking property without paying compensation
  - iii nationalisation – when the government takes ownership of factors of productions (land, mines, banks, big industries, etc.)
  - iv cautioned – warned
  - v reclaimed – take back what previously belonged to them
  - vi redistribute – distribute to others than the previous possessors
  - vii romantic – it's not clear how Lamola is using this term, but it is likely that he means something like loving or kind acts
  - viii decisive – in a way that produces definite results
  - ix monopoly – having complete control over something, like resources or trade
  - x sustainable – can be kept going indefinitely, while still providing for present needs and wants

- c
    - i latest advocate of – the most recent person to show strong support for
    - ii cautioned ... against – warned people that certain actions would not produce results
    - iii reclaimed through – got back again by
    - iv to bring back – to reinstate something that was previously removed
    - v taken through – forcibly obtained
  - d
    - i *as ... as* functions as a simile to clarify the type of action required (war); *because* introduces a reason for why they must use 'war'.
    - ii *never* is an absolute term, here used to mean that they must *always* keep the idea or fact in mind; *now* refers to the present state of affairs, and helps to stress that they cannot rely on the present state of affairs (democracy) to achieve their goals (reclaiming the land).
- 4
- a The most recent supporter.
  - b That it is not actually what it is called.
  - c He wants legislation enacted to expropriate land from whites; he wants this land redistributed to blacks; he wants to reclaim the land.
  - d No: 'cautioned the youth against thinking that land will be reclaimed through peaceful means' / '... never suffer under the illusion that now it's democracy, we will be able to reclaim the land through peaceful means, through peaceful acts ...'
  - e Wars and battles during colonisations (mainly between 1806 and 1913, and during National Party rule)
    - i British and Boers/Afrikaners
    - ii black South Africans ('majority')
    - iii Use force
  - f Learners' own answers along the lines that rich whites own all the big businesses, banks, mines, farms, etc., in the country and this ownership does not allow other 'race' groups (black people) to gain ownership and so also participate in the economy.
  - g It is a veiled threat to use whatever means necessary NOW to find ways to become rich (economic freedom).
  - h Young black people.
  - i Section 25 protects property rights. He wants it amended so that black people can just take white people's property without any compensation.
  - j To be centrally involved, as in owning banks, mines, factories, etc., and / or working in well-paid, powerful positions.
    - i Learners' own answers. Ensure they are logical, grammatically correct and provide suitable reasons.
    - ii Learners' own answers. Ensure they are logical, show an understanding of the terms in the question and are grammatically correct.
- 5 Learners' own answers. Here are some suggestions.
- emotive and manipulative language: 'land was taken through forceful removal, through violent means'
  - bias and prejudice, and any stereotyping: 'delivered a *so-called* economic freedom lecture'
  - assumptions and generalisations: 'was no apology from the Afrikaners and from the British colonisers'
  - implied meaning and inferences: 'We need an act as forceful as a war to bring back the land to the majority of South Africans'

- connotation: ‘push the old leaders of the ANC’
  - the inclusion or exclusion of certain information: He does not mention importance of land / professional farming to the nation’s survival OR the failed land distribution programme due to government inefficiency and corruption at the Land Bank OR the farms already distributed, most of which have failed OR the large number of black capitalists in place in key economic sectors, etc. His picture is superficial, simplistic and one-sided.
  - divisive terms that polarise people: black South Africans on the one hand; Afrikaners and British colonisers on the other
- 6 Learners’ own answers, but they should mention to get support for using force against whites / to incite the youth to use force to take white people’s property and to get banks, mines, etc., nationalised.
- a Learners’ own answers, but they should mention that his view is that blacks must be given the whole economy (or they must take it by force).
  - b Gain = black people. Lose = white people.
  - c Learners’ paragraphs should be based on the following facts.  
Paragraph 1: Black people stand to gain the economy / economic freedom.  
Paragraph 2: White people stand to lose everything. Learners can be more specific: primarily they stand to lose their land (mainly farmers), businesses (impact of nationalisation) and properties/homes (if land reclaim extends to urban areas).
- 7
- a Learners’ own answers. Credit logical thinking, insight, good grammar and cohesiveness.
  - b Learners’ own answers. Credit logical thinking, insight, good grammar and cohesiveness.

## » » Activity 106 Writing and presenting (LB p. 330)

### Preparation

Obtain a range of formal letters to show learners. Make sure they use the same layout and format as is expected in the examinations. It may also be beneficial to display the basic layout of formal letters on an A3-sized piece of card in the classroom.

Advise learners that in their Writing exam they will also have to produce a longer transactional text, such as a formal letter. Use Question 1 to run through the types of formal letters they need to know (e.g. application, enquiry, complaint, apology, etc.), as well as the central text structures and language features of formal letters. Learners can then read and discuss the Focus on Writing. Take feedback, working through the Focus on Writing in detail with the class. Briefly revise aspects of process writing. Learners can then work in pairs to plan, draft and edit (using peer or self-editing) their letters. They should write up their final versions for homework.

### Formative assessment

Use your discussions with learners, their feedback and their written work to assess their ability to write acceptable formal letters. Identify learners who have difficulties and provide them with additional support.

Use the ‘Writing a formal letter’ rubric in the Extra resources section of this Teacher’s Guide to assess learners’ formal letters.

**Preparation**

No additional preparation is required for this activity. However, learners would benefit from exposure to a wide range of biased texts, so if you can obtain good examples, display these in class.

There is no need for any formal teaching in this activity. Ask learners to work in pairs to complete Questions 1–4. They can finish the activity for homework if necessary.

If you have identified specific learners who have found this section of work (detecting bias) difficult, gather them into a group and work through the activity together, getting them to focus on the method (the thinking required) behind dealing with each type of question. Be sure to spend some time circulating among the rest of the class to observe their work – asking leading questions to get them to think about or clarify a point – and to provide support as required.

**Formative assessment**

Use your observation of learners' discussions and their written work to assess their ability to identify and work with bias in texts.

**Suggested answers**

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 1 a He uses the pronoun five times.
  - i Black South Africans in general, but specifically the youth.
  - ii Everyone else living in South Africa.
  - iii Learners' own answers, but they should be along the lines that he excludes them for two reasons: on the surface, because he regards them as the enemy who stole the land and other wealth of the country; on a deeper level, to set up an 'us – them' polarisation.
  - iv Learners' own answers, but they should be along the lines that it makes them feel united and collectively exploited.
  - v Learners' own answers, but they should be along the lines that it probably makes them fearful that what they have worked for is being threatened. It may also make some angry and perhaps drive them towards militancy. For many, it may also make them wonder about their national identity: can whites ever be South Africans?
  - vi Learners' own answers, but they should be along the lines that it probably polarises them into an 'us versus them' relationship, where whites are regarded as the 'other' – outsiders who do not belong.
  - vii Learners' own answers. Make sure that their answers are logical (with mature substance) and are grammatically coherent.
- b Learners' own answers. Make sure that their answers are logical (with mature substance) and are grammatically coherent.

- 2 a i Afrikaners – White Afrikaans-speaking people; Boers.
  - ii British colonisers – Possibly the British who defeated the Xhosa and Zulu people during their colonial wars in the 1800s; he perhaps also included people like the 1820 Settlers and the British, like Rhodes, who monopolised the diamond and gold mines and were instrumental in getting South Africa turned into a British colony.
  - iii white monopoly capital – mainly the so-called captains of industry, primarily associated with white English-speaking men.
  - b Learners' own answers, but they should be along the lines that he is attempting to define a group whom black South Africans can blame for their poverty and land dispossession. By doing this, he can create an 'us versus them' schism where those he names become the 'other', the collective enemy.
  - c No.
  - d Learners' own answers, but they should be along the lines that they would probably view them with resentment (even anger and hatred) because they have been identified and defined as the cause for black South Africans' economic position.
  - e Learners' own answers, but they should be along the lines that they could view those represented by his audience (i.e. black South African youth) with fear (or even anger and very strong negative feelings) because they feel threatened.
- 3 a Learners' own answers, but they should be along the lines that it creates deep divisions to the extent that those who are seen as not belonging can be the victims of mass violence.
  - b Learners' own answers. Make sure that their answers are logical (with mature substance) and are grammatically coherent.
- 4 Learners' own answers. Make sure that their answers are logical (with mature substance) and are grammatically coherent.

## Week 26

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### »» » Activity 108 Listening and speaking (LB p. 333)

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#### Preparation

Make sure you have the radio/TV newscast you have recorded (or have developed) that you can read to the class.

Make sure learners understand the instruction. Then play the radio/TV newscast you have recorded or read the one you have developed to the class. They must complete the table and then discuss their answers afterwards. They should also consider how bias in the text could have been avoided.

#### Formative assessment

Use learners' completed tables, your observation of their discussions and their feedback to assess whether or not they are able to detect and explain bias in an aural text.

**Preparation**

Make sure learners have access to the short story by Chris van Wyk called 'Relatives'. You should also have reference to Freytag's pyramid so that you can use it to draw a copy on the chalkboard when you discuss plot development.



Some texts in the Learner's Book are longer than usual; this is to give learners practice at extended reading – see page 32 of CAPS.

Learners have studied plot and setting a number of times since the beginning of Grade 10, so this activity should be used for revision. To gain quick insight into how much learners remember about plot and setting, ask two or three to name a movie or TV series they have recently watched. Ask them to summarise the plot quickly and to describe the setting (main setting).

Learners can then discuss Question 1. Use their feedback to gain additional insight into their grasp of plot and setting. Learners' feedback after they have read and discussed the Focus on Literature should give you information as to whether or not the class generally has a sufficient grasp of plot and setting or whether you need to provide additional support. Make sure that all learners understand the components that make up setting, such as physical space, time, weather conditions, social conditions, and mood or atmosphere. Also ensure they can name and describe the components of plot.

Learners then work in pairs to complete Questions 3–6. Remind them to use their intensive reading skills. They can discuss the tasks and write the answers for homework. (Note: If you have identified learners who struggle with literature, form a group with them and help them to answer Questions 4, 5 and 6. However, do not simply spoon-feed them. Instead, pose questions that force them to think deductively so that they develop an awareness of the type of thinking required to answer literature questions.)

**Formative assessment**

Use learners' feedback and their written answers to assess the extent to which they are able to

- describe the elements/components of setting and plot
- explain how setting and plot contribute to a story in terms of character development and theme
- use intensive reading skills to answer a range of comprehension questions based on a text.

**Suggested answers**

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 3 a i On a train / in a train compartment.  
 ii Fear and relief.  
 b i elementary – simple; basic  
 ii preoccupied – filled with thoughts about something else  
 iii juvenile delinquents – young people (under the age of 18) who have committed crimes  
 iv muttered – speak under one's breath, nearly inaudibly  
 v vulgarities – rude words  
 vi instinctively – without thinking; a gut reaction  
 vii insisted – demanded; would not take no for an answer

- viii rampant – spreading fast in an uncontrolled way
- ix crossfire – between two people / sides with guns; when they shoot at each other, you get shot because you are between them
- x tragic futility – very sad pointlessness
- c
  - i took an unexpected turn – events on the train started happening in a way he had not thought they would happen
  - ii froze my blood – made me very frightened/shocked/worried
  - iii could not believe my ears – what I heard was unbelievable; something I had never expected to hear
  - iv stared up at me – looked at me with a fixed expression, with no movement of the eyes
  - v paid particular attention to – concentrated carefully on something specific
- d
  - i Expresses result; indicates that the speed with which things happened resulted in him being stunned.
  - ii Indicates that they stopped muttering; they did not mutter any more.
  - iii The relative pronoun *which* refers back to the ‘conversation’ and forwards to ‘froze my blood’ in order to provide additional descriptive information about the type of conversation they started and its impact on the narrator.
  - iv *As* is used to introduce the fact that the sentence expresses two actions happening at the same time; *as if* indicates a comparison – expresses what it seemed they were doing.
  - v *had* is used to express an earlier past action, indicating that it was only on a specific day in the past that he remembered what happened before that day; *until* expresses duration; it indicates that the speaker’s ‘forgetting’ lasted from a particular time in the earlier past (when he was on the train) up to a time in the more recent past (when he read the newspaper).
- e
  - i Commas function to indicate what the delinquents called the woman; this shows that she may also have a different name.
  - ii Commas function to indicate a qualifying clause that adds information about the ‘brother’.
- 4
  - a They wore clothes – shirt and shorts / trousers that were khaki in colour.
    - i That they were from an institution – a reformatory – because khaki was the ‘uniform’ worn by boys in reformatories.
    - ii It made him feel afraid; worried that he may be in danger.
  - b To pay full attention; 100% concentration.
    - i Because he was no longer preoccupied with his new friends who had left the train / Because as a writer he liked to observe people.
    - ii That they were delinquents from a reformatory.
  - c They no longer spoke quietly and began to talk loudly, using rude words.
    - i Probably to frighten the narrator.
    - ii He became very scared / worried / nervous.
    - iii Probably because the boys were delinquents who swore a lot and so he thought they were dangerous and could harm him physically.
  - d
    - i He lost his appetite because of his fear / worry.
    - ii It came back because he was relieved when he realised the boys would not harm him because they had found out they were all somehow related.

- e He felt that the closer they were related the less chance there would be of the boys wanting to hurt him.
    - i They become friendly; more familiar with each other.
    - ii Learners' own answers, but they should be along the lines that blood relationships can unite people who are otherwise quite different.
  - f It suggests that they were stabbed and killed.
- 5 The main setting is the train compartment.
- a Find words or expression that indicate the following about the setting:
    - i physical aspects – Learners could mention, for example, confined space; seats; littered interior/ floor; top bunk; etc.
    - ii time of day – 'spend an entire night' indicates that it was probably late afternoon/ early evening; 'Darkness came'.
    - iii weather – it had been hot, and then became cool: 'A cool breeze replaced the warmth'.
    - iv mood or atmosphere – A sense or mood of the narrator's space having been invaded: 'stretching their stocky legs along the seats, putting their luggage everywhere, littering the floor with clothes and greasy food packets'; a mood of foreboding or danger: 'pitch black compartment' and 'every dark kilometre'.
  - b The departure of his new-found friends – probably at Hutchinson station – and reading about gangsters and the death of the delinquent brothers in the newspaper a few years later.
- 6 a The narrator's encounter with the two delinquent boys in the train compartment.
- b
    - i Exposition – When the narrator pays full attention to the two boys.
    - ii Rising action – From when the two boys notice the narrator through their conversation about the dead brother and their plans for revenge, as well as the narrator's fears up to the boys ordering a meal.
    - iii Climax – When the delinquents talk directly to the narrator and they realise they are related.
    - iv Falling action – Discussion of their relatedness.
    - v Denouement – Them sharing a meal.

## » » Activity 110 Language (LB p. 340)

### Preparation

No additional preparation is required for this activity.

Learners have previously dealt with logical connectors and conjunctions that can be used to sequence ideas or sentences in written texts. They should therefore have a good idea of what sequencing means and how to achieve it in written texts. Take feedback after they have completed Question 1 to gauge their overall understanding of sequencing and how it can be achieved in written texts.

They should then read and discuss the Focus on Language. (Note that this Focus on Language is quite long, showing in minute detail how sequencing works. It may therefore be beneficial to work through this Focus with the whole class, especially if quite a large number of learners have difficulty with writing coherent paragraphs.)

Once learners have read and discussed the Focus on Language, and have completed Question 3(a), take feedback again to decide whether or not they require additional support. Learners can then complete Question 3(b) and (c) for homework.

### Formative assessment

Use learners' feedback and their written answers to assess the extent to which they are able to use different sequencing methods to improve coherence in their written texts.

#### Suggested answers

- 3 a i Piet's alarm clock went off just before 5:00 this morning.  
ii She stopped at the red robot and waited for it to turn green before crossing the street.  
iii One of the most urgent problems facing the government in South Africa today relates to agriculture.
- b Time (note that these can be divided into two categories: explicit time words and time words that indicate verb tenses or the time relationship between actions): yesterday; all morning; few days AND after; had been; until; already  
Sequence: First; next; then; finally
- c i Zodwa's alarm clock rang at 5:00 this morning. Zodwa woke up, turned off the alarm and stretched. Then she got out of bed, and went into the bathroom to take a shower. After her shower, she brushed her teeth. While brushing her teeth, she thought about what clothes to wear. She went into the closet and picked out her favourite blue suit. She put on her clothes and applied her makeup. Finally, she was ready for the day!  
ii In my country, one of the most urgent problems facing the government today relates to agriculture. To understand the nature of this problem one has to look at some of the facts. The first fact to consider is that over 60% of the population live in rural communities. In these rural areas 70% of the available agricultural land suffers from dryness and lack of irrigation. And without irrigation, agricultural production is totally dependent on the uncertain rainfall. As a result, the crops are usually marginal with hardly enough production to feed the farmer's family.



### Activity 111 Language (LB p. 343)

#### Preparation

No additional preparation is required for this activity. However, ensure that learners have access to dictionaries.

This is a straightforward vocabulary development activity. Reiterate the importance of having a wide and functional vocabulary. Stress the importance of always ensuring that vocabulary is contextually suitable and relevant. This means that word choice is often dictated by the purpose of a text, its intended readership and its type.

You may wish to work through this activity or parts of it with the class, so that you can get a clearer understanding of the methods they use to decode vocabulary. You will also be able to comment immediately on the appropriateness of vocabulary in specific sentences. Alternatively, learners can discuss the vocabulary and you can take feedback after each question or task, using their oral sentences as a means to assess their grasp and use of new words and expressions. Learners can then write their answers for homework.

## Formative assessment

Use learners' feedback and written answers to assess the proficiency of their vocabulary. Provide remediation as outlined previously where applicable.

### Suggested answers

There is no model answer, since learners' sentences will vary widely. Here are suggested definitions of words and expressions. Ensure that learners have used the words and expressions in sentences and/or paragraphs so that their meaning is clear. Take the grammar of the sentences into account as well.

- 1 a i advocate – supporter
  - ii expropriation – taking property without paying compensation
  - iii nationalisation – when the government takes ownership of factors of productions (land, mines, banks, big industries, etc.)
  - iv reclaimed – take back what previously belonged to them
  - v romantic – filled with strong feelings/passion
  - vi repeated the call – again publicly asked for or demanded
  - vii monopoly – having complete control over something, such as resources or trade
  - viii capital – money (in very large quantities, or tied up in machines, mines, etc.)
  - ix struggle for – fight to achieve
  - x sustainable – can be kept going indefinitely, while still providing for present needs and wants
  - b Check that learners' paragraphs include at least five of the words or expressions; are logically sequenced; and demonstrate a good understanding of the word/expression used (see below).
    - cautioned ... against – warn or advise against
    - redistribute – distribute to others rather than to the previous possessors
    - decisive – in a way that produces definite results
    - bring back – to reinstate something that was previously removed
    - taken through – forcibly obtained
    - as forceful as – in a strong way, similar to
    - illusion – not real; cannot be believed or trusted
    - peaceful – without violence
    - independence – when they were no longer ruled by someone else; time of self-rule
    - opposition – those in a different political party who do not agree with the ruling party's ideology, policies or method of ruling
    - traitors – people who betray their country or people
    - stamped out – destroyed; killed
- 2 a Learners' own sentences must demonstrate an understanding of the meaning of the words and expressions (see below).
    - i vowed to avenge – promised to inflict harm in return for an injury or wrong done to them (one)
    - ii threat – a statement of intention to hurt or harm someone usually in retribution for something done or not done
    - iii chance encounter – being in the same place and meeting, without it having been planned
    - iv revenge – the action of inflicting hurt or harm on someone for an injury or wrong suffered at that person's hands
    - v rampant – spreading fast in an uncontrolled way
    - vi crossfire – between two people or sides with guns; when they shoot at each other, you get shot because you are between them

- b Learners' paragraphs should demonstrate an understanding of the meanings of the words and expressions in the list. They need only use five words or expressions from the list. Make sure the paragraph is logically sequenced, and that there are no concord or tense errors.

## » » Activity 112 Writing and presenting (LB p. 344)

### Preparation

You could provide learners with some examples of well-written narrative essays, and then spend some time in class analysing these. Get learners to identify narrative elements and what makes these particular essays good.

Learners have dealt with narrative essays on a number of occasions. Use learners' feedback to Question 1 to recap the main text structures and language features of narrative essays. Work through the Focus on Writing with the class in order to reinforce these text structures and language features of narrative essays in more specific detail.

When learners begin working on Question 3, it is important to highlight the essential differences between a narrative and an account (as required by the CAPS, which indicates the account as a 'narrative'). Stress that while the account has many elements of the narrative, it is *not* a story. In this respect it does not have fictional characters with dialogue, but instead describes the people at an event, who can say things in direct speech. Similarly, an account

- does not have a plot; instead, it is made up of a sequence of incidents that make up the event
- describes where the event took place, which is similar to but not the same as a setting.

Make sure that learners understand that the account they write must be biased. Briefly outline the steps in process writing, emphasising what needs to be taken into consideration when editing rough and first drafts.

### Formative assessment

Use learners' feedback and their written essays (accounts) to assess the extent to which they are able to

- explain what bias is
- identify and describe elements of a narrative
- distinguish between a narrative and an account
- use the process writing method to write a well-constructed, biased account of a political event.

Also use the 'Rubric for assessing an essay' in the Extra resources section of this Teacher's Guide to assess learners' accounts.

## Take a stand

In Weeks 27 and 28 learners consider the importance of taking a stand. They discuss issues related to their setworks; do intensive reading of literary texts to analyse structure, figurative language and theme; and revise how to write writing argumentative, reflective, discursive, narrative or descriptive essays. They also look at formal style elements, such as vocabulary, longer sentences and no contractions; undertake general grammar revision; and further develop their vocabulary.

## Week 27

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### Activity 113 Listening and speaking (LB p. 347)

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#### Note

At the end of Week 28 learners must do a language remediation activity. You should therefore compile some worksheets based on common and recurring errors in learners' written work that they can use during this activity. It is vital that these worksheets contain remedial work based on the language needs of your specific learners.

#### Preparation

Although not essential, it may inspire learners to have some pictures of famous people and famous quotes displayed in the classroom. The final exams are just weeks away, and learners could benefit from different forms of inspiration.

This activity is broad, and gets learners to consider a wide range of issues related to setwork study. Introduce the activity by asking learners how their revision for the trial and final examinations is going. Turn the focus to literature, referring to the images and quotes in the Learner's Book, pointing out that one of the factors that sets literature apart from other subjects is that it deals with human issues: social, economic, political, environmental, interpersonal, intrapersonal, and so on.

Then lay out the format for this activity, providing one of two options (you must decide which route best suits the needs of your learners). Either you can choose to follow the textbook format quite rigidly, or you can have a more open-ended activity, explaining to learners that although there are guidelines in the Learner's Book that would be beneficial to work through, this activity is essentially an open session in which they can raise any issues related to their setwork study. Do, however, maintain some control over the structure of the activity by insisting that learners compile queries and issues per question before allowing a class feedback session. Keep an eye on the time and try to apportion sufficient time to each question for both group-work discussion and facilitated feedback.

Circulate among groups during their discussions, joining in when appropriate and asking leading questions to get learners to clarify ideas, extend their thinking or provide substantiation when required. At the end of each question, quickly work through the issues dealt with in that question, allowing learners to raise related issues of their own. While encouraging debate, manage the discussions and time allocation carefully so that as many relevant issues as possible are dealt with in the time available.

### Formative assessment

Use your observation of learners' discussions and their feedback to assess the extent to which they are prepared for their trial and final literature exams.

## » » Activity 114 Reading and viewing: Literary text 15 (LB p. 348)

### Preparation

No additional preparation is required for this activity. It would, however, benefit learners to know more about John Milton's life and the times he lived in. If possible, gather some visual and textual information about Milton and his era to display in the class. Use the 'Teacher's resource: Biographical sketch of John Milton' on page 207. If you have Internet access, there are many websites where you can obtain additional information.

John Milton's sonnet 'On his Blindness' is very famous, but it is quite a compact and complex sonnet. So, unless your class is quite advanced, it is probably wise to work through the poem with learners first, before they complete the questions.

Introduce the sonnet by providing a brief overview of Milton's life. Then ask learners to read the sonnet quietly. You can then read it to the class, paying attention to its structure, rhythm and rhyme scheme, noting that the rhyme scheme is *abba, abba, cde, cde*.

Ask learners if they can identify the poetic form or structure, discussing with the class that it is a perfect example of an Italian sonnet, which is divided into two parts: the first being an octave, the other a sestet.

Then work through the poem line by line, helping learners to paraphrase it into modern English so that they can begin to understand the 'story' of the sonnet. Do not go too deeply into analysis at this point. Rather focus on assisting learners to grasp the narrative level so that this does not hinder them from exploring deeper issues, such as figures of speech and theme.

Once you have worked through the sonnet, learners can complete the activity. Form a group with learners who find poetry particularly difficult, and work through each question with them. Set them short tasks so that you can be freed up to circulate among the rest of the class and observe the groups.

### Formative assessment

Use your observation of learners' discussions and their feedback and written answers to assess the extent to which they are able to use intensive reading skills to

- identify and describe parts of speech and figures of speech in a sonnet
- work out the meaning of figurative and symbolic language in a sonnet
- respond to the structure of a sonnet in order to identify and explain the line of 'argument' in it
- identify the main issue (theme or message) in a sonnet.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 1 a i Blind: 'How my light is spent ... in the dark world'.  
ii Learners' own answers. It does not matter if they are 'wrong', but ensure that they have evidence of some meaningful thought and logic.
  - b Learners discuss their answers to (a) and modify them if necessary.
  - c i ere – before (preposition)  
ii bent – determined (adjective)  
iii lest – in case (conjunction)  
iv chide – admonish (verb)  
v doth – do (auxiliary verb)  
vi exact – demand and obtain (verb)  
vii fondly – foolishly (adverb)  
viii yoke – burden (noun). You could offer some direction by telling learners that a yoke is a wood frame placed around the necks of farm animals, like oxen.  
ix bidding – asking (verb)  
x post – travel quickly (verb)
  - d i my light is spent: I cannot see; I am blind: light = ability to see; spent = finished, used up  
ii dark world: world without sight  
iii which is death to hide: that not using (hide) his talent (the gifts God gave him) is pointless/futile/meaningless/a waste of life (death)  
iv serve therewith my Maker: the Creator, God  
v present / My true account: his accomplishments; what he has achieved in his life  
vi Doth God exact day-labour light denied: being blind  
vii his mild yoke: burden; what God expects of us; the direction He expects us to take
  - e An allusion is an expression designed to call something to mind without mentioning it explicitly; many are from classical literature or the Bible.  
i It is a reference to the biblical parable of the talents, where three people were given talents and each used them differently.  
ii The Bible – Book of Matthew.  
iii It seems the speaker is saying that his talent (gift from God that he is supposed to use for the good of humanity) – i.e. his ability to write poems – is now useless because he is blind.
  - f i alliteration: 'dark world and wide': makes the world sound like a big and frightening place that has run out of light, emphasising how the world feels to him because of his blindness.  
ii metaphor: 'light' is a metaphor for his sight; it sets up a contrast with 'dark' which is a metaphor for his blindness.  
iii personification: 'Patience' is given human qualities – 'soon replies'.
  - g Learners' own answers. Ensure that they are informed and meaningful.
- 2 a i His sight.  
ii Because he cannot use it – he is blind.  
iii He is contrasting his strong desire to serve his Maker (but he wonders how he can do this now that he is blind).

- iv It is what he is really capable of achieving. He does not want to waste his talent because then the Maker will chide (admonish) him.
  - v
    - He addresses God.
    - He refers to his blindness.
    - It seems he is asking how God can expect him to achieve his potential when God has taken away his sight.
  - b
    - i Patience is one of the virtues and so is a proper noun.
    - ii Patience stops him from actually asking the question he posed in the first 7 lines (i.e. 'that murmer').
    - iii Our achievements or the talents that God has given us.
    - iv Not complain about their life's path and problems (yoke); carry God's message all over the world; do nothing, except wait for the second coming of Jesus as predicted in the Bible.
  - c Learners' own answers. Ensure that they are informed and meaningful.
- 3 Learners' own answers. Ensure that they are informed and meaningful. Possibilities include themes of guilt at not being able to achieve what one wants; blaming God for one's problems; the thwarting of hopes and dreams; acceptance of one's 'fate' or destiny; that God does not need us to achieve anything – to be true we need to accept our yoke; and so on.

## Teacher's resource: Biographical sketch of John Milton

John Milton, the son of a scrivener, was born in London in 1608. He was educated at St Paul's School of London. Milton was originally destined for a ministerial career, but his independent spirit led him to give this up. He matriculated at Christ's College, Cambridge, and studied there for seven years before he graduated as Master of Arts. After leaving Cambridge in 1633, he retired to his father's residence at Horton in Buckinghamshire, where he intensively read to improve his literary education and composed his first poetical works.

In 1638 Milton left England for a tour in Europe. He visited France and Italy, where he met distinguished men such as the aged Galileo. The beginning of the conflict between Charles I and Parliament induced him to come back to England. By this time Milton forsook poetry and devoted himself entirely to the Puritan cause. In 1642 the poet married Mary Powell, a young girl belonging

to a royalist family, but the marriage soon proved unhappy. Milton was appointed Latin Secretary to the Council of State in 1649, and he vividly defended the new Commonwealth against the attacks of political opinions abroad.

During the year 1652, Milton became completely blind and his wife died. In 1656 he married again, to Katherine Woodcock, but she died in childbirth. The Restoration of 1660 destroyed Milton's political hopes. The poet barely escaped the most serious persecutions; he then retired to private life and reverted to poetry. In this period Milton produced his best poetical works. In 1663 he married Elizabeth Minshull, his third wife. Milton died in London in 1674 and was buried in the church of St Giles, Cripplegate. A monument to Milton rests in Poets' Corner at Westminster Abbey in London.

*(Source: <http://lorenzo27.hubpages.com/hub/John-Milton-Lifes-summary>)*

## » » Activity 115 Language (LB p. 350)

### Preparation

There is no additional preparation needed for this activity.

To introduce formal style elements, ask learners about register – what it is and how you signal different registers in written and spoken texts. Also ask them

what factors determine registers in written and spoken texts. Let learners then complete Question 1. Use their feedback to check that they have a solid grasp of the concept of register – that, broadly, it can be formal or informal.

Learners can then read and discuss the Focus on Language. It may be useful to work through this with the class, depending on their overall ability. Whichever approach you use, ensure that learners can identify and describe some of the principal ways in which formal style elements can be used in texts. Stress that jawbreakers and convoluted syntax used for their own sake or for showing off is unwise. Examiners prefer straightforward English that is mature and context-appropriate.

Learners can then work in pairs to complete the activity orally. Take feedback after each task Question 3 (a, b and c). Learners should then note corrections and write the answers for homework.

### **Formative assessment**

Use learners' discussions, your interaction with them, their feedback and their written answers to assess the extent to which they are able to use a range of formal style elements.

### **Suggested answers**

Allow for some variation in wording of learner's answers, but they should align with those suggested here in terms of content.

- 3 a i The affluent family donated a considerable amount of their wealth to impoverished people.
- ii The stifling weather made me lethargic and I yearned for an amble in the bracing air.
- iii The imperturbable man looked at the placid lake and asked whether Siphso had any siblings and whether he had a spouse.
- iv The infuriated shopkeeper was vociferous in her complaint against the indolent, deceitful customer who had tried to pilfer from her shop.
- v The courageous learners stood up for their rights when the verbose officials attempted to terminate their protest meeting.
- b Note that the sentences can be joined together in a number of ways. Accept all combined sentences that have retained the sense of the individual sentences and are grammatically correct. Here are some model answers.
- i The veterans who returned from the liberation struggle were denied their rights, so they stood up for them by going to a protest meeting.
- ii Many politicians make promises that they cannot keep, which makes people get angry.
- iii Use a ruler to measure the distance between the two places on the map and then use the scale to convert the map distance to ground distance.
- iv The man who had not eaten for two days was was hungry and tired, so he asked a passer-by for some money because he wanted to buy some food.
- v We must stand up for our rights because nobody else will.
- c i who have
- ii they are; they would
- iii It is; they have

- iv I would; who has; who have; who had
- v She is; cannot; tonight is

## »» > Activity 116 Writing and presenting (LB p. 354)

### Preparation

Although no additional preparation is required for this activity, learners would benefit from exposure to well-written argumentative, reflective, discursive, narrative and descriptive essays. They would also benefit from the key text structures and language features of each essay type summarised on a wall chart that is displayed in the class.

Since the beginning of Grade 10, learners have covered all the main essay forms: argumentative, reflective, discursive, narrative and descriptive essays. Use learners' feedback to Question 1 to revise the main text structures and language features of each essay type with the class. Stress how important it is to know the text structures and language features of each essay type. Point out that if, for example, they choose a discursive topic in the exams but use the text structure and language features of a descriptive essay to write it, they can lose a lot of marks. Since trial exams are almost upon the learners, it's also worth mentioning that they should always choose an essay type that they are best at writing. (Learners should know by now which types of essays they find easier to write.) Stress too that they should, generally speaking, choose a topic they know something about or have experienced in some way.

Then introduce the reflective essay for revision. Point out that while it is great fun to write a reflective essay, it is also possibly the most difficult type of essay to write. Ask the class what they remember about reflective essays from Grade 11, and then work through the Focus on Writing with the class.

Before learners write their reflective essays, remind them how important it is to use the process writing method. Learners can then work in groups to brainstorm content for reflective essays and draw up plans. They should comment on each other's plans. Sign off on each plan before learners write a rough draft to ensure that their plan has the structure and features of a reflective essay. Learners should then get a peer to comment on their rough draft and edit it. It would also be advisable for you to sign off on these as well, assisting learners whose first drafts are not suitable. Learners can then write a first draft for homework, which they should edit. They should bring their edited first drafts to the next 'Writing and presenting' lesson.

### Formative assessment

Use your interaction with learners, their essay plans and their rough drafts to assess whether or not they are able to

- list the text structures and language features of argumentative, discursive, narrative and descriptive essays
- explain the text structures and language features of reflective essays
- identify key differences and similarities between reflective essays and narrative and descriptive essays
- use process writing to brainstorm and plan a reflective essay, and write and edit a rough and first draft.

### » » > Activity 117 Language (LB p. 356)

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#### Preparation

Have a range of literary genres (novels, plays, poetry anthologies, short stories) on hand so that learners can page through them to reinforce what their differences and similarities are.

By looking briefly at the different literary genres, this activity continues to explore issues that learners may have related to setwork study. It assists learners to set up checklists for the study of the different genres and provides them with an opportunity to raise any issues with you for class discussion and clarification.

Depending on the level of your class, you could either let them read and discuss the Focus on Literature (which summarises and revises what the study of each genre entails) and take feedback afterwards, or you could work through each section as a class.

#### Formative assessment

Use your discussions with the learners, your observation of their group work and their feedback to assess whether or not they have a clear grasp of the elements in each literary genre that they must cover in their exam revision and studies.

### » » > Activity 118 Reading and viewing: Literary text 16 (LB p. 359)

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#### Preparation

No additional preparation is required for this activity. It would, however, benefit learners to know more about John Donne's life and the times he lived in. If possible, gather some visual and textual information about him and his era to display in the class. Use the 'Teacher's resource: Biographical sketch of John Donne' on page 213. If you have Internet access, there are many websites where you can obtain additional information.

Like John Milton's sonnet 'On his Blindness', John Donne's sonnet 'Death Be Not Proud' is also very famous, but it is equally compact and complex. It is therefore probably wise, unless your class is quite advanced, to work through the poem with learners first, before they complete the questions.

Use Question 1 to revise and reinforce the idea of poetic structure (or form), referring back to Milton's sonnet. Take feedback on each bullet point and then let learners complete Question 2. Thereafter, work through the sonnet with the class. Introduce it by providing a brief overview of Donne's life. Then ask learners to read the sonnet quietly. You can then read it to the class, paying attention to its structure, rhythm and rhyme scheme, noting that the rhyme scheme is *abba, abba, cddc, ee*.

Ask learners if they can identify the poetic form or structure, discussing with the class that it is a Petrarchan sonnet, which is divided into two parts: the first being an octave, the other a sestet. Then work through the poem line by line, helping learners to paraphrase it into modern English so that they can begin to understand the 'story' of the sonnet. Do not go too deeply into analysis at this point, but rather focus on assisting learners to grasp the narrative level so that this does not hinder them from exploring deeper issues, such as figures of speech and theme.

Once you have worked through the sonnet, learners can complete the activity. Form a group with learners who find poetry particularly difficult, and work through each question with them. Set them short tasks so that you can be freed up to circulate among the rest of the class and observe the groups.

### Formative assessment

Use your observation of learners' discussions and their feedback and written answers to assess the extent to which they are able to use intensive reading skills to

- identify and describe parts of speech and figures of speech in a sonnet
- work out the meaning of figurative and symbolic language in a sonnet
- respond to the structure of a sonnet in order to identify and explain the line of 'argument' in it
- identify the main issue (theme or message) in a sonnet.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 2 a It has 14 lines.  
b Same number of lines; similar 8 / 6 line division; similar rhyme scheme.  
c They are called sonnets.  
d i Italian.  
ii The speaker wonders what God's point is making him go blind.  
iii He comes to understand that God does not need him to achieve anything; he must just accept his position.
- 3 a i think'st – think  
ii dost – do  
iii overthrow – conquer; defeat  
iv canst – cannot  
v dwell – live; stay with  
vi poppy – a flower [you may have to discuss the narcotic qualities of the poppy, which is used to make opium, a highly addictive drug]  
vii charms – magic  
viii stroke – strike (of death)  
ix swell'st – swell up, here meaning became proud/arrogant / boastful  
x eternally – for ever
- b i He is addressing death.  
ii Personification: Death is given the human quality of pride.  
iii • the grammatical function of 'for' in lines 2 and 3 – because; those you affect

- the meaning of ‘overthrow’ in line 3 – kill; make die
  - who the speaker is referring to when he says ‘Die not ...’ in line 4 – The people that death thinks he has killed.
  - what is being compared in line 5 (consider the meaning of ‘but thy pictures be’) – Death is being compared to sleep.
  - what gives the ‘Much pleasure’ mentioned in line 6 – Rest and sleep.
  - the effect of death if compared to these things that give ‘Much pleasure’ – Death must give even greater pleasure.
  - where ‘our best men’ go (consider who the ‘thee’ is in line 7) – Death.
  - what the experience is of these ‘best men’ when they have gone (consider the meaning of ‘Rest of their bones’ and ‘souls’ delivery’ in line 8) – They have peaceful rest.
- c
- i He is addressing death.
  - ii ‘Fate’ and ‘Chance’ are proper nouns, representing forces that can cause death.
  - iii He is referring to death.
  - iv That these things force death to come to people, so death is not free to come at any time, but is a slave to other forces.
  - v A low status – the status of a slave.
  - vi ‘poppy’ = drugs; ‘charms’ = magic spells
  - vii Because they can make one have a dreamy sleep – it was not known at that time that opium is very dangerous and people took it for its hallucinogenic effects – and are better than death in bringing on sleep.
  - viii The speaker wants to know why death is proud when there are so many other and better ways to achieve oblivion and in the light of the fact that death is in fact a slave of other forces.
  - ix The moment of physically dying and the state of death till Judgement Day. (You may need to discuss with learners that in traditional Christian theology, it is thought that when people die, it is like they are asleep until the end of the world or Judgement Day.)
  - x People ‘wake’ to be led to heaven to eternal life. (Here, you may need to mention the religious beliefs of Donne.)
  - xi That when people are in heaven after death, with eternal life, death does not exist; it is thus dead due to its non-existence.
- d The first four lines of the sestet argue that death is a slave – that other factors are better than death at causing death. This provides a contrast to the way that death is depicted in the octet, as a state that must be pleasurable if compared to the pleasure of rest and sleep.
- e That human physical death results in eternal life and this is the negation of death or the death of death.
- 4 Learners’ own answers. Ensure that they are informed and meaningful. Possibilities include the poem’s stand against mortality – that death is powerless and pointless in that it is merely a gateway, a transition from physical being to eternal spiritual being. Its arrogance is therefore unfounded.

## Teacher's resource: Biographical sketch of John Donne's life

John Donne was born into a Catholic family in 1572, during a strong anti-Catholic period in England. Donne's father, also named John, was a prosperous London merchant. His mother, Elizabeth Heywood, was the grandniece of Catholic martyr Thomas More. Religion would play a tumultuous and passionate role in John's life.

Donne's father died in 1576, and his mother remarried a wealthy widower. He entered Oxford University at the age of 11, and later the University of Cambridge, but he never received degrees due to his Catholicism. When he was 20, Donne began studying law at Lincoln's Inn and seemed destined for a legal or diplomatic career. During the 1590s, he spent much of his inheritance on women, books and travel. He wrote most of his love lyrics and erotic poems during this time. His first books of poems, *Satires* and *Songs and Sonnets*, were highly prized among a small group of admirers.

In 1593 John Donne's brother, Henry, was convicted of Catholic sympathies and died in prison soon after. The incident led John to question his Catholic faith and inspired some of his best writing on religion. Aged 25, Donne was appointed private secretary to Sir Thomas Egerton, Lord Keeper of the Great Seal of England.

On his way to a promising career, John Donne became a Member of Parliament in 1601. That same year, he married 16-year-old Anne More, the niece of Sir Egerton. Both Lord Egerton and Anne's father, George More, strongly disapproved of the marriage, and, as punishment, More did not provide a dowry. Lord Egerton fired Donne and had him imprisoned for a short time. The eight years following Donne's

release would be a struggle for the married couple until Anne's father finally paid her dowry.

In 1610 John Donne published his anti-Catholic polemic *Pseudo-Martyr*, renouncing his faith. In it, he proposed the argument that Roman Catholics could support James I without compromising their religious loyalty to the Pope. This won him the king's favour and patronage from members of the House of Lords. In 1615 Donne converted to Anglicanism and was appointed Royal Chaplain. His elaborate metaphors, religious symbolism and flair for drama soon established him as a great preacher.

In 1617 John Donne's wife died shortly after giving birth to their 12th child. The time for writing love poems was over, and Donne devoted his energies to more religious subjects. In 1621, Donne became dean of St Paul's Cathedral in London. During a period of severe illness, he wrote *Devotions upon Emergent Occasions*, published in 1624. This work contains the immortal lines 'No man is an island' and 'never send to know for whom the bell tolls, it tolls for thee.' That same year, Donne was appointed Vicar of St Dunstan's-in-the-West and became known for his eloquent sermons.

As John Donne's health continued to fail him, he became obsessed with death. Shortly before he died, he delivered a pre-funeral sermon, 'Death's Duel'. His writing was charismatic and inventive. His compelling examination of the mortal paradox influenced English poets for generations. Donne's work fell out of favour for a time, but was revived in the 20th century by high-profile admirers such as T.S. Eliot and William Butler Yeats.

(Source: <http://www.biography.com/people/john-donne-9277090?page=1>)

### › Activity 119 Language (LB p. 363)

#### Preparation

Ensure that you have developed remediation worksheets based on common and recurring errors in learners' written work and in their mid-year examination. Learners should complete these worksheets in this activity.

This is a straightforward language revision activity. It focuses on revision of logical connectors and conjunctions, as well as on contractions. It also provides an opportunity for further vocabulary development. Stress the importance of full application so that any areas that require additional work can be identified. Make sure you include tasks based on common and recurring errors that you have identified in learners' written work.

## Formative assessment

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 1 a i Many people in our country made enormous sacrifices because they wanted all South Africans to have human rights, so they stood up for justice.  
ii We must all stand up against corruption because it is wrong and diverts taxpayers' money from building houses, schools and hospitals into corrupt people's pockets.  
iii People like Ruth First and Steve Biko stood up for justice and human rights although they knew that their lives were in danger because the apartheid government wanted to silence them. / Although people like Ruth First and Steve Biko knew that their lives were in danger because the apartheid government wanted to silence them, they stood up for justice and human rights.
  - b i Rabia's going to the meeting about bad service delivery in the area tonight because it's a serious problem.  
ii The committee elected its new chairperson last night.  
iii The new chairperson said that his main priority was to ensure that the city council kept its promise to improve service delivery because it's a big problem in the area.
  - c i we've – we have  
ii she'd – she had / she would  
iii I'm – I am  
iv couldn't – could not  
v will've – will have  
vi he's – he is  
vii oughtn't – ought not to  
viii don't – do not  
ix they're – they are  
x tonight's – tonight is  
xi It's – It is
  - d i could've  
ii shouldn't; who'd  
iii must've; she's  
iv She's; they'll; they're  
v What's; can't
- 2 Learners' own sentences. Ensure that the sentences show an understanding of the words and that they are grammatically correct.
    - a consider – think carefully about something, usually before making a decision
    - b denied – refuse to admit the truth of something
    - c prevent – stop something from happening
    - d overthrow – conquer; take over power from
    - e delivery – the action of taking something and handing it over to someone
    - f desperate – a feeling that a situation is so bad that it is impossible to deal with it
  - 3 No worksheets are provided here because it is vital at this stage that remediation be customised and individualised to meet the specific needs of your learners. So it is important that you give learners worksheets based on the common and recurring errors in their written work.

**Preparation**

No additional preparation is required for this activity.

In this activity learners use process writing to complete the reflective essay they worked on in the previous 'Writing and presenting' activity (Activity 116). Check and sign off on learners' edited first drafts, making sure they adhere to the requirements of a reflective essay. If they don't, provide additional guidance and support. Learners can then write a second draft, which they should proofread before preparing a final version to hand in.

**Formative assessment**

Use learners' written essays to assess their ability to write a coherent reflective essay. Pay particular attention to

- structure and flow of the essay (overall, and within paragraphs)
- use of appropriate language features (especially suitable descriptive language, as well as signal words that help the essay achieve coherence)
- vocabulary choice in terms of maturity and appropriateness for the topic
- specific aspects of language such as verb tense, concord and prepositions.

You can also use the 'Writing a reflective essay' rubric in the Extra resources section of this Teacher's Guide to assess learners' essays.

In Weeks 29 and 30 learners focus on expressing themselves creatively. They will listen to texts for appreciation and pleasure, and use and further develop their intensive reading skills to analyse structure, figurative language, theme and character in literary texts. They will also learn about style elements used in posters and CD covers, and will then design their own poster or CD cover. Further vocabulary development is also undertaken.

## Week 29

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### » » > Activity 121 Listening and speaking (LB p. 365)

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#### Preparation

Collect a range of listening texts – music, songs, poems and extracts from networks, etc. – that you can play or read to the class. These listening texts must be suitable for listening for appreciation and pleasure. Remember to develop worksheets that learners can complete when listening to these texts.

Learners have covered listening for appreciation and pleasure in Grades 10 and 11, so this is not new territory. If only at a subconscious level, learners already listen for appreciation and pleasure every day. What is required now is for them to become more aware of the processes involved in these types of listening.

Once learners have discussed Question 1, take feedback to check that they understand the differences between listening for appreciation and listening for pleasure. You can use their feedback on what they think these two types of listening entail to work through the Focus on Listening with the class. Use this task to check that they understand that listening for appreciation is a more conscious exercise than listening for pleasure in that it makes the listener actively consider the elements of the listening text, how each element functions and how the elements function together to produce a coherent whole.

For Question 3, learners should work in groups to consider which criteria they could use to listen to a particular type of text for appreciation: a song; a piece of music; a poem; and an extract from a play. For example, for the poem they might identify the following criteria: amount of expression in the reader's voice; the vocal range of the reader; the reader's pronunciation; the reader's fluency; the reader's body language; and so on. They can then develop individual rubrics for each of the four types of text (song, music, poem, play extract) before engaging in a practice session in which they test out *one* of the evaluation rubrics.

#### Formative assessment

Use your discussions with learners, as well as observation of learners' discussions and their group reading presentations, to assess whether or not they are able to

- explain the difference between listening for appreciation and for pleasure
- break down a listening text into elements in order to develop criteria for listening for appreciation
- use the criteria they have developed to evaluate a text read to them in terms of listening for appreciation.

## » » **Activity 122 Reading and viewing: Literary text 17 (LB p. 367)**

### **Preparation**

Obtain additional Shakespearean sonnets and display them in the class.

This activity uses Shakespeare's sonnet 'Let Me Not to the Marriage of True Minds' (Sonnet 116) to revise poetic structure (or form) and theme, and to reinforce learners' understanding of figurative language. Use learners' feedback to Question 1 to revise what theme is and how it is expressed in poems. Learners' answers can be guided to ensure an overview of some of the main elements of poetry, such as imagery, figures of speech, the concept of a speaker, structural aspects like stanzas, and rhythm and rhyme (as in rhyme scheme). At this point you should not mention that the poem they are about to work with is a sonnet, since Question 2 is partly designed to employ their prior learning and deductive thinking in order to identify its poetic structure or form.

Take feedback after Question 2 (a and b), and then ask learners to explain the difference between literal and figurative language. Depending on the accuracy and clarity of their answers, you can decide whether to work through the Focus on Language with the class before learners complete Question 2 (c and d). These tasks are quite straightforward and learners' answers will give you a clear indication of their grasp of literal and figurative language. Ensure, however, that they spend sufficient time discussing their answers to Question 2(d) since this question requires learners to consider a number of important steps involved in working out whether words are used figuratively or literally.

Questions 3 to 5 are more complex, and it may be worthwhile to work through them (or aspects of them) with the class before learners write the answers. Doing so will also provide a good opportunity for revision, for learners to raise issues regarding poetry analysis and for you to assess the overall readiness of the class for dealing effectively with poetry in their examinations. Note that you will need two lessons or a double lesson to complete this activity.

### **Formative assessment**

Use your interaction and discussion with learners, your observation of learners' discussions, their feedback and their written answers to assess the extent to which they are able to

- identify the sonnet structure or form and explain why it is a sonnet
- explain the differences between literal and figurative language
- identify figurative language in texts
- use intensive reading skills to answer questions based on a poem (sonnet).

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 2 a i It has 14 lines.  
ii The rhyme scheme is: *abab cdcd efef gg*.  
iii Alternate lines rhyme; the last two lines rhyme (three quatrains and a couplet).  
iv A sonnet
- b i The nature of love – what true love is.  
ii No; learners' own reasons, such as the sonnet is a general description of love or there is no subject being addressed.
- c i marriage – the legal bond between two people  
ii true – in accordance with reality or fact; genuine  
iii minds – the faculty people have that makes them aware and able to think  
iv impediment – a hindrance or obstruction  
v alter – to change (verb)  
vi alteration – a change or difference (noun)  
vii bend – change the shape of something, usually by force  
viii bark – outer layer of a tree / sound a dog makes  
ix Time – the past, present and future seconds, minutes and hours that make up all existence  
x fool – silly, ridiculous person  
xi bending – in a bent shape (used as an adjective here)  
xii sickle – curved instrument for cutting wheat  
xiii compass – instrument used to show directions  
xiv brief – of short duration  
xv hours and weeks – divisions of time constructed by people  
xvi doom: death; destruction; some terrible event or act
- d Learners' own answers. Spend time discussing their answers to help them become aware of the thinking processes they used in order to determine whether or not particular words are used figuratively.
- 3 a When taking feedback, stress to learners that as part of intensive reading, it is important to identify language structures (e.g. logical connectors or conjunctions) and parts of speech in texts because they contain the information of the texts and help to shape their meaning.
- i Do not allow me or permit me.  
ii Love that changes is not love.  
iii Moves from its original course or shape.  
iv 'Whose' refers to the 'star'. A complex metaphorical image is being created here in which the speaker compares the incalculable value of the stars to sailors on their ships (bark) on the stormy seas (tempests) with love. Just as the value of the stars in keeping the sailors on course and so alive cannot be determined, so the value of love cannot be measured.  
v The word 'although' sets up a contrast – so the speaker is saying that even if we know the height of the 'star' we cannot determine its value. This continues the metaphorical image in that sailors used the 'height' of the stars to determine their position and course, but knowing the 'height' does not permit us to know the value or worth of that height because one cannot really attach value or worth to human life (the star, in helping sailors know their position and course, helps to keep them alive at sea).

- b Learners' own answers. Ensure that they have identified the language structures (e.g. logical connectors or conjunctions) and parts of speech in the last six lines of the poem, and are able to explain their functions. For example:
- Line 9: 'though' sets up a contrast between love not being 'Time's fool' and the fact that 'lips and cheeks' are affected by time's 'bending sickle'.
  - Line 12: 'But' sets up a contrast between the 'brief hours and weeks' and 'the edge of doom' to show how without end love is.
- 4 a Love is not something that anything can change.
- b The speaker says love is not something that can ever change because it is an 'ever-fixèd mark / That looks on tempests and is never shaken' (i.e. like a beacon at sea that can be battered by storms but never moves or disappears – it is permanent) and that it has unquantifiable worth (as discussed above).
- c i All eternity; it is used a proper noun to show its centrality to life.
- ii A tool for cutting down wheat. Here it is used as the instrument of death (you may have to explain to learners that death was/is viewed as the Grim Reaper who uses a sickle to 'cut down' people), so the idea is that Time contains death – through the passing of time, decay (getting old) and death come.
- iii The speaker says that although Time changes us physically (i.e. the 'rosy lips and cheeks' of youth become shrivelled and wrinkled as they fall within Time's 'bending sickle's compass'), true love does not pay attention to these changes (loss of beauty) and loves on despite them. The speaker also says that love remains constant during our lives and true love does not ever change (until the end of time: 'edge of doom').
- d i In lines 2 to 4 the speaker describes what true love is *not*, whereas in lines 9 to 12 he describes what it *is*.
- ii To provide a complete image of love: its negation and affirmation work together by saying 'love is NOT this because it IS this'; it is NOT love if it changes because it endures (bears) until the end of time.
- e i The pronoun refers to the speaker's whole argument about what love is and is not in the preceding 12 lines of the sonnet.
- ii That if his argument is incorrect, then ...
- iii It would mean that he has never written anything in his life or loved anyone. (It may be interesting to discuss this aspect with learners since literary critics believe that the speaker in this and many of Shakespeare's sonnets is Shakespeare himself, who was a prolific writer.)
- 5 Learners' own answers, but they should indicate that it is a description of the nature of true love between two people.
- a Learners' own choice, but make sure they are logical, such as 'Love is not love / Which alters when it alteration finds'.
- b Learners' own answers, but they should indicate something along the following lines: True love is never-changing and its worth cannot be calculated.
- c Learners' own answers, but ensure they are logical and grammatically correct.



## Activity 123 Language (LB p. 372)

### Preparation

Collect some posters and CD covers that contain the various elements of design. Books on art and design would also be useful. Display these in class and let learners engage with them and discuss them over the next few activities that focus on the elements of design.

If your school offers Art as a subject, it would be useful to ask the art teacher to join you for part of this lesson, when learners work through the Focus on Language.

In this activity learners work with the language of design. They no doubt already have an appreciation of design (why they like or dislike certain adverts or CD covers), so build on this now. For example, ask some learners to describe the covers of CDs they own or have seen and why they like or do not like these. Guide them to mention specific aspects of the covers, such as the colours used, the features on them, the style of the writing or the way that aspects are positioned in relation to one another. Learners can then complete Question 1. Use their feedback to begin formalising the language of design.

Learners then read and discuss the Focus on Language. It is advisable to work through this with the class because it is quite long and includes some technical content that requires thorough discussion.

You could then allow pair work for Question 3, taking feedback afterwards to assess understanding, or you could discuss the questions as a class. Either way, learners should write their answers for homework.

### Formative assessment

Use your interaction and discussion with learners, as well as their written answers, to assess the extent to which they are able to identify and explain elements of design.

### Suggested answers

Ensure that learners' answers correlate with the questions and that they are logical and grammatically correct.



## Activity 124 Writing and presenting (LB p. 375)

### Preparation

Provide learners with CD covers, etc., that you have collected, or let them spend some time during the activity looking at the displays.

Learners follow a number of steps in this activity to produce the first draft of a CD cover. Take feedback to Question 1, reminding learners that, as with all texts (written, oral or visual), the first steps in production should always involve identification of purpose and target. Learners then work through Question 2, answering a set of questions on the examples of CD covers in the Learner's Book. Use their feedback to assess their understanding of aspects of process writing and factors related to design (e.g. elements and composition).

Depending on the ability level of your class, you may think it beneficial to work through the Focus on Writing with the whole class. The ideas are not complex, but some learners may need guidance in terms of transferring process writing skills from written to visual texts. Whichever route you choose, ensure that learners have a good grasp of the process involved. (You should revisit the last stage in the process 'From first draft to final version' in their next 'Writing and presenting' lesson.) Also make sure that they understand the notions of a concept and a mock-up.

### **Formative assessment**

Use your interaction and discussion with learners, your observation of their discussions and their feedback to assess the extent to which they are able to

- define elements of design and design principles
- identify and describe elements of design and design principles in visual texts
- understand the notions of a concept and a mock-up
- produce a mock-up of a visual text (you will have to check this at the beginning of the next 'Writing and presenting' activity [Activity 127]).

## **Week 30**

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### **»» » Activity 125 Listening and speaking (LB p. 378)**

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#### **Preparation**

Ensure that learners draw the templates into their workbooks. Alternatively, you can produce a master template, which you can copy and hand out.

This activity continues from the previous 'Listening and speaking' activity (Activity 121). Work through Question 1 with your class (this should take no more than 10 minutes) to revise listening for appreciation – what it means and involves.

Then, with the class, read the instructions for Question 2. Ensure that learners follow the instructions in order to maximise the benefits of the activity. Take feedback once they have completed Question 2. Allow a short group discussion (Question 3) and then get learners to explain what the main differences are between listening for appreciation and listening for pleasure. You can use Question 4 as a consolidation exercise if necessary. If so, find a contrasting text of your own choosing and provide learners with an adapted table template.

Here is the poem to read to learners. Note that you may choose any other poem that you think better suits the needs of your learners. Note also that you do not need to read the whole poem. In fact, we recommend that you should read up to line 8 or 16, depending on the ability level of your learners. If learners are advanced, you could read up to line 28. The whole poem could be displayed afterwards for learners to read and appreciate.

## Horses on the Camargue

Roy Campbell

(Dedicated to A.F. Tschiffely)

In the grey wastes of dread,  
The haunt of shattered gulls where nothing moves  
But in a shroud of silence like the dead,  
I heard a sudden harmony of hooves,  
And, turning, saw afar 5  
A hundred snowy horses unconfined,  
The silver runaways of Neptune's car  
Racing, spray-curved, like waves before the wind.  
Sons of the Mistral, fleet  
As him with whose strong gusts they love to flee, 10  
Who shod the flying thunders on their feet  
And plumed them with the snortings of the sea;  
Theirs is no earthly breed  
Who only haunt the verges of the earth  
And only on the sea's salt herbage feed – 15  
Surely the great white breakers gave them birth.  
For when for years a slave,  
A horse of the Camargue, in alien lands,  
Should catch some far-off fragrance of the wave  
Carried far inland from his native sands, 20  
Many have told the tale  
Of how in fury, foaming at the rein,  
He hurls his rider; and with lifted tail,  
With coal-red eyes and cataracting mane,  
Heading his course for home, 25  
Though sixty foreign leagues before him sweep,  
Will never rest until he breathes the foam  
And hears the native thunder of the deep.  
And when the great gusts rise  
And lash their anger on these arid coasts, 30  
When the scared gulls career with mournful cries  
And whirl across the waste like driven ghosts;  
When hail and fire converge,  
The only souls to which they strike no pain  
Are the white-crested fillies of the surge 35  
And the white horses of the windy plain.  
Then in their strength and pride  
The stallions of the wilderness rejoice;  
They feel their Master's trident in their side,  
And high and shrill they answer to his voice. 40  
With white tails smoking free,  
Long streaming manes, and arching necks they show  
Their kinship to their sisters of the sea –  
And forward hurl their thunderbolts of snow.  
Still out of hardship bred, 45  
Spirits of power and beauty and delight  
Have ever on such frugal pastures fed  
And loved to course with tempests through the night.

(Full Circle compiled by H.S. Houghton-Hawksley, Juta Gariep, 2008)

### Formative assessment

Use your discussion with learners and their completed table to assess whether they are able to

- describe the differences between listening for appreciation and listening for pleasure
- listen to a poem for appreciation (evidence for the extent to which they are able to do this will be reflected in the nature of their tabulated responses).

### Suggested answers

There is no model answer for this activity since learners' responses will differ widely in most respects due to the nature of the activity, which is very subjective. Use the guidelines below and your own discretion in assessing their answers.

Aspect of appreciation and enjoyment	Response	Comments
Title of the poem	Horses on the Camargue	Learners make their own comments in this column when they do Question 3.
Name of the poet	Roy Campbell	
Subject matter of the poem	Horses galloping on a beach	
One striking image in the poem	Learners' own choices	
What did you think of or feel when you listened to the image?	Learners' own answers	
One example of alliteration in the poem	There are a few, e.g. 'Heard a sudden <u>h</u> armony of <u>h</u> ooves'; 'swans before the <u>w</u> ind'	
How did the alliteration affect your enjoyment of the poem?	Learners' own answers	
What did the rhythm of the poem make you think of or feel?	Learners' own answers	
Give two adjectives that describe what you thought or felt when you listened to the poem.	Learners' own answers	

## » » Activity 126 Reading and viewing: Literary text 18 (LB p. 379)

### Preparation

No additional preparation is required for this activity, but ensure learners have access to the whole novel. You could also make other works by Ngũgĩ wa Thiong'o available, such as *The River Between*, *Devil on the Cross* and *The Trial of Dedan Kimathi*.

This novel, *A Grain of Wheat* by Ngũgĩ wa Thiong'o, is, like John Kani's *Nothing but the Truth*, concerned with socio-political issues related to the struggle for freedom in Africa. Use Question 1 to talk about the need to understand something about the context of writers who deal with socio-political issues, and then work through Question 2 with the class, revising the approach to character analysis in literary works.

The rest of the activity is long, because it uses a very detailed and close analysis of a text, employing intensive reading skills, to show learners how these skills are applied in practice and to make them more conscious of their thinking. The activity will therefore require a double lesson or two single lessons to complete.

Decide on an approach to the rest of the activity. It is recommended, however, even in classes with very capable learners, that you work through most of the activity as a class so that you can help learners to become aware of their thinking processes and how intensive reading skills are applied in literary analysis. If you have a wide range of abilities in your class, it may be most suitable to work through the first few tasks of each question with your class, and then to work intensively with less able learners in a dedicated group. Make sure that all learners write the answers and that you assess these. This will give you a valuable last opportunity to identify glaring areas that require immediate support.

### **Formative assessment**

Use your interaction and discussion with learners, as well as their written answers, to assess the extent to which they are able to use intensive reading skills to answer questions based on a literary text.

### **Suggested answers**

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 3 a i Main setting is Mugo's village, but draws in Kenya's struggle for freedom.
- ii The novel weaves several stories together during the state of emergency in Kenya's struggle for independence (1952–1959), focusing on the quiet Mugo, whose life is ruled by a dark secret. The plot revolves around his home village's preparations for Kenya's independence day celebrations (Uhuru day). Former resistance fighters General R and Koinandu plan on publicly executing the traitor who betrayed Kihika (a heroic resistance fighter hailing from the village) on that day
- iii
- The loner Mugo, a hero of the British concentration camps, where he led a hunger strike and also tried to stop a village guard from beating a pregnant woman to death. Although he is thought to be a hero through the whole book, he is the traitor of Kihika, betraying him to the British in a selfish act to save himself.
  - Gikonyo, an ambitious carpenter and businessman who is married to Mumbi. He confessed to taking the oath of the resistance while in a concentration camp, securing an early release, only to find that his wife had borne a child with his hated rival Karanja while he was away.
  - Mumbi, the wife of Gikonyo and sister of Kihika. While Gikonyo was imprisoned she slept with Karanja, who had been appointed village chief by the colonial power.
  - Karanja, a collaborator with the British and widely suspected to be the traitor who betrayed Kihika.
  - Kihika, a resistance fighter who conquered a police station and killed the hated District Officer Robson before being caught and hanged after being betrayed by Mugo.

- John Thompson, an early British settler and administrator of Thabai, who believes in the ideals of colonial imperialism and persecutes black Africans.
- iv Learners' own answers, but they could mention a range of issues: loyalty, freedom, independence, oppression, integrity, heroism.
- b
  - i The day before the independence celebrations.
  - ii Mugo's decision to confess.
  - iii Learners' own answers. Ensure they provide something valid with a good reason.
- c

Word	Used literally	Used figuratively	Meaning in the extract
i piercing		✓	That caused him pain and shame because it went deep into his feelings
ii light		✓	Interpretation: he saw things in a new way, with a different interpretation
iii scorn	✓		Worthlessness; worthy of contempt
iv vivid	✓		Very clear
v pounded		✓	Beat strong and hard in his chest
vi sweat	✓		Wet, sticky feeling in his hand due to fear
vii vision		✓	Way of seeing something; the way he saw himself doing something
viii deflect		✓	Make him change his mind and do something else
ix clarity	✓		Clearness
x load		✓	Guilt and worry that he had inside him

- d
  - i Every word of praise carried: Figuratively – the words had an ironic meaning for him.
  - ii he saw this undeserved trust in a new light: Figuratively – he interpreted it in a different way.
  - iii made him coil with dread: Figuratively – felt as if his insides had turned into a knot (coil) due to fear and worry.
  - iv He woke up early: Literally.
  - v doubts destroyed his calm: Figuratively – uncertainty took away the peaceful or confident feelings he had.
  - vi His heart pounded against him: Figuratively – he was very frightened; worried; nervous.
  - vii he felt sweat in his hands: Literally – but has the connotation of feeling afraid.
  - viii held on to this vision: Figuratively – he kept thinking about this new way he saw himself.
  - ix the shouting and the songs and the praises: Literally.
  - x Mugo felt light: Figuratively – he felt that all his worries had been taken away.
- e Learners' own answers. When you take feedback or discuss the questions with learners, work through the bullet points to help make them aware of the thinking processes involved in arriving at interpretations of figurative language.
  - i as the sweetest thing in the world – kindest; most thoughtful and generous
  - ii dismissed the temptation – stopped the thought / feeling that he had of not doing what he had decided to do

- iii look Mumbi in the face – communicate / interact with Mumbi openly, with integrity and honesty
  - iv His hands shook – he was nervous; afraid; anxious
  - v his legs were not firm on the ground – he was nervous; afraid; anxious
- 4 a You may need to point out that the narrative point of view (third person) in this novel has dictated the use of the past tense as the dominant verb tense. All actions are therefore seen in relation to it and it serves as the ‘present’ in the novel. So, when Mugo says ‘he was going to do’ he is expressing his future plans but uses a past continuous verb tense to do so.
- i Relates to the past, before the current incident = past perfect (expresses a relationship between the past and an earlier past)
  - ii What he experienced the night before was gone = past perfect (expresses a relationship between the past and an earlier past)
  - iii Relates to his future plans
  - iv Past tense but the ‘present’ in the narrative context of the novel
- b
- i ‘look’ – it makes the verb happening dependent on another action
  - ii ‘change’ – it indicates that her change depends on another action happening first
  - iii ‘feel’ – it places questions around his feelings and makes one wonder what the circumstances are that have allowed this feeling
  - iv ‘bear’ – it implies that Karanga does not have any reason to bear the blame
  - v ‘stand’ – it projects his image or vision of how he would stand / the way or manner
  - vi ‘deflect’ – it makes the absence of deflection a certainty
- c
- i The picture of Mumbi AND the village and detention camps
  - ii The images AND his surprise
  - iii The speech of General R AND his memory of Karanja
  - iv The way his saw himself AND the way he was feeling at that moment; his decision to confess AND the situation he was in; the way he saw himself standing up and confessing AND his current situation
- d As previously, in the feedback session, learners should provide answers to the bullet points so as to make explicit their thinking processes. This will help you to identify any confusion arising from not understanding the information and / or meaning structure of the logical connectors or conjunctions.
- i It indicates that something (singing) started quickly after some other action has just ended.
  - ii ‘Yet’ introduces a contrasting idea, so this shows previously he had not had the same view of their trust (i.e. previously it had made him feel guilty and ashamed but now he sees it as the ‘sweetest thing’ possible).
  - iii The ‘not ... but’ structure is one that many learners find difficult because the ‘but’ here works with the ‘not’ in a way that negates them both to create a cumulative effect. In other words, what looks like a structure that deals with contrasts is actually one that adds ideas together. So, it means the ‘scorn and horror’ on *everyone’s* face, including Mumbi’s.
  - iv ‘Nevertheless’ introduces an opposite idea that shows that he had been calm before the crowds arrived.

- v In this case ‘as’ is used to express actions happening at the same time: his hands sweated at the same as he walked through the crowd.
  - vi The logical connector ‘not even’ is used to express emphasis. So here it is used to show how strongly he was committed to his purpose.
  - vii The logical connector ‘as soon as’ is used to express that one action, event or response happens immediately after another one has ended. So here it tells us how Mugo felt immediately after he had spoken the first words.
- 5 a
- i Irony can be used in a number of ways, such as something that is the opposite of its meaning (e.g. I love you said ironically means I hate you) or when a character and/or the reader knows something about a situation that other characters do not.
  - ii The praise in the songs – to Mugo it is ironic because if the people knew what he had done, they certainly would not sing songs of praise – more likely they would sing songs of treachery.
  - iii Because it is very painful – he feels ashamed, so the words of the songs praising him enter his feelings very deeply and cause him great pain.
  - iv He had betrayed Kihika to the British in a selfish act to save himself.
  - v Learners’ own answers, but they could mention that it shows that he is not a bad person, that he is sensitive to what goes on around him and that he has a conscience.
- b
- i They are getting ready for the independence celebrations.
  - ii Because he is a traitor who betrayed Kihika.
  - iii That he wants to make amends – he needs the people’s forgiveness.
- c
- i That he is a traitor.
  - ii Because he cannot bear the people to scorn him for his treachery.
  - iii It expresses what would or could happen if he confessed: he would or could lose even that ‘undeserved trust’ – a thought that makes him coil ‘in dread’.
  - iv Learners’ own answers, but they should indicate that it shows inner turmoil / confusion.
- d
- i Karanja is a collaborator with the British and widely suspected to be the traitor who betrayed Kihika.
  - ii Because he is actually the betrayer of Kihika.
  - iii Blame for betraying Kihika.
  - iv Learners’ own answers, but they should say that it indicates some deep character weakness, despite all his good qualities.
  - v He feels he would not be able to look Mumbi in the face if he let Karanja take the blame.
  - vi Learners’ own answers, but they should mention that it indicates integrity – that Mugo has a need to be honest with people; he does not enjoy hypocrisy.
- e
- i He is on his way to confess.
  - ii His heart is pounding; his palm are sweaty; he is not steady on his legs.
  - iii Because he is afraid, and anxious – he is worried that the people may reject him or worse.
  - iv By remaining resolute.

- f To admit in public that you have done something.
    - i That he betrayed Kihika.
    - ii Learners' own answers, but they should mention it shows he had great courage and a conscience that was eating him up; they could also mention his need for acceptance.
  - g i To confess that he betrayed Kihika.
    - ii Learners' own answers, but they should mention it shows he had very strong willpower and determination.
  - h i The text does not reveal this, so accept any logical answers.
    - ii Because he felt relieved – the burden of guilt and shame was lifted.
    - iii Learners' own answers, but they should mention it shows that he had probably lived a very withdrawn and painful life, keeping this dreadful secret inside all this time.
  - i It means that a great problem is taken away.
    - i His guilt and shame.
    - ii Learners' own answers, but they should mention because his integrity was restored; he was no longer living a lie.
    - iii Learners' own answers, but they should mention it shows that intrinsically he is a good man with very positive qualities.
- 6 Learners' own answers. Ensure they substantiate their answers with reference to the text and that their paragraphs are grammatically correct. Factors they could mention include that he was basically a good man, a man with strong leadership qualities (the villagers sang songs of praises about him) and well respected, but that some weakness caused him to betray a comrade. But the fact that he wants to confess shows he is a man of conscience and great courage.

## » » Activity 127 Writing and presenting (LB p. 384)

### Preparation

No additional preparation is required for this activity.

In this activity learners complete the CD covers or posters they started in Activity 124. Point out the types of questions they should ask when getting critical feedback on their first drafts. Stress the use of design terminology, encouraging them to use it in their comments on one another's drafts.

Circulate among learners as they complete the CD covers or posters, praising where appropriate and offering comments, support and guidance.

### Formative assessment

Use learners' completed work to assess the extent to which they are able to use design elements and principles to create an aesthetically pleasing CD cover or poster.

You can use these criteria on the 1–7 point national scale:

- communication of the theme and intended target market of the CD or poster
- use of elements of design (line, colour, shape, space)
- use of principles of design (with a focus on composition / balance / symmetry)
- neatness and presentation.

**Preparation**

No additional preparation is required for this activity.

This is a fairly straightforward language revision and vocabulary development activity. Depending on the proficiency of your learners, you could set this as an individual activity. You could also form a group with learners who find aspects of grammar and vocabulary difficult and work intensively with them.

**Formative assessment**

Use your interaction and discussion with learners, as well as their written answers, to assess the extent to which they are able to

- use figurative and literal language in sentences
- identify parts of speech in sentences and use them
- use word building (changing a word from one part of speech to another) to develop their vocabularies.

**Suggested answers**

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 1 Note that it is not possible to provide model answers for this question because the variety of sentences that can be produced is too wide. Learners are to make their own sentences with the same word(s), first using it (them) literally and then figuratively. Ensure that the usages are indeed literal and figurative respectively, and that their sentences are grammatically correct. In addition, it is important that their sentences are meaningful and show an understanding of the word(s), both literally and figuratively.
  - a Set 1
    - i I heard the scream piercing the night. [Figurative]
    - ii The soldier felt the bullet piercing her leg. [Literal]
  - b Set 2
    - i It was getting dark, so I switched on the light. [Literal]
    - ii Lato felt light after he had shared the terrible secret. [Figurative]
  - c Set 3
    - i Everybody said that Rabia was the sweetest person they knew. [Figurative]
    - ii The cup of tea with six spoons of sugar in it was the sweetest cup of tea. [Literal]
  - d Set 4
    - i The old man stood up at the meeting, asked the politician a question and then sat down again. [Literal]
    - ii Many people stood up for their rights during apartheid. [Figurative]
  - e Set 5
    - i I shook hands with the principal. [Literal]
    - ii The news shook me. [Figurative]
- 2 Note that it is not possible to provide model answers for this question because the variety of sentences that can be produced is too wide. Learners are to make their own sentences with the same words used as different parts of speech. Ensure that their sentences do indeed use the same word as different parts of speech, and that their sentences are

grammatically correct and meaningful in terms of showing a grasp of the function and meaning of the part of speech.

- a He saw this undeserved trust in a new light. Used as a verb here; can be used as a noun as well, meaning an implement used to cut wood.
  - b He would look at Mumbi and she would immediately change into his aunt. Used as a verb here; can also be used as a noun: There was a big change in the country in 1994; How much change did you get from your R10 note?
  - c This surprised him. Used as a verb here; can also be used as an adjective.
  - d When the big moment came, and he saw the big crowds, doubts destroyed his calm. 'Crowds' used as a noun here; can also be used as a verb; 'calm' used as noun here; can also be used as part of a phrasal verb (calm down please) and as an adjective 'I am calm'.
  - e Why should I not let Karanja bear the blame? Used as a noun here; can also be used as a verb.
- 3 Note that it is not possible to provide model answers for this question because the variety of sentences that can be produced is too wide. Ensure, however, that learners have identified adjectives in the sentences and have correctly turned them into adverbs. In addition, make sure that their sentences are grammatically correct (especially note that the adverb is used correctly) and show that the learners have understood the meaning of the adverbs. (Ensure the same for the second part of the task, but now in terms of adverbs.)
- a
    - i adjective = piercing; adverb = piercingly
    - ii adjective = undeserved; adverb = undeservedly
    - iii adjective = vivid; adverb = vividly
    - iv adjective = calm; adverb = calmly
    - v adjectives = clear and final; adverbs = clearly and finally
  - b
    - i adverb = hardly; adjective = hard
    - ii adverb = immediately; adjective = immediate
    - iii adverb = strangely; adjective = strange
    - iv adverb = publicly; adjective = public

## TERM FOUR

### EXAM PREPARATION

This term is dedicated to revision and preparation for learners' final examinations. Help them make the most of the time left. They need to give it everything they've got to make sure they are ready when they walk into that exam room.

#### **Listening and speaking**

- informal class and group discussions as exam preparation

#### **Reading and viewing**

- using previous examination papers to revise formal text study and intensive reading strategies in preparation for the external examination

#### **Writing and presenting**

- using previous examination papers to revise forms in preparation for the external examination
- focus on process writing

#### **Language structures and conventions**

- using previous examination papers to revise language in preparation for the external examination
- vocabulary development related to reading text/ examination revision of meta-language terms

**Make every minute count**

In Weeks 31 and 32 the focus narrows down to dedicated examination preparation. Learners now have to make every minute count, and one of the ways they can do this is by using previous examination papers to revise formal text study and intensive reading strategies, essay forms and process writing, and language. In order to ensure they understand the structure, format and instructions of examination papers, they will also look at vocabulary related to reading text/examination of meta-language terms. Much of this revision work will be done through class and group discussions.

Obtain past examination papers that learners can use for revision over the next two weeks. Although the format of the actual exams may differ slightly from that of past papers (because the actual examinations will be based on the CAPS and not the NCS), they will still be similar enough to provide learners with invaluable examination practice.

**Week 31****Activity 129 Listening and speaking (LB p. 408)****Preparation**

Collect hints and tips on exam study techniques and how to handle exam writing. Provincial departments of education often have these available. You can also obtain them from Thutong (see <http://www.thutong.doe.gov.za>) and NGOs, such as Mindset Learn (see <http://www.learnxtra.co.za>). Provide these as classroom resources for learners to consult. You can also use them to make colourful and inspiring posters with exam-related hints and tips that can be displayed in the class. It would be useful to make three posters:

- How to study for exams
- How to look after yourself when preparing for exams
- How to stay cool, calm and collected during exams.

Learners now have about one month before they start writing their final external examinations, the results of which will have an enormous impact on their lives. It is therefore vital that you spend these last few weeks motivating them in every way possible to remain determined through goal-setting and ensuring that they achieve these goals. Although there is still enough time for learners to sharpen all their skills, and for learners who face challenges to overcome these through customised remediation, one of the main emphases over the next few weeks should be on making every minute count.

In this activity, learners take stock of how much time they have left before they start writing their exams by auditing how they use their time, thinking about which subject they need to do most revision in and considering how to

- increase the amount of time they have available
- apportion their time according to how much revision they think each subject needs.

The best approach to this activity is through group work. After you have introduced the activity – getting some learners to describe briefly how they feel about the impending exams, how their revision is going and what major impediments they face – discuss the importance of goal-setting and of committing to the achievement of these goals. Then indicate to learners that important aspects of goal-setting include knowing how much time you have available and how best to divide up that time in order to achieve your goals.

Learners can then work through each question in groups. Give them approximately 15% of the lesson time for Question 1, 40% for Question 2 and 10% for Question 3. After they have finished discussing each question, facilitate a class discussion, using the groups' feedback. The remaining 35% of lesson time can be divided up and used for this purpose.

### **Informal assessment**

Use your observation of groups' discussions, their feedback and your interaction with learners during the facilitated feedback sessions to

- identify potential barriers to goal achievement that some learners may face (these may be related to personal circumstances, such as having too many chores at home that detract from their ability to study, or they may have to do with personal qualities, such as lack of motivation; in either case, consider ways in which you can assist the learner to optimise how he or she spends time over the next few weeks)
- note whether they understand the importance of using their time optimally over the next few weeks and are able to identify ways in which this can be done.

## **» » > Activity 130 Reading and viewing (LB p. 410)**

### **Preparation**

Make sure you have obtained past Grade 12 external examination papers (Papers 1 and 2 specifically for use in the remaining 'Reading and viewing' lessons).

In this activity, learners focus on revising intensive reading strategies. They have had extensive practice in developing their intensive reading skills since Grade 10, and this method should almost be second nature to them by now.

You can introduce the activity by stressing the importance of reading, pointing out to learners that a large part of how well they do in the exams depends on their ability – through effective reading – to identify correctly exactly what it is that texts mean and require them to do.

Learners then complete Question 1. Their feedback will indicate whether or not they have the use of intensive reading strategies at the front of their minds when answering the Comprehension section of Paper 1. Whatever their response, use this opportunity to revise briefly the stages involved in intensive reading strategies, and stress the importance of using these strategies.

Then work through the Focus on Reading with your class, ensuring that they understand the stages involved when working with texts:

- understanding the overall sense (gist – what the text is about; its overall or underpinning main idea)
- unpacking the sense at word level
- grasping sense at sentence and then paragraph level
- a detailed understanding of the whole text.

Conclude your discussion on the Focus on Reading by talking about how long the paper is (2 hours), how many marks each section is worth (30, 10 and 40 points) and how this translates into the time they should allocate to each section.

In Question 3 learners are guided through an approach to using intensive reading strategies in order to answer Section A: Comprehension in their Paper 1: Language in Context. Depending on the ability of your class, you could either let groups work through Question 3, with you observing their group work and making interventions where necessary, or you could work through the question with the whole class, using a question-discussion/ answer-discussion/ revised-answer approach. A third approach would be to let more able learners work in their groups, while you work intensively in a group with learners who find comprehension tasks challenging. No matter which approach you use, it is vital to spend sufficient time on working through the answers orally with the class, so that it is possible to discuss where learners may have gone off track when they get an answer wrong. With this type of feedback, remind learners how to use aspects of intensive reading strategies to make links between questions and the texts, and then how to formulate answers.

### **Formative assessment**

Use your interaction and discussion with learners, your observation of learners' discussions, their feedback and their written answers to assess the extent to which they are able to

- identify intensive reading strategies
- explain what intensive reading strategies entail
- use intensive reading strategies to answer comprehension questions on an extract from a past examination Paper 1.

### **Suggested answers**

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 1.1 C (Recognising your own self-worth is important) (1)
- 1.2 No. Credit intelligent answers that show an understanding that one's voice cannot literally fade away, which implies a figurative meaning. (3)
- 1.3 D (popular) (1)
- 1.4 B (That the writer was not part of the 'hot group of girls') (1)
- 1.5 1.5.1 Credit answers that indicate meaning along the lines that it began to have a negative effect on her. (1)  
1.5.2 'back-chatting teachers and bunking classes' (2)
- 1.6 insignificant (1)
- 1.7 The person, him- or herself. (1)  
1.7.1 D (A worthwhile person) (1)

- 1.7.2 Learners' own answers that show an understanding of the three critical aspects: worthy of your respect and admiration (i.e. others think a lot of you / admire and respect you); enjoy spending time with and would like to get to know better (i.e. self-respect and liking of self); you're worth it (i.e. that you are a valuable person). (3)

[15]

### Remediation

Some learners often have problems with comprehension exercises because they have not developed a full understanding of the meaning and function of the basic question words. Provide these learners with the following list and discuss the question words with them. Tell them to pay particular attention to these question words in comprehension exercises.

#### Important question words

- Why? – Explain or give reasons.
- What? – Identify or explain something; say what it is.
- How? – Describe something with regard to the manner or way it happened.
- When? – Provide an answer with regard to TIME.
- Where? – Provide an answer with regard to PLACE.
- To what extent? – State how much something applies or not.
- Quote – Write directly from the source and put in inverted commas (" ").
- Answer in OWN words – do not quote! Explain what you understand in your own English.
- Give a synonym – Give a word meaning the same. (If they ask 'from the passage', then the word must be taken from the passage. If not, you may give your own word.)
- Give an antonym – Give a word meaning the opposite.

## » » Activity 131 Writing and presenting (LB p. 414)

### Preparation

Make sure that you have collected past exam papers (specifically Paper 3 for the remaining 'Writing and presenting' activities) that learners can use

- to discuss format and instructions
- for exam practice.

You should also try to obtain excellent examples of narrative and descriptive essays, which can be handed out for discussion or displayed in the classroom.

Many learners find Paper 3 challenging because it assesses their ability to write specific types of texts in a language that is not their own. This can be daunting enough, so it is vital that learners are not faced with additional obstacles – for example, not having a clear understanding of the difference between a descriptive essay and a discursive essay.

Introduce this activity by talking broadly about Paper 3, its divisions and – without going into specifics at this stage – the type of texts learners must be able to write for each section.

Learners can then complete Question 1. Use their feedback to assess their general understanding of the five types of essays that could appear in Section A of Paper 3 and the type of content, text structures and language features each should have. You can then work through Question 2 as a class, making

sure that learners understand what each stage of process writing involves. Stress the importance of planning and make sure they understand what editing entails. Critically, emphasise the importance of register, which must reflect the type of essay and its audience (albeit often an 'imagined' audience when it comes to Section A of Paper 3).

You should then also work through Question 3 with learners, as the Focus on Writing provides detailed revision information on two popular forms of essays: the narrative and the descriptive. Once you have worked this Focus on Writing with the class, develop a checklist for each essay type under these headings: Purpose; Text structure; Language features. These could be handed out or displayed in the class.

Learners then put into practice what they have been revising by writing an essay. Work through the instructions to Section A of Paper 1 in the Learner's Book, making sure that they understand what each instruction means or requires them to do. You should then give them about 80 minutes to complete an essay. While it is important that they work alone and uninterrupted, so that they can gain extra practice of working under exam conditions, it is vital that you circulate among learners and intervene when you see any gross deviation from best practice. For example, if you notice that some learners have made inadequate plans, you need to intervene and stress the importance of proper planning before writing starts.

Once you have assessed learners' essays, it is important that you provide detailed feedback on three levels:

- adherence to the topic in terms of type of text written (text structure and language features)
- coherence (planning, logical flow of sentences in paragraphs, logical flow of paragraphs, use of good introductions and conclusions)
- specific language issues – here it may be useful to provide some quick, intensive remediation to try to rectify particular recurrent or widespread errors.

### **Formative assessment**

Use your interaction with learners, as well as their written answers, to assess the extent to which they are able to

- identify the five types of texts in Paper 3, Section A, as well as their text structures and language features
- list and describe the steps involved in process writing
- write coherent narrative and descriptive essays that comply with examiners' requirements.

You can also use the 'Rubric for assessing an essay' and the 'Writing a descriptive essay based on a photograph' rubric in the Extra resources section of this Teacher's Guide to assess learners' essays.

### **Suggested answers**

There are no model answers for this activity. Ensure that essays comply with the requirement for their particular type/form:

- Descriptive: strong focus on evocative imagery through use of adverbs, adjectives and suitable figures of speech; overall absence of narrative elements.

- Narrative: strong focus on a storyline (plot and its development from exposition through to climax and resolution) and inclusion of narrative elements (setting, character, etc.); use of descriptive language to make setting and characters vivid.

## » » Activity 132 Language (LB p. 417)

### Preparation

Make sure that you have past papers (Paper 1) that learners can use to revise Section C.

Remind learners that Paper 1 also contains a language section, called 'Language structures and conventions'. This section assesses their ability to work with texts in context. Learners can then work through Question 1. Take feedback, and point out that Section C counts as 40 marks (half the marks for Paper 1), stressing the importance of learners making sure they thoroughly revise aspects of grammar, such as

- verb tenses
- concord
- direct and indirect speech
- passive and active voice
- changing singular to plural
- changing sentences into the negative form.

Also remind learners that Section C contains a subsection that assesses their visual literacy and their critical reading skills (e.g. to note bias in an advert), as well as a subsection that assesses their language and editing skills.

Question 2 involves a revision of dealing with visual texts, specifically cartoons. It goes into quite a lot of detail, so it is important that you work through the Focus on Language with learners, mediating the content where necessary. Learners then work individually to complete Question 3, which is an exam practice on the cartoon section of Paper 3, Section C. Allow them 20 minutes to complete this practice exercise, which should be done under exam conditions. It is vital that you hold a detailed feedback session after you have assessed learners' work.

### Formative assessment

Use learners' written answers, as well as their feedback when you analyse their answers, to assess their visual literacy and ability to comply with examiners' requirements for this subsection of Paper 3. This assessment could take the form of self- or peer assessment, but you should check and sign off learners' work.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- |     |       |  |     |
|-----|-------|--|-----|
| 4.1 | 4.1.1 | Soccer / Football.   | (1) |
|     | 4.1.2 | Learners must provide TWO reasons, such as the goal posts in the background; the boots they are wearing; the use of the word 'keeper'; any other valid point | (2) |
| 4.2 | 4.2.1 | B (despair)  | (1) |

- 4.2.2 Learners' own answers that refer to the expression on Siphó's face. (1)
- 4.2.3 Body language: he is stooped forward. Facial expression: his eyes are downcast. (2)
- 4.3 No; his body language and tone do not change. (2)
- 4.4 For emphasis. (1)
- [10]

## Week 32

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### Activity 133 Listening and speaking (LB p. 421)

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#### Preparation

Provide learners with the timetable templates for them to fill in. (See the 'Teacher's resource: Timetable template' on page 239.) In addition, prepare a SMART goals poster to display in the class.

This activity continues from the previous 'Listening and speaking' activity (Activity 129). Outline some issues to consider when completing a study timetable, such as factoring in breaks and time for some relaxation. Learners then complete a study timetable, bearing in mind the time needed for different subjects, which they identified in Activity 129.

Before learners start Question 2, talk briefly about the importance of setting specific short-term goals in order to break up a large task (such as revising for the final external examination) into manageable sections. Let learners then discuss goal-setting. When you take feedback, check that they have understood the concept of SMART goals and how to set them. They can then work in groups to discuss SMART goals in relation to their timetables, but each learner must set his or her own.

#### Informal assessment

Use your discussion with learners and their completed timetables and goals to assess whether they understand the importance of planning their revision and setting themselves short-term goals to ensure they achieve their final goal.

## Teacher's resource: Timetable template

Here is a timetable template that you can photocopy for learners.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7 am							
8 am							
9 am							
10 am							
11 am							
12 midday							
1 pm							
2 pm							
3 pm							
4 pm							
5 pm							
6 pm							
7 pm							
8 pm							
9 pm							
10 pm							
11 pm							

### Activity 134 Reading and viewing (LB p. 422)

#### Preparation

No additional preparation is required for this activity.

In this activity learners work under exam conditions to do exam practice for Paper 1, Section A. Depending on the ability of your class, it may be beneficial to form a group with learners who find comprehension exercises challenging, and then work intensively with them, question by question, while the rest of class continues with the practice exam paper.

## Formative assessment

Use learners' written answers and/or oral feedback to assess their ability to use intensive reading skills to complete Section A of Paper 1 satisfactorily. This assessment could take the form of self- or peer assessment, but you should check and sign off learners' work.

### Note

Incorrect spelling and language errors should not be penalised because the focus here is on understanding – unless, of course, meaning is incomprehensible due to language and spelling errors.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content. Learners are required to use their own words to answer questions, unless a quotation is asked for.

#### Question 1: Text A

- 1.1 He is SA Tourism's '2010 Ambassador to the World'. [1]  
He was the Bafana Bafana captain. / He is a former Bafana Bafana captain. / He captained the South African team to two World Cups and/or the African Cup of Nations. [1]  
He was a hero at Kaizer Chiefs. / He was one of the top players at Kaizer Chiefs. [1]  
He was a star player for Leeds United. [1]  
[NOTE: Accept any TWO of the above answers.] (2)
- 1.2 False. [1] Lucas Radebe has been one of South Africa's most well-known / recognisable football figures for the past two decades / twenty years. [1]  
Accept the quotation 'Lucas Radebe is one of South Africa's most well-known football figures of the past two decades.'  
[NOTE: Award 1 mark for the reason/motivation only if the first part of the answer (False) is correct. Award 1 mark only if 'False' is given without a motivation/if the motivation is incorrect.] (2)
- 1.3 Lucas Radebe is famous / successful / recognisable. [1]  
His image will promote the company/company's products/will appeal to a large number of people. [1]  
[NOTE: Candidates must focus on Lucas Radebe's fame for the first mark AND on the fact that companies want (him) to promote sales of their products for the second mark.] (2)
- 1.4 (In) Soweto. (1)
- 1.5 He was given a warning to reconsider his lifestyle. [NOTE: Award 2 marks or 0.] (2)
- 1.6 Doctors placed a defibrillator in his chest. (1)
- 1.7 He is unable to go to the gym or exercise because of his heart condition.  
OR He struggles to adapt to an inactive lifestyle.  
[NOTE: Award 2 marks or 0.] (2)
- 1.8 1.8.1 Open-ended. Accept a suitable title. For example:  
Success against all odds  
OR Lucas Radebe: South African hero  
OR South Africa's most well-known/recognisable football star  
[NOTE: Accept ANY suitable title which is no more than SIX words.] (1)
- 1.8.2 Accept a well-substantiated response. For example:  
The passage describes Lucas Radebe's successes despite the hardships he suffered.

OR Lucas Radebe is well known in South Africa and he sets a good example to the youth/people of our country/and many people regard him as a hero.  
 OR The passage focuses on Lucas Radebe's achievements as a football player.  
 [NOTE: The response must be related to the title suggested in 1.8.1.]

(2)  
 [15]

*Question 2: Text B*

- 2.1 A (anxious to see what the fisherman had caught) (1)
- 2.2 Sharks love to feed on seals. / There are many seals on Seal Island in False Bay. (1)
- 2.3 He is not afraid of sharks while most ordinary people are.  
 OR  
 Most people would be intimidated by the sight of a shark breaching but he sees it as an 'awesome' spectacle.  
 OR  
 He believes sharks are not the aggressors that people think they are.  
 [NOTE: Award 2 marks or 0. The candidate must make a comparison of the norm and what is unusual about Esterhuizen's attitude.] (2)
- 2.4 There is no proof / scientific evidence (that shark meat has medicinal properties).  
 OR  
 It is false / a myth / not true. (2)
- 2.5 He wants to warn people that sharks can become extinct like dinosaurs. / The extinction of dinosaurs was a great loss to the world. [1]  
 Sharks and dinosaurs are both prehistoric creatures; sharks have survived longer than dinosaurs and therefore need to be protected. /  
 It would also be a great loss to the world if nothing were done to conserve/protect sharks and they became extinct. [2] (3)
- 2.6 To educate people about sharks. / To correct misunderstandings or wrong perceptions that people have about sharks. (1)
- 2.6.1 Learners' own answers. (1)
- 2.6.2 Learners' own answers. They need to indicate whether or not their perception has changed [1] and then provide a logical reason [1]. (2)
- 2.7 Open-ended. Accept a suitable response. For example:  
 Educate children from a young age about the importance of conservation. [1]  
 Use the media to alert people to the plight of sharks. [1]  
 Encourage and organise funding for research on sharks and their habitat. [1]  
 Impose fines on people who accidentally catch sharks. [1]  
 Remove myths/superstitions surrounding the medicinal properties of shark meat. [1]  
 Provide financial/other incentives to countries which promote shark conservation. [1]  
 [NOTE: Accept TWO valid points.] (2)

[15]

**TOTAL SECTION A: 30**

**Preparation**

No additional preparation is required for this activity.

In this activity learners further develop their vocabulary. Stress the importance of vocabulary – especially in the context of exams (although also applicable to the world of work) – on three levels:

- having a good vocabulary so that you can write good essays
- understanding the examination paper instructions
- understanding what key words in exam questions require you to do.

Let learners work in pairs to read through the Focus on Language. Take feedback afterwards, asking learners to explain some of the words or the difference between some of them. Stress that they should not memorise these words and definitions, but point out that it is important to know what they mean. Give examples of what would happen if, for instance, they wrote an essay comparing two things when the question asked them to analyse them or describe them.

Learners can then work individually (or in pairs, if you think this will be beneficial) to complete Question 2. Take feedback before they write their answers.

**Formative assessment**

Use learners’ written work and/or oral feedback to assess their ability to

- work with basic parts of speech
- use a range of vocabulary meaningfully to show they understand its meaning.

**Suggested answers**

Allow for some variation in answers, but learners’ answers must align with those suggested here in terms of content.

- 2 a Ensure learners’ sentences are grammatically correct and show the meaning of the nouns.
- i decades – periods made up of 10-year blocks
  - ii hero – somebody admired for his or her courage and brave or noble/oustanding deeds
  - iii fans – people who admire a star (sports star; singer; etc.)
  - iv heartache – deep emotional pain due to a sad event, like the death of a loved one
  - v traumas – events that cause pain (damage / injury can be physical, but the pain is usually emotional)
- b Ensure learners’ sentences are grammatically correct and show the meaning of the adjectives.
- i noble – have good, positive qualities and ideals
  - ii humble – not proud; does not show off; modest
- c

Noun	Verb	Adjective	Adverb
respect	respected	respectful	respectfully
adoration	adored	adorable	adoringly

- Ensure learners make a sentence with each word that is recorded in the table. Check that they have used the parts of speech correctly.
- d Ensure learners' sentences are grammatically correct and show the meaning of the expressions.
- i in demand – many people want it
  - ii grew up – developed from being a child to a teenager and then a young adult
  - iii ended up – eventually come to or reach a place
  - iv take it all for granted – not realise the value of something / think it will always be the way it now is
  - v gives credit to – to say that someone / something is the main reason for your achievements

## » » Activity 136 Writing and presenting (LB p. 428)

### Preparation

No additional preparation is required for this activity. However, if you can obtain examples of excellent persuasive or argumentative and discursive essays, these could be handed out for discussion or displayed in the classroom.

In Activity 131 learners revised narrative and descriptive essays. In this activity, they focus on revising a slightly more complex type of essay: persuasive or argumentative and discursive essays.

Introduce the activity by getting learners to list the main text structures and language features of narrative and descriptive essays. Then let them work in pairs to complete Question 1. Use their feedback to assess their general understanding of these types of essays that could appear in Section A of Paper 3 and the type of content, text structures and language features each should have. You can then work through Question 2 with learners, as the Focus on Writing provides detailed revision information on the persuasive or argumentative and discursive essays. Once you have worked through this Focus on Writing with the class, develop a checklist for each essay type under these headings: Purpose; Text structure; Language features. These could be handed out or displayed in the classroom. Make sure that you spend some time stressing the central difference between these types of essays because learners often get them mixed up. The persuasive or argumentative essay adopts a certain position at the outset, and then – in the body of the essay – shows why the position should be supported and the other opposed. The discursive essay, although the writer may have a position in mind, adopts a more balanced approach, looking at the pros and cons of both sides of a point, and then coming to a conclusion based on the evidence. It may also be beneficial to spend some time emphasising the different structures that the body of these types of essay can have:

- looking at one side in the first half of the body, and the other side in the second half
- looking at one side in one paragraph, and the other side in the next paragraph – continuing this pattern throughout the body
- looking at one side in the first half of a paragraph, and the other side in the second half of the *same* paragraph – continuing this pattern throughout the body.

You should also stress that the order of the points needs to be logical too – either from *most* important to the *least*, or vice versa. Explain that if points are just argued randomly, or the essay has a weak structure, marks will be lost.

This may also be a good opportunity to discuss that, although it is useful to know how to write all types of essays, and that being able to write good persuasive or argumentative and discursive essays is a vital skill in subjects like History and in many contexts in higher education and the world of work, learners should focus on polishing their skills in one or two essay types that they have done well in and enjoy writing.

Learners then put into practice what they have been revising by writing an essay. If necessary, work through the instructions to Section A of Paper 3 in the Learner’s Book again, as reinforcement and to check that learners do understand these fully. As in Activity 131, give them 80 minutes to complete an essay and monitor them while they write so that you can make immediate interventions should any critical issues arise.

As with the narrative and descriptive essays, once you have assessed learners’ essays, it is important that you provide detailed feedback on three levels, emphasising register as well:

- adherence to the topic in terms of type of text written (text structure and language features)
- coherence (planning, logical flow of sentences in paragraphs, logical flow of paragraphs, use of good introductions and conclusions); this is especially important in persuasive or argumentative and discursive essays
- specific language issues – here it may be useful to provide some quick, intensive remediation to try to rectify particular recurrent or widespread errors.

### **Formative assessment**

Use your interaction with learners, as well as their written answers, to assess the extent to which they are able to

- identify the text structures and language features of persuasive or argumentative and discursive essays
- write coherent persuasive or argumentative and discursive essays that comply with examiners’ requirements.

You can also use the rubric for ‘Writing an argumentative essay’ and the ‘Rubric for assessing an essay’ in the Extra resources section of this Teacher’s Guide to assess learners’ essays.

### **Suggested answers**

There are no model answers for this activity. Ensure that essays comply with the requirement for their particular type/form:

- Persuasive or argumentative: strong structure to drive the argument and oppose any counter-argument; mainly literal, denotative language; formal register.
- Discursive: strong structure to drive the two sides of an argument in a balanced and symmetrical manner; mainly literal, denotative language; formal register.

## Exam preparation

**Note**

Make sure you have sufficient past examination papers that learners can use for revision over the next two weeks.

In Weeks 33 and 34 the focus narrows down even further to a final round of examination preparation. Learners are now in countdown mode and, without adding to their stress, you need to help them maintain their revision momentum. One of the ways they can do this is by using previous examination papers to revise formal text study and intensive reading strategies, essay forms and process writing, as well as language. In order to ensure they understand the structure, format and instructions of examination papers, they will also look at vocabulary related to reading text/examination revision of meta-language terms. Much of this revision work will be done through class and group discussions.

**Week 33****Activity 137 Listening and speaking (LB p. 433)****Preparation**

Although no additional preparation is required for this activity, it may be beneficial to get someone to give your class a talk, depending on their needs. For example, if they are very stressed or seem demotivated, try to arrange for someone to give them a motivational speech; or if it seems they are exhausted or listless, try to get someone to talk to them about health and well-being. It is very important that learners maintain balance during this period, as stress and exhaustion are counter-productive.

In the previous two weeks, learners looked at time management and goal-setting. They now focus their attention on aspects of well-being. Read through the introduction to the activity with the class, asking learners what they think of it. Discuss any issues raised, and then let learners complete Question 1(a). Use their feedback to Question 1 to talk about the importance of a healthy lifestyle in order to function optimally. Use the bullet list in Question 1(b) to develop a mind-map of factors making up a healthy lifestyle on the chalkboard. Learners should then modify their timetables to factor in aspects related to maintaining a healthy lifestyle, such as time for exercise and relaxation. In Question 1(d) they consider what constitutes a healthy diet – another crucial factor in maintaining a healthy lifestyle that enables optimal performance. Ensure sensitivity when discussing this point, as cultural and economic differences could come into play.

In Question 2 learners look at how to develop a checklist to ensure that they cover everything that they need to revise for the final examinations. This is important in the Languages – where, for example, specific setworks have been prescribed – and in other subjects, such as History, where certain topics or themes (e.g. Vietnam or China) are prescribed in alternate years.

Learners can work in groups to discuss what must be covered. Let them start with English and then take feedback to correct any misconceptions and/or to fill in gaps. Learners can then draw up a checklist for the different aspects that must be revised for their English exam. Afterwards, they can do this for other subjects, if they wish.

### Informal assessment

Use your observation of groups' discussions, learners' feedback and your interaction with them during the facilitated feedback sessions to

- identify potential health and/or well-being issues that may prevent them from functioning optimally (if you suspect substance abuse, you should seek professional advice before confronting the learner)
- ensure that learners are fully aware of all aspects of the English curriculum that they must revise for the final examinations.

## » » > Activity 138 Reading and viewing (LB p. 435)

### Preparation

Make sure you have obtained past Grade 12 external examination papers (Papers 1 and 2 specifically for use in the remaining 'Reading and viewing' lessons).

Briefly recap the format of Paper 1, reminding learners of what each section comprises. Make links to the previous 'Reading and viewing' activities in which they looked at Sections A and C, asking them to provide a brief recap of what intensive reading entails and the types of skills they need to perform well in Section C. Then turn their attention to Section B, using their feedback to Question 1 to get two or three learners to outline how they would approach summary writing.

Although learners may work in groups to complete Question 2, it may be beneficial if you work through the Focus on Reading – which deals with summary writing – with the whole class. Stress aspects such as extracting only *relevant* main ideas (they must be sure to check the content, angle or slant required by the summary question) using their own words, following instructions (e.g. whether to list ideas or write them as continuous prose) and staying within the word limit.

Learners then complete a summary. You either present this as an exam practice, imposing exam-like conditions, or you could work through the summary question with the class, showing them step by step exactly how to use intensive reading skills to identify and extract the relevant information, and then how to reword it.

When you provide feedback, ensure that you once again stress the importance of following instructions. In this particular revision activity, the most important instruction (in addition to the word limit and the fact that they should write in list form) is that they must include points only relevant to the steps involved in making career choices. Because this is the angle or slant of the focus it means, for example, that the whole of the first paragraph – despite containing the overall main idea of the passage – is irrelevant to this summary because it does NOT contain any steps.

Another important aspect to look at during feedback is the way in which the text gives clues as to which points should be included. These clues signal words that indicate a hierarchy of information, starting with 'First and foremost' and ending with 'As a final point'. Stress that learners should always look out for these types of clues that indicate which information is key, which is supportive and which is illustrative.

### **Formative assessment**

Use your interaction and discussion with learners, your observation of learners' discussions, their feedback and their written summaries to assess the extent to which they are able to use intensive reading strategies to write a summary that meets the final examination criteria.

### **Suggested answers**

Learners should include the following points in their summaries:

- 1 Begin your career research before Grade 12.
- 2 Focus on finding out important aspects about careers.
- 3 Find out which jobs may be in demand.
- 4 Ascertain entry requirements for the jobs.
- 5 Determine which tertiary institutions offer courses in your chosen careers.
- 6 Find out how to apply, closing dates for applications and costs.
- 7 Get information about careers and what they involve.



## **Activity 139 Writing and presenting (LB p. 438)**

### **Preparation**

Although no additional preparation is required for this activity, learners would benefit from reading examples of good reflective essays.

Learners have already revised narrative, descriptive, argumentative and discursive essay forms. You may wish to ask a few learners to summarise briefly what each form entails: a snapshot of the type of content it should have, its purpose, its structure and its language features. Learners then work through Question 1. Use their feedback to check that they can distinguish the similarities and differences between the reflective essay on the one hand, and descriptive and narrative essays on the other.

Learners then read three texts and decide what form each one is. Make sure when you take feedback that learners provide good reasons for their choices. These reasons should link to central factors, such as text structures and language features.

Work through the Focus on Writing with the class, using the example in the Focus to stress the differences between reflective and other essays forms (especially narrative and descriptive). It may be wise at this stage again to remind learners that they should choose an essay form that they are good at and enjoy when they write the examinations.

Before learners practise writing a reflective essay, reiterate the steps involved in process writing. Stress planning and editing particularly. Also point out the instruction to this section of Paper 3. Learners can then work under exam conditions to write their essays. You should, however, circulate among learners and intervene if you notice them deviating from the process writing method or writing a text that is clearly not reflective. Provide immediate guidance and monitor their progress.

### Formative assessment

Use your interaction with learners, as well as their written answers, to assess the extent to which they are able to

- identify the five types of texts in Paper 3, Section A, as well as their text structures and language features
- list and describe the steps involved in process writing
- write coherent reflective essays that comply with examiners' requirements.

You can also use the 'Writing a reflective essay' rubric in the Extra resources section of this Teacher's Guide to assess learners' essays.

### Suggested answers

There is no model answer for the essay. Each learner's essay must be assessed on its own merits. Regarding Question 2, learners should identify the following:

- **Text 1:** Descriptive – It contains descriptive words and uses figures of speech to create images; it does not tell a story and it does not express any feelings.
- **Text 2:** Reflective – Although it contains hints of the narrative (e.g. setting) and the descriptive (e.g. cycle of torture), its main focus is on the writer's thoughts and feelings about what Friday means to him or her.
- **Text 3:** Narrative – It contains explicit narrative elements, such as characters, direct speech, action and setting.

## » » Activity 140 Language (LB p. 442)

### Preparation

Obtain additional samples of Paper 1, Section C, for learners to practise. This is in many respects the easiest part of the whole English exam to score good marks, but learners struggle with it because in pressured exam conditions they often fail to apply their grammar skills and knowledge to the questions. Doing as much practice as possible will help to make explicit for learners the link between the types of questions in this section and the types of grammar knowledge and skills they must apply.

You can introduce this activity by pointing out to learners how 'valuable' Section C in Paper 1 is, stressing that they can do very well in this section if they remember to apply their grammar knowledge and skills to the questions. Question 2 is designed to help learners apply their grammar knowledge and skills to 'Language in Context' questions by making them conscious of features they need to look out for, and to be aware of the type of thinking they need to answer different types of questions. Work through this aspect of the question with the class, referring to the boxes

with questions in that are situated alongside each task in Question 2. Then learners can complete Question 2 for homework.

### Formative assessment

Use your discussions with learners, as well as their feedback, to assess the extent to which they are able to

- show an awareness of the metacognition involved in answering language questions
- use their grammar knowledge and skills to complete a grammar activity.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 2 a i 'Where do you live? Is it somewhere around here?' Teboga asked Ryan.
- ii Even though I was in great danger, I remained calm during the whole ordeal.
- b B (commenced)
- c They were very poor but they saved enough money to send their child to a good school.
- d Siphso told Angie that he was going home straight after school to study for the exams the following week.
- e Our meeting was interrupted by the impatient man.
- f Sibongile was pleased that she wrote her final exam this morning.
- g (a) brilliantly  
(b) responsibility  
(c) clear  
(d) importance
- h When are you going to town?
- i (a) at  
(b) at  
(c) on  
(d) in
- j She did not arrive yesterday.

## Week 34

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### »» » Activity 141 Listening and speaking (LB p. 443)

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#### Preparation

Provide a poster or flyers on exam-writing tips to display in the class.

This is the last week before learners write their Grade 12 external examinations. Introduce the activity by talking briefly about the importance of being well prepared for the exams. Use learners' feedback to Question 1 to address questions and concerns they may have, stressing the importance of getting a good night's sleep before an examination and remaining calm during the examination. Explain that panic leads to mental blockages, and that if they feel panic arising they should put down their pens, close their eyes for a minute or two and breathe slowly and deeply, trying not to think of anything.

Talk through Question 2 with the class, pointing out how these aspects, such as making sure they have the correct stationery, are important because they allow the learner to focus on what's important instead of using up energy scurrying around to find a pen or ruler at the last minute. You can also read through the 'Exam-writing tips' on page 444 of the Learner's Book with the class, asking learners to explain the importance of each point in assisting in exam success. Stress the last point, explaining to learners that exams have a time limit because examiners know that that is the amount of time it takes a learner who has studied well to provide all required information. So if learners finish long before the end of an exam, they should realise they have not provided sufficient information and should spend some of the remaining time brainstorming questions and the rest of the time writing down additional answers. Also point out that even if they have written down everything they know or everything the question requires, they should still not leave the exam venue ahead of time, but use any leftover time to check and double-check their work.

### **Informal assessment**

Use your observation of groups' discussions, learners' feedback and your interaction with them to

- evaluate how well prepared they are for the exams (mentally and emotionally, rather than academically)
- check whether they understand and can articulate important considerations to keep in mind while writing their exams.

## **Activity 142 Reading and viewing (LB p. 446)**

### **Preparation**

No additional preparation is required for this activity. However, if you have managed to obtain samples of past Paper 1, give copies to learners who want to do extra practice at home, indicating that you are willing to discuss their answers with them by arrangement.

In this activity learners complete a past Paper 1, Sections A and B, for exam revision. Use your understanding of the needs of the class, or of individual learners, in deciding on the approach you want to use. For example, you could let all learners work under exam conditions to get exam practice, or you could let some of them do this while you work more intensively with others who find comprehension tasks difficult. Alternatively, you could work through the whole paper with the class, helping them to revise approaches to these sections of Paper 1 and reinforcing how knowledge, skills and intensive reading strategies are applied in them.

### **Formative assessment**

Use your interaction and discussion with learners, as well as their written answers, to assess the extent to which they are able to satisfactorily complete Sections A and B of Paper 1. Use your assessment to identify any last interventions you could make.

### **Suggested answers**

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

**Note**

Suggested memorandum:  
 adapted from Mindset  
 Matric Revision FAL  
 Grade 12, Sessions 37 & 38

**SECTION A: COMPREHENSION****QUESTION 1****TEXT A**

- 1.1 Many women prefer office-based jobs/business careers/ managerial positions. Only a small number of women prefer manual/ menial work. (2)
- 1.2 1.2.1 These women do not mind doing a manual job which involves dirtying their hands. (1)
- 1.2.2 To feed the family. / To earn money to buy food. (1)
- 1.3 She is an expert at doing a job that is generally done by men. (2)
- 1.4 False. [1] She runs her business from outside her home in Lindelani, near Durban. [1] (2)
- 1.5 Her husband, Fanisa, taught her how to repair gearboxes. (2)
- 1.6 'I saw that she had a passion for this job, as she would always volunteer to help me when I was fixing the gearboxes of my taxis.' (2)
- 1.7 She was talented. / They knew she was good at the job. / She has much experience. (2)
- 1.8 It's hard work as it requires lifting heavy parts. / It's a messy job. / They do not like to get their hands dirty. (2)
- 1.9 Open-ended. Accept a well-substantiated response. For example: Yes. The article is about a grandmother who repairs gearboxes. (2)

**[18]****TEXT B**

- 1.10 1.10.1 Made / manufactured in a particular place / not brought in from another place / not imported. (2)
- 1.10.2 People value handmade items more than mass-produced or factory-produced items. (2)
- 1.11 It is a suitable name. The artists make works of art out of old wire. These wire items are often sold on the streets. The artists, through belonging to this organisation, have become streetwise, i.e. smarter, better at marketing their products and better able to cope with life. (2)
- 1.12 1.12.1 These children were poor and these were the only materials available to them. (2)
- 1.12.2 Each item is a unique work of art that is handmade. / People attach more value to handmade items. (2)
- 1.13 Accept a suitable response of no more than 6 words. For example: Streetwires helps local artists. (2)

OR

Local is Lekker! (2)

**[12]****TOTAL SECTION A: 30**

## SECTION B: SUMMARY WRITING

### QUESTION 2

The following points form the answer to the question.

Quotations	Facts
1 ... be sensitive to any change of behaviour	1 Parents must look out for any change of behaviour in a child.
2 ... to teach them self-confidence	2 Parents must teach their children self-confidence.
3 ... enrolling them in activities outside of school	3 Parents should enrol their children in extramural activities.
4 ... listen to their children when they complain about bullying	4 Parents must listen to their children.
5 If they see that something is wrong ... they should keep on asking until they find out	5 If they see something is wrong, they must keep on asking what it is.
6 Parents should speak to other parents about the bullying	6 Parents must speak to teachers and other parents about the bullying.
7 ... parents should insist on an investigation	7 Parents must insist that the school investigate bullying.

#### Marking

- Learners must present the summary in point form. Summaries presented in any other format must also be assessed.
- To penalise for the incorrect format, deduct 1 mark from the total mark.
- Points that are correct but not presented in full sentences must be penalised as language errors.
- Plans or drafts must be clearly indicated. If not, mark the first summary presented.
- Learners must indicate correctly the total number of words they have used.

Award marks as follows:

(a) 7 marks for 7 points

(b) 3 marks for language:

- To be awarded 1 language mark, at least 1–3 points should be correct.
- To be awarded 2 language marks, at least 4–5 points should be correct.
- To be awarded 3 language marks, at least 6–7 points should be correct.

#### Penalties

- Read only up to 5 words beyond the required length of summaries that are too long, and ignore the rest of the answer.
- Summaries that are short but contain all the required main points should not be penalised.
- Language errors (grammar, spelling, punctuation): deduct from the 3 marks for language as follows:
  - 0–4 errors – no penalty
  - 5–10 errors – subtract 1 mark
  - 11–15 errors – subtract 2 marks
  - 16 errors or more – subtract 3 marks.
- For direct quotations of whole sentences, penalise as follows from the total mark awarded for the points and language usage:
  - 1–3 whole sentences quoted – no penalty
  - 4–5 whole sentences quoted – subtract 1 mark
  - 6–7 whole sentences quoted – subtract 2 marks.
- Subtract 1 mark from the total number of marks awarded for not indicating the word count, or for an incorrect word count.

### Preparation

Have a wide variety of examination paper instructions available for learners to discuss. These can be instructions from examination papers for other subjects as well.

Introduce the activity by stressing the importance of understanding the meta-language of exam papers so that one can follow the instructions of the papers. This is critical because these instructions often indicate how many questions learners must answer from specific sections in a paper.

Although all three questions in this activity can be done as pair work, with learners first discussing the questions and then writing their answers after feedback, use the needs of your class to decide on the best approach. Our suggestion is that you work through Question 1 with the whole class, and then let learners work in pairs for Questions 2 and 3.

### Formative assessment

Use your interaction with learners, as well as their written answers, to assess their ability to

- explain the meaning of meta-language in exam papers
- work out the meaning of vocabulary and use words and expressions in meaningful, grammatically correct sentences.

### Suggested answers

Allow for some variation in answers, but learners' answers must align with those suggested here in terms of content.

- 1
  - a Draw a line below each section.
  - b Write neatly in a way that other people can easily read what you have written.
  - c You must always write your answer in your own words except when you are asked to write down the exact words from the text.
  - d Write down the information in short sentences, one below the other (each new sentence must start on a new line).
  - e You must write just the question number and the letter (of the alphabet) for questions where you are given two or more answers to choose from.
  - f There are mistakes in the text that the people who wrote the exam paper put into the text on purpose.
  - g Say what grammatical function (e.g. noun, verb, preposition, conjunctions, etc.) the underlined word has.
  - h You must somehow inform the marker of any work you do not want marked (like your brainstorming or notes that you have made to yourself when you thinking about the questions). The best way to do this is to draw a line through it.
  - i
    - format: the layout, as in a formal letter, for example
    - language: grammar, spelling and punctuation
    - register: how formal or informal the writing should be, depending on type, purpose and audience
    - audience: who the text is aimed at, which determines register, among other things

- j The body is the main section of the text. So, for example, if a letter is written, the addresses, the 'Dear Sir / Madam' and the ending 'Yours sincerely, etc.' are NOT included in the word count.
- 2
    - a clamouring – strongly expressed protest or demand
    - b glamour – attractive or exciting quality
    - c paralysed – unable to move parts of the body
    - d expert – specialist / knows something very, very well
    - e talented – has a natural ability to do something
    - f design – make the plans for something
    - g creative – having lots of new and interesting ideas and ways of showing them
    - h unique – the only one
    - i ideal – perfect; the best suited
    - j vibrant – full of creative energy
  - 3 Check that learners' sentences demonstrate an understanding of what the expressions mean (see below).
    - a tired of – bored; lost interest in
    - b finds time for – manage to do something or fit something into a very busy schedule
    - c take care of – look after
    - d look down on – consider something or someone to be inferior
    - e keep on – persist; not give up

## » » > Activity 144 Writing and presenting (LB p. 451)

### Preparation

Obtain samples of Sections B and C in Paper 3. Learners can discuss these or use them for additional exam practice.

Introduce this activity by quickly summing up the types of essay in Paper 3, Section A, and their essential text structures and language features. Learners can then work in groups to complete Question 1. Take feedback and then work through the Focus on Writing with the class. You can refer learners to Focus on Writing features in the Learner's Book where they studied the text structures and language features of a wide variety of longer and shorter transactional texts:

- Longer transactional texts: p. 23 = letters to the press; p. 53 = information reports; p. 112 = emails; p. 123 = formal letter of request; p. 148 = letter formats; p. 159 = covering letter/CV; p. 199 = film review; p. 331 = formal letter; p. 376 = CD covers
- Shorter transactional texts: p. 307 = diary/flyers/adverts; p. 318 = directions/instructions/posters

Learners can then work individually to complete Question 3, which gives them exam practice in writing texts for Sections B and C of Paper 3.

### Formative assessment

Use your discussions with learners, as well as their written work, to assess the extent to which they are able to

- identify and explain the text structures and language features of a range of longer and shorter transactional texts

- use their process writing skills to write longer and shorter transactional texts that meet the requirements of the examination.

You can also use the ‘Rubric for assessing longer transactional texts’ and the ‘Rubric for assessing shorter transactional/reference/informational texts’ in the Extra resources section of this Teacher’s Guide to assess learners’ longer and shorter transactional texts.

### Suggested answers

There are no model answers for this activity. Ensure that learners have

- written texts that are aligned with the requirements of the questions
- used the relevant text structures and language features.

## »» > Activity 145 Language (LB p. 455)

### Preparation

No additional preparation is required for this activity.

Introduce this activity by asking learners to sum up what some of the main areas of language/ grammar are that they should know. Get them to elaborate briefly. For example, if they mention active and passive sentences, ask them to explain the rule and/or to give you an example of how to change a sentence from the active into the passive voice.

This activity has been designed for group work, so that learners can discuss questions and use deductive reasoning to work out answers. However, you should decide how best to utilise this activity, based on the needs of your class.

### Formative assessment

Use your discussions with learners, as well as their written work, to assess the extent to which they are able to

- identify and explain various aspects of language/ grammar
- use their knowledge of grammar and their language skills to meet the examination requirements of Paper 1, Section C.

### Suggested answers

Allow for some variation in answers, but learners’ answers must align with those suggested here in terms of content.

- 5.1 Correct the single error in each of the following sentences.
- 5.1.1 We were in a meeting in the bishop’s office. (1)
- 5.1.2 His worried secretary interrupted our conversation and told the bishop he had to make an urgent call. (1)
- 5.1.3 I was aware that I was saying nothing, my heart was in my throat and a thousand thoughts were racing through my mind. (1)
- 5.1.4 ... ‘She’s a beautiful baby – she belongs with her mother,’ ... (1)
- 5.2 The bishop was told to make an urgent call by the worried secretary. / The bishop was told by the worried secretary to make an urgent call. (1)
- 5.3 Who had just stormed a safe house for blind immigrants? (1)

5.4	B (tranquil)	(1)
5.5	The young lady said <u>that she could</u> not give <u>her</u> baby a good life <u>there</u> .	(4)
5.6	The women with the young babies were waiting to talk to me.	(4)
5.7	The bishop had to phone a lawyer because the security guards had forced the blind immigrants out of the safe house.	(1)
5.8	5.8.1 Adoption; commitment	(2)
	5.8.2 healthiest	(1)
5.9	His worried secretary <u>did not interrupt</u> our conversation.	(1)
5.10	in	(1)
5.11	I am aware that I am saying nothing, my heart is in my throat ...	(3)
5.12	She was healthy and I loved her.	(2)
5.13	B (Adjective)	(1)
5.14	Figurative language	(1)
5.15	immigrant: a person who comes to live permanently in a foreign country [1]	
	emigrant: a person who leaves his or her own country in order to settle permanently in another country [1]	(2)
		<b>[30]</b>

# PROGRAMME OF FORMAL ASSESSMENT

Rubrics for FAT essays and transactional texts can be found at the end of this section.

In addition to daily informal assessment and the assessment of activities in the Learner's Book, it is required in Grade 12 that learners complete a number of formal assessment tasks (FAT) that make up the school-based assessment (SBA) programme. The requirements of the Department of Basic Education in this regard are outlined below.

**Table 2: Overview of formal assessment Grade 12**

Formal Assessment		
During the Year	End-of-Year Examination	
25%	75%	
School Based Assessment (SBA)-	End-of-Year Examination Papers	
25%	62,5%	12,5%
<ul style="list-style-type: none"> <li>• 1 test</li> <li>• 7 tasks</li> <li>• 2 examinations (mid-year &amp; trial)</li> </ul>	<b>Written examinations</b> Paper 1 (2 hours) – Language in context Paper 2 (2 hours) – Literature Paper 3 (2½ hours) – Writing	<b>Oral Assessment Tasks: Paper 4</b> Listening Prepared speech Prepared reading aloud / unprepared speech / informal speaking in group The oral tasks undertaken during the course of the year constitute the end-of-year external assessment.

**Table 3: Overview of programme of assessment requirements Grade 12**

Programme of Assessment			External Examination
SBA per Term			
Term 1:	Term 2:	Term 3:	Term 4:
1 Written Test + 3 Tasks	3 Tasks + 1 Mid-year examination comprising 3 Papers: Paper 1 – Language in context Paper 2 – Literature Paper 3 – Writing OR Written Test	1 Trial examination comprising 3 Papers: Paper 1 – Language in context Paper 2 – Literature Paper 3 – Writing OR Written Test + 1 Task	1 External Examination comprising 3 Papers: Paper 1 – Language in context Paper 2 – Literature Paper 3 – Writing + Paper 4 – Oral:
<b>Term Mark (Terms 1-3)</b> <ul style="list-style-type: none"> <li>• Each term, add raw marks and totals and convert to % for term mark.</li> </ul> <b>SBA Mark:</b> <ul style="list-style-type: none"> <li>• Add raw marks and totals for formal assessment tasks from term 1 to term 3 and convert to 25%</li> </ul> <b>External Examination</b> <ul style="list-style-type: none"> <li>• Convert Paper 1 to 20%,</li> <li>• Convert Paper 2 to 17,5%,</li> <li>• Convert Paper 3 to 25%,</li> <li>• Convert Oral mark (Paper 4) to 12,5%</li> </ul>			

**Table 4: Programme of Assessment Grade 12**

Programme of assessment			
Formal assessment tasks in Term 1			
Task 1	Task 2	Task 3	Task 4
<p><b>*Oral:</b></p> <p>Listening for comprehension (10)/ prepared speech (20) / ONE OF THE FOLLOWING: Prepared reading aloud/ unprepared speech/informal speaking in group (20)</p>	<p><b>Writing: (50 marks)</b></p> <p>Narrative/descriptive/ discursive/argumentative/ reflective</p>	<p><b>Writing: (30 marks)</b></p> <p>Longer Transactional writing: Friendly/formal letters (request/complaint/ application/business) / formal and informal letters to the press/ curriculum vitae and covering letter/ obituary/agenda and minutes of meeting /report/ review/ newspaper article/magazine article/dialogue/interview</p>	<p><b>**Test 1: (40 marks)</b></p> <p><b>Language in context:</b></p> <p>Comprehension, Summary, Language structures and conventions</p>

Formal assessment tasks in Term 2			
Task 5:	Task 6:	Task 7	Task 8
<p><b>*Oral:</b></p> <p>Listening for comprehension (10)/ prepared speech (20) / ONE OF THE FOLLOWING: Prepared reading aloud/ unprepared speech/informal speaking in group (20)</p>	<p><b>*Oral:</b></p> <p>Listening for comprehension (10)/ prepared speech (20) / ONE OF THE FOLLOWING: Prepared reading aloud/ unprepared speech/informal speaking in group (20)</p>	<p><b>Literature: (35 marks)</b></p> <p>Contextual questions</p>	<p><b>***Mid-year examinations: (250 marks)</b></p> <p>Paper 1 – Language in context (80)</p> <p>Paper 2 – Literature (70)</p> <p>Paper 3 – Writing (Can be written in May/June) (100)</p> <p><b>OR</b></p> <p>Written test</p>

Formal assessment tasks in Term 3	
Task 9	Task 10
<p><b>Writing: (20 marks)</b></p> <p>Shorter transactional text: Advertisements/Diary entries/ Postcards/ Invitation cards/Filling in forms/ Directions/ Instructions/Flyers/ Posters/emails</p>	<p><b>***Trial examinations: (250 marks)</b></p> <p>Paper 1 – Language in context</p> <p>Paper 2 – Literature</p> <p>Paper 3 – Writing (Can be written in August/ September)</p> <p><b>OR</b></p> <p>Written test</p>

**\*Oral:** Learners should do at least one prepared speech task, one listening task and one other, e.g. prepared reading aloud/ unprepared speech/informal speaking in group work during the year.

**\*\*Test 1** could be set out of **40 marks** or, if more, should be **converted to 40 marks**. While the *Comprehension, Summary, Language structures and conventions* combination is suggested, teachers are urged to design a combination of aspects that fits the character (test programme, time allocation, etc.) of the school.

A test in the Programme of Assessment should not be made up of several smaller tests. Each test should cover a substantial amount of content, should be set for 45-60 minutes, and should reflect the different cognitive levels as set out for exam papers.

**\*\*\* Mid-year and Trial examinations:** In Grade 12 one of the tasks in Term 2 and/or Term 3 must be an internal examination. In instances where only one of the two internal examinations is written in Grade 12, the other examination should be replaced by a test at the end of the term (Tasks 8 and 10).

Format of Examination Papers 1, 2 and 3

PAPER	SECTION		MARKS		TIME
1. Language in context	<b>A: Comprehension</b> (A range of texts can be used including visual and or graphic texts) • Learners should identify and explain the impact of techniques such as the use of font types and sizes, headings and captions, etc.		30	80	Grades 10-12: 2 hours
	<b>Grades</b>	<b>Length of text (words)</b>			
	10	400-500			
	11	500-600			
	12	600-700			
	<b>B: Summary:</b> The passage should not come from the comprehension text.		10		
<b>Grades</b>	<b>Length of text (words)</b>	60-70			
10	approximately 200				
11	approximately 230				
	12	approximately 250			
<b>C: Language structures and conventions (assess in context)</b> • Vocabulary and language use • Sentence structures • Critical language awareness		40			

PAPER	SECTION	MARKS		TIME
2. Literature	<b>Any TWO of the following:</b> Novel/drama/short story (essay/contextual questions)/poetry (contextual questions on <b>two seen</b> poems)	(2 x 35 =70)	70	Grade 10-12: 2 hours

PAPER	SECTION		MARKS		TIME
3. Writing	<b>A: Essay – One essay</b> Narrative/descriptive/argumentative/reflective/discursive		(50)	100	Grade 10: 2 hours Grades 11-12: 2½ hours
	<b>Grades</b>	<b>Length of essay (words)</b>			
	10	150-200			
	11	200-250			
	12	250-300			
	Assess the following: • Content & planning (60%) • Language, style & editing (30%) • Structure (10%)				
	<b>B: Longer Transactional text – One text</b> Friendly/formal letters (request/complaint/application/business/ thanks/ congratulations/sympathy) /formal and informal letters to the press/ curriculum vitae and covering letter/obituary/agenda and minutes of meeting (asked as a combination)/report (formal and informal)/review/ newspaper article/magazine article/dialogue/written interview		(30)		
	<b>Grades</b>	<b>Length of text (words)</b>			
	10-12	120-150 – content only			
	Assess the following: • Content, planning, & format (60%) • Language, style & editing (40%)				
<b>C: Shorter text – One text</b> <b>Transactional/Referential/Informational:</b> Advertisements/Diary entries/Postcards/Invitation cards/Filling in forms/ Instructions/Directions/Instructions/Flyers/Posters		(20)			
<b>Grades</b>	<b>Length of text (words)</b>				
10-12	80-100				
Assess the following: • Content, planning, & format (60%) • Language, style & editing (40%)					

#### Oral Assessment Tasks: Paper 4

The oral assessment tasks undertaken during the course of the year constitute the end-of-year external assessment for Grade 12. It constitutes 50 of the 300 marks in the end-of-year external assessment. The details for the oral tasks, which are administered during the year, are as follows:

Paper	DETAILS	MARKS	
4. Orals	*Orals will be internally set, internally assessed and externally moderated. <b>• Speaking:</b> Prepared speech <i>Assess: Research skills, planning and organisation of content, tone, speaking, and presentation skills, critical awareness of language usage, choice, design and use of audio, audio-visual aids</i>	20	50
	<b>• Prepared reading aloud/unprepared speech/informal speaking in group</b> <i>Assess: Content, tone, speaking, and presentation skills, critical awareness of language usage</i>	20	
	<b>• Listening</b> <i>Assess: Listen for comprehension, information and evaluation</i>	10	

\*Oral year mark from cumulative speaking and listening. Final mark should include at least one prepared speech task, one listening task and one other, e.g. prepared reading/unprepared speaking aloud/informal speaking in group work.

You will find the Formal Assessment Tasks at the end of each term's work in the Learner's Book. The memoranda for these tasks are provided in this section of the Teacher's File. At the end of the section is a record sheet, which you can use to record the FAT marks of your class, so they are easy to access for the end-of-year progress reports.

## › FAT 1 Listening and speaking (30 marks)

### Note

You can photocopy the table provided at the end of this Term 1 FAT section, on page 11.

This Formal Assessment Task is made up of two parts:

- 1 a listening comprehension (10)
- 2 an unprepared speech (20)

### Part 1 Listening comprehension (10 marks)

- Provide learners with a copy of the table, or ask them to copy it onto a clean sheet of A4 paper. If copying the table, they should write 'FAT 1 – Listening and Speaking: Part 1 Listening comprehension' as well as their names, their class and the date at the top of the paper.
- Read the extract from the speech Nelson Mandela made when he was on trial for treason.
  - Learners should just listen to the text the first time you read it. They should then look at the table and questions.
  - They should make notes the second time the text is read.
  - They should fill in the table when the text is read a third time.

Here is the text.

### Nelson Mandela's statement from the dock at the opening of the defence case in the Rivonia Trial

*Pretoria Supreme Court, 20 April 1964*

I am the First Accused.

I hold a Bachelor's Degree in Arts and practised as an attorney in Johannesburg for a number of years in partnership with Oliver Tambo. I am a convicted prisoner serving five years for leaving the country without a permit and for inciting people to go on strike at the end of May 1961.

At the outset, I want to say that the suggestion made by the state in its opening that the struggle in South Africa is under the influence of foreigners or communists is wholly incorrect. I have done whatever I did, both as an individual and as a leader of my people, because of my experience in South Africa and my own proudly felt African background, and not because of what any outsider might have said ...

During my lifetime I have dedicated myself to this struggle of the African people. I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die.

(Source: <http://www.anc.org.za/show.php?id=3430>)

## Suggested answers

	Question	Answer
a	Where did this trial take place? (1)	Pretoria Supreme Court
b	On what date did Nelson Mandela make this speech? (1)	20 April 1964
c	What qualifications did Nelson Mandela have? (1)	Bachelor's Degree in Arts
d	What type of work was he doing at the time? (1)	Attorney
e	Nelson Mandela was already a convicted prisoner. True or false? (1)	True
f	What did Nelson Mandela try to get people to do at the end of May 1961? (1)	Go on strike
g	Give another word for <i>dedicated</i> . (1)	Committed
h	Name three things that Nelson Mandela says he wants for South Africa. (any 3) (3)	No race to dominate another / democratic society / free society / all persons live together in harmony / all persons with equal opportunities

### Part 2 Unprepared speaking (20 marks)

- Discuss the requirements for the unprepared speaking task a few days in advance. Explain that learners will be given a topic to speak on. They will have five minutes to prepare their speeches. Their speeches should be between two and three minutes long. (Note: Do not give each learner the same topic to avoid contamination of the FAT. However, ensure that topics are similar enough not to prejudice learners.)
- Hand out the assessment rubric for the unprepared speaking task a few days in advance (see the 'Oral presentations/Unprepared speech' rubric in the Extra resources section). Discuss it with the class to ensure that learners understand what is required from them in this FAT. Stress the following criteria:
  - organisation of content, including an effective introduction and conclusion, and a body that is logical
  - use of tone, voice projection, pace, eye contact, posture and gestures
  - display of a sense of audience and making contact with listeners
  - use of appropriate and effective vocabulary and language structures.

On the day of assessment, provide the class with a classwork assignment, such as a comprehension activity, to keep them occupied. The assessment should take place in a separate venue. Each learner should report in turn and be given the topic. They should remain in the assessment venue for their five minutes' preparation time. They should then present their unprepared speech, and return to the class, informing the next learner to report to the venue for assessment.

Choose topics that suit the learners in your class. Here are some examples.

#### Topics

##### *Experiences / recounts*

- A funny incident
- An exciting discovery
- A dangerous experience
- A happy occasion
- A sad event

##### *Instructions / procedures*

- How to fry an egg
- How to make a bed
- How to send a text message
- How to buy airtime
- How to use an ATM

You can use or adapt the 'Oral presentations/Unprepared speech' rubric in the Extra resources section to assess learners' unprepared speeches.

## › FAT 2 Writing and presenting (50 marks)

In this Formal Assessment Task learners have to write an essay.

- Time: 1¼ hours
- Learners should write their essays on clean sheets of A4 paper. They should write their names, their class, the date and 'Formal Assessment Task 2 – Writing and presenting' on their piece of paper.
- They must write neatly and legibly.
- Instruct learners to pay attention to spelling, sentence construction and language.
- Remind learners to provide clear evidence of planning.

Learners choose ONE of the topics. They write an essay of 250–300 words (approximately 1½ to 2 pages) on their chosen topic. They must number their essay correctly and give it a title.

### Topics

- 1 Democracy is not an African way of government
- 2 The greatest problem facing South Africa today
- 3 My ambitions
- 4 Fridays
- 5 Suddenly, the lights went out and there was complete silence
- 6 A busy place on a Saturday morning

Use the 50-mark 'Rubric for assessing an essay' in the Extra resources section to assess learners' essays.

## › FAT 3 Writing and presenting (30 marks)

In this Formal Assessment Task learners have to write a longer transactional text.

- Time: 45 minutes
- The body of learners' responses should be between 120–150 words (approximately 15–20 lines).
- Remind learners that there must be evidence that they have planned, proofread and edited their work. No marks are allocated for this evidence.
- Learners must choose between two topics:
  - A dialogue between friends that provides directions.
  - A formal letter to request a donation for the environmental club at the school.
- Marking must be objective. Consider the background of the candidates and give credit for relevant ideas. Note the following.

### Topic 1

- Learners should use the dialogue format.
- Primary verb tense should be simple present.
- Directions should be given from the car park at Gordon Road to the Post Office.
- Learners must provide names for two people in the dialogue.
- The friend giving directions must include landmarks.
- The friend who wants directions must interrupt at least three times to ask for clarification.

### Topic 2

- Learners must use formal letter layout, including two addresses, a heading, and appropriate greetings and endings.
- Tone must be formal, but polite.
- Content should include a brief background to the environmental club, its aims, and why it needs a donation.

Use the 30-mark 'Rubric for assessing longer transactional texts' in the Extra resources section to assess learners' longer transactional pieces.

## ➤ **FAT 4 Test 1 (80 marks, converted to 40)**

In this Formal Assessment Activity learners will do a comprehension, write a summary and complete a number of language structures and conventions tasks (language in context).

- Candidates are required to answer ALL questions.
- This marking memorandum is only a *guide* to markers. It is by no means exhaustive. Accept answers that are logical, relevant or appropriate, always taking into account substantiation and grammatical competence.
- Learners' responses should be assessed on their merits and as objectively as possible.

### SECTION A: COMPREHENSION

#### QUESTION 1

- 1.1 The lake (1)
- 1.2 Eating the grass on the pavement. (2)
- 1.3 Explanation of words and expressions:
- 1.3.1 proud of what he had done (2)
- 1.3.2 was comfortable and relaxed, as if in his own home (2)
- 1.3.3 slowly/lazily/in a very relaxed way (1)
- 1.4 Find words in paragraph 3 that mean the same:
- 1.4.1 spot (1)
- 1.4.2 menacing (1)
- 1.5 The visitor or tourist is very silly/foolish. 'Idiotic'. (2)
- 1.6 Got out of his car to take photos of the hippo. (1)
- 1.7 Describe their feelings:
- 1.7.1 foolish (1)
- 1.7.2 unconcerned (1)
- [15]**

#### QUESTION 2

- 2.1 Difference in meaning of the word 'missing':
- 2.1.1 Lost/cannot be found anywhere [2]
- 2.1.2 Not attending/not being present for [2] (4)
- 2.2 Lost children; runaway children, abducted children (one mark for each category). (3)
- 2.3 Parents who do not take good enough care of their children/do not supervise their children/do not know where their children are or what they are doing. (Any one explanation or any other suitable explanation.) (2)
- 2.4 Parental abuse; parents abusing substances. (2)
- 2.5 Unsuitable/inappropriate home circumstances. (1)

- 2.6 Find words in paragraph 4 that have a similar meaning:
- 2.6.1 abduct (1)
- 2.6.2 consent (1)
- 2.7 Because *takes* is used as a euphemism of abduct. / Because *takes* is not the correct word because the children are actually abducted. (Any suitable explanation.) (1)

[15]

**TOTAL SECTION A: 30**

## **SECTION B: SUMMARY WRITING**

### **QUESTION 3**

#### *Marking*

- Read the whole summary first to get an overall impression of the answer.
- Marks will be allocated as follows:
  - 1 mark per point given.
  - 1 mark for indicating the correct word count.
  - 2 marks for language usage.
- The candidate must rewrite the core idea in his/her OWN words as far as possible.
- The points need not be in a specific order.
- Mark only ONE point per sentence. If an irrelevant point occurs first, followed by a relevant point, the candidate forfeits the mark for the other possibly relevant point.
- If given in paragraph format, treat one sentence as one point.

#### *Penalties*

- Summary in paragraph form: deduct 1 mark.
- Language usage: Every 5 language errors: deduct 1 mark.
- Word count: If not indicated, deduct 1 mark.
- Words above the 70-word limit: deduct half a mark for every 5 words above or below the limit to a maximum of 5 marks.

The following points form the answer to the question.

- 1 Store them carefully.
- 2 Avoid stacking them on top of each other.
- 3 Use the original padding to maintain their shape.
- 4 Do not wet them too often.
- 5 Wipe them with a damp cloth after wearing them.
- 6 Use a shoe-cleaning product or soap mixed in water to clean them thoroughly.
- 7 To prevent bad odours, air them outside, sprinkle baby or shoe powder in them or wash them regularly.

**TOTAL SECTION B: 10**

## **SECTION C: LANGUAGE STRUCTURES AND CONVENTIONS**

### **QUESTION 4: VISUAL LITERACY**

#### **4.1 ANALYSING A CARTOON**

- 4.1.1 He is in a grumpy mood. (1)
- 4.1.2 Very weak and silly. (2)
- 4.1.3 D (sarcastic.) (1)

#### **4.2 ANALYSING AN ADVERTISEMENT**

- 4.2.1 Dark is Divine (1)
- 4.2.2 WonderHair (1)

- 4.2.3 To make the product seem as though it is scientifically created (or any other suitable explanation). (1)
- 4.2.4 To appeal to this target market; to appeal to a mother's protective, caring instincts towards their children. (2)
- 4.2.5 It is gentle/pure/natural; contains only natural ingredients; formulated to keep hair healthy and beautiful, and make it shine. (Any two claims.) (2)
- 4.2.6 'Devoted to goodness!' Learners' own reasoning. (Accept any suitable reasons.) (2)
- 4.2.7 It is an opinion; it is a claim that cannot be proven/it is not backed up by evidence. (Accept any suitable reasons.) (2)
- [15]

#### QUESTION 5: LANGUAGE AND EDITING SKILLS

- 5.1 Not only is unemployment very high these days, but many young people are also unable to find jobs. (3)
- 5.2 It is the name of a magazine. (1)
- 5.3 Ms Dlamini said that many young people wanted to be independent, but not all of them understood that independence meant hard work. (3)
- 5.4 Ms Dlamini said, "The reason why most young people do not succeed in self-employment is because they do not know how to work hard." (3)
- 5.5 pick/select (Any suitable synonym.) (1)
- 5.6 5.6.1 C (contraction) (1)
- 5.6.2 C (a special expression) (1)
- 5.7 5.7.1 in (1)
- 5.7.2 at (1)
- [15]

#### QUESTION 6: VOCABULARY AND LANGUAGE SKILLS

- 6.1 communicated (1)
- 6.2 A noun. The verb takes an 's' as in practise (e.g. She goes to football practice every evening to practise her football skills). (2)
- 6.3 survivor (1)
- 6.4 there is (1)
- [5]

#### QUESTION 7: DICTIONARY AND LANGUAGE SKILLS

- 7.1 beauty (1)
- 7.2 beautiful (1)
- 7.3 beautifully (1)
- 7.4 beautify (1)
- 7.5 beautician (1)
- [5]

**TOTAL SECTION C: 40**  
**GRAND TOTAL: 80**

## Teacher's resource: FAT 1 (Part 1) table template

### FAT 1

#### Listening and Speaking: Part 1 Listening comprehension

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

	Question	Answer
a	Where did this trial take place? (1)	
b	On what date did Nelson Mandela make this speech? (1)	
c	What qualifications did Nelson Mandela have? (1)	
d	What type of work was he doing at the time? (1)	
e	Nelson Mandela was already a convicted prisoner. True or false? (1)	
f	What did Nelson Mandela try to get people to do at the end of May 1961? (1)	
g	Give another word for <i>dedicated</i> . (1)	
h	Name three things that Nelson Mandela says he wants for South Africa. (3)	

> **FAT 5 and 6 Oral (20)**

**Note**

Learners' marks from FAT 5 must be added to their oral mark in Term 1 (10 marks for 'Listening comprehension' or 20 marks for 'Unprepared speaking') and their oral mark for FAT 6 (20 marks for 'Prepared reading aloud' or 'Informal speaking in a group') to give them a total mark out of 50 for oral work.

Learners must choose ONE of the Listening and speaking tasks for FAT 5 and ONE for FAT 6.

- 1 Prepared reading aloud (20)
- 2 Informal speaking in a group (20)

**1 Prepared reading aloud (20)**

- About two weeks before the FAT, learners choose a suitable passage from a novel. There must be some dialogue in the passage. Their passage should take about three minutes to read.
- They prepare their reading thoroughly so that they can read to the class on the date you give them.
- You can use this rubric to assess the FAT.

COMPETENCE	%	PREPARED READING
Outstanding	80–100	Perfect fluency and audibility. Lucid articulation and pronunciation. Outstanding ability to vary pitch, pace and tone. Outstanding interpretation of text. Audience riveted. A pleasure to listen to.
Meritorious	70–79	Excellent fluency and audibility. Very high quality of articulation and pronunciation. Varies pitch, pace and tone in a highly effective manner. Excellent interpretation of text. Brilliant ability to sustain audience contact.
Substantial	60–69	Very good level of fluency and audibility. Clear articulation and pronunciation. More than adequate ability to vary pitch, pace and tone. Very good interpretation of text. Clearly able to sustain audience contact.
Adequate	50–59	Reader generally fluent and audible. Reasonably good articulation and pronunciation, though may stumble over some words. Pitch, pace and tone at times inappropriate. Does generally display understanding of text. Audience contact adequate.
Moderate	40–49	Reader not sufficiently fluent and audible. Articulation and pronunciation not adequate and reader found to be stumbling over words. Inadequate control over pitch, pace and tone. Sense of text not clearly conveyed. Does not sustain sufficient audience interest.
Elementary	30–39	Reading clearly inadequate at this level. Lacks fluency and audibility. Cannot convey sense of text. Audience contact almost non-existent.
Not achieved	0–29	Reading cannot convey sense of text. Inarticulate, unintelligible. Clearly out of his/her depth at this level.

## 2 Informal speaking in a group

(20)

On the day of the FAT, provide learners with a topic to discuss in their groups. Then observe learners' group discussions in order to assess their listening and speaking skills in a group situation. You should assess learners on their ability to

- initiate and sustain conversations by asking and responding to questions, filling in gaps and encouraging other speakers
- use turn-taking conventions
- clarify meaning where necessary
- give and justify their opinion
- share their ideas and experiences
- respond to language, gestures, eye contact and body language
- signal interest and attention appropriately through the tone of their voice, posture and gesture
- use a range of conversational expressions that are appropriate to the context.

You can use this rubric to assess the FAT.

COMPETENCE	%	PREPARED READING
Outstanding	80–100	<ul style="list-style-type: none"> <li>• Can easily follow and contribute to complex interactions between third parties in group discussion even on abstract, complex unfamiliar topics.</li> <li>• Uses the full range of group and conversational rules and conventions confidently and with great competence.</li> <li>• Employs interactive signals such as gestures and eye contact with a high degree of confidence, suitability and sophistication.</li> </ul>
Meritorious	70–79	<ul style="list-style-type: none"> <li>• Can follow and contribute quite easily to complex interactions between third parties in group discussion even on abstract, complex unfamiliar topics.</li> <li>• Uses the full range of group and conversational rules and conventions confidently and competently. Only very minor breakdowns evident.</li> <li>• Employs interactive signals such as gestures and eye contact with a high degree of confidence, suitability and sophistication.</li> </ul>
Substantial	60–69	<ul style="list-style-type: none"> <li>• Follows and contributes to quite complex interactions between third parties in group discussion with good confidence and competence.</li> <li>• Uses most of the group and conversational rules and conventions confidently and competently. Some areas prove challenging, such as intervening into discussions or filling in gaps.</li> <li>• Employs interactive signals such as gestures and eye contact with some confidence, but on occasions uses inappropriate signals.</li> </ul>
Adequate	50–59	<ul style="list-style-type: none"> <li>• Manages to follow and contribute to interactions between third parties in group discussions but tends to lose the thread when the discussion becomes abstract, or complex on unfamiliar topics.</li> <li>• Uses most of the group and conversational rules and conventions adequately, showing distinct lapses in some, while being quite strong in others.</li> <li>• Tries hard to employ interactive signals such as gestures and eye contact, but these are sometimes strained or contextually inappropriate.</li> </ul>
Moderate	40–49	<ul style="list-style-type: none"> <li>• Manages to make some contributions to interactions between third parties in group discussions, but the nature of the contributions sometimes indicates that the thread of the discussion has not been accurately followed.</li> <li>• Uses some of the group and conversational rules and conventions, but without much confidence.</li> <li>• Tries to employ interactive signals such as gestures and eye contact but these are often strained or contextually inappropriate.</li> </ul>

COMPETENCE	%	PREPARED READING
Elementary	30–39	<ul style="list-style-type: none"> <li>• Finds it difficult to contribute to interactions between third parties in group discussions, and is mostly withdrawn.</li> <li>• Uses only one or two group and conversational rules and conventions, but without much confidence.</li> <li>• Makes very limited use of interactive signals such as gestures and eye contact, which are mostly strained or contextually inappropriate.</li> </ul>
Not achieved	0–29	<ul style="list-style-type: none"> <li>• Is almost completely withdrawn from the discussions and makes no or extremely limited attempts to participate.</li> <li>• When participation does occur, it is mostly inappropriately executed, such as barging into the middle of another learner's contribution.</li> <li>• Makes no attempt to employ interactive signals such as gestures and eye contact or uses interactive signals that are completely unsuitable.</li> </ul>

## › FAT 7 Literature: Contextual questions (35)

### Romeo and Juliet

#### QUESTION 1:

The prologue

1.1 Verona (1)

1.2 The Prologue:

- Introduces the play. / It outlines the plot.
- Tells us what type of play it is: that it will end in tragedy.
- Introduces the basic themes of love, fate, hatred and death.
- Highlights the destructive role of the families' conflict/ power or fate. (4)

1.3 B (sonnet) (1)

#### QUESTION 2:

The balcony scene (Act 2, Scene 2)

2.1 2.1.1 B (she thinks she is alone) (1)

2.1.2 A (it is not an essential part of him) (1)

2.2 He'd like to hear her say more about her love for him. (2)

2.3 Yes. His love is being returned by Juliet / this is true love. (2)

2.4 He would not be part of the Montague–Capulet family feud. They would be free to love and marry each other. (2)

2.5 She feels that it is his name that is the trouble and not Romeo himself. She wishes that he had another name. (4)

2.6 His surname/Montague. (1)

2.7 He is a Montague and could be killed for being there. / He did not know how she would react. / She might not want anything to do with him. (Any ONE.) (1)

2.8 His name is the enemy of Juliet and her family. He has fallen in love with her and is very happy since he has just heard her describing how much she loves him. However, because of the feud, he knows that they can never really be together, therefore he hates his name. (4)

#### QUESTION 3:

Mercutio's death reported (Act 3, Scene 1)

3.1 The ruler of Verona. (1)

3.2 Tybalt wanted to fight Romeo who refused. Mercutio then fights with Tybalt. Romeo tries to stop the fight, but Tybalt fatally wounds Mercutio. Romeo then avenges his friend's death and kills Tybalt. (4)

- 3.3 Yes: “Tybalt, my cousin. / O my brother’s child!” (2)
- 3.4 3.4.1 Romeo is banished from Verona. He cannot be with Juliet. (2)
- 3.4.2 Learners’ own interpretation. For example:
- No, he avenged his friend’s death. / He deserved to be happy now that he had found love since he was a very unhappy person.
  - Yes, he went against what the prince had ordered (the feud should stop and no more violence in Verona). / Had he not gone to the Capulet’s ball Tybalt would not have wanted to fight him in the first place. (2)

## ▶ **FAT 8 Mid-year examinations (250 marks)**

- Paper 1: Language in context – 2 hours (80)
- Paper 2: Literature – 2 hours (70)
- Paper 3: Writing – 2½ hours (100)

### **PAPER 1: LANGUAGE IN CONTEXT**

Memorandum

**MARKS: 80**

**TIME: 2 hours**

This question paper consists of THREE sections:

SECTION A: Comprehension (30)

SECTION B: Summary writing (10)

SECTION C: Language structures and conventions (40)

Learners must answer ALL the questions.

#### **SECTION A: COMPREHENSION**

##### **QUESTION 1**

##### **TEXT A**

- 1.1 They indicate Florence Nightingale’s date of birth [1] and date of death. [1]  
OR Florence Nightingale’s lifespan. / How long she lived. (2)
- 1.2 False. [1] Her family did not approve of her doing nursing. / “..despite the disapproval of family and society.” [1] (2)
- 1.3 1.3.1 The conditions were dreadful/horrible/deplorable/unacceptable/terrible/bad. OR Conditions in the hospitals were so bad that many patients died. (1)
- 1.3.2 Open-ended. Consider the response as a whole and accept a well-substantiated answer, e.g. Yes. / I think it was a good idea. Women are generally seen to be more gentle and caring than men and would provide more comfort to the wounded soldiers.  
OR  
No. / I do not think it was a good idea. The female nurses could be in danger because of the war.  
NOTE: Do not award a mark for YES/NO only. (2)
- 1.4 Accept any TWO of the following:  
She introduced female nurses into hospitals.  
She improved conditions in hospitals.

- She reduced mortality rates among soldiers.  
'... she oversaw the ... hospitals in Turkey.' (2)
- 1.5 Open-ended. Consider the response as a whole and accept any well-substantiated answer, e.g. Yes. She was instrumental in reducing the death rate of soldiers during the war.  
OR No. Her actions could have endangered her own life and the lives of the female nurses.  
NOTE: Do not award a mark for YES/NO only. The reason/ substantiation/ motivation must suit the initial YES/NO response. (2)
- 1.6 Notes on Hospitals [1] and Notes on Nursing [1] NOTE: Titles must be written correctly and in full. (2)
- 1.7 She published two books and numerous reports and pamphlets on health care.  
OR She founded/ established a training school for midwives.  
OR She founded/ established the Nightingale School and Home for Nurses.  
OR She advocated formal training for nurses. (2)
- 1.8 "Florence Nightingale fought for health care for people regardless of faith or economic background." (NOTE: The quotation must be 100 % correct. The FULL sentence must be quoted.) (1)
- 1.9 She changed public policy on health care. / She improved public health care. (2)
- 1.10 Accept a title of no more than six words that suits the passage, e.g. The Lady of Hope  
OR The History of International Nurses' Day  
OR The Lady with the Lamp  
OR The Life and Work of Florence Nightingale  
NOTE: The title must not be a sentence. The title must focus on the life and work of Florence Nightingale. The title must suit the passage. (2)

[20]

## QUESTION 2

### TEXT B

- 2.1 B (namelessly) (1)
- 2.2 One Saint Valentine was put to death on this date (for refusing to give up Christianity) [1] and wrote a love note to his jailer's daughter before he died. [1]  
OR "The other Saint ... "From your Valentine".' (2)
- 2.3 He defied Emperor Claudius' ruling which made it illegal for young men to marry./He got married./He married a couple./He refused to give up Christianity. (2)
- 2.4 No. [1] "ranking second only to Christmas." [1] (2)
- 2.5 Diamond jewellery is promoted as a gift for Valentine's Day.  
OR Valentine's Day has boosted diamond sales. (1)
- 2.6 Open-ended. Consider the response as a whole and accept a well-substantiated answer, e.g. Yes. Many people spend a lot of money on gifts for their loved ones.  
OR Yes. Businesses spend large amounts of money on advertisements to attract people to buy expensive gifts for their loved ones.  
OR Yes. Some people become upset if their loved ones do not give them gifts/ celebrate with them on Valentine's Day.

OR No. Not all people celebrate Valentine's Day.  
OR No. Valentine's Day is a foreign concept to many people/cultures.  
NOTE: Do not award a mark for YES/NO only. The reason/  
substantiation/motivation must suit the initial YES/NO response. (2)

[10]

TOTAL SECTION A: 30

## SECTION B: SUMMARY WRITING

### QUESTION 3

The following points form the answer to the question. Accept any SEVEN points.

1. Drink plenty of water (to keep the body hydrated). / Keep the body hydrated.  
[NOTE: Mark the quotation "One of the ... drink enough water" incorrect.]
2. Avoid drinks that contain caffeine/stimulants/ which keep you awake and disturb sleeping patterns. / Avoid tea and coffee as they keep you awake.  
[NOTE: Mark the quotation "Drinks such as ... to replace water" / "Drinks such as...your sleep pattern" correct. Apply the penalty for using quotations.]
3. Eat breakfast (which is the most important meal of the day).
4. Keep energy levels constant by eating small meals during the day. / Eat small meals during the day.  
[NOTE: Mark the quotation "Eating small meals ... help achieve this" correct. Apply the penalty for using quotations.]
5. Eat five portions of fruit and vegetables daily. / Follow a healthy diet. / Avoid an unhealthy diet.  
[NOTE: Mark the quotation "Make sure ... or vegetables daily" correct. Apply the penalty for using quotations.]
6. Get an average of eight hours' sleep. / Get enough sleep. / Sleep enough.
7. Get extra sleep. / Sleep (30 minutes to an hour) longer if you are tired.  
[NOTE: Mark the quotation "...it is advisable ... feel very tired" correct. Apply the penalty for using quotations.]
8. Try to de-stress by exercising, reading or meditating. / Avoid stress/worry/worrying/depression. / Find ways to de-stress.  
[NOTE: Mark the quotation "Instead of just ... book or meditating" correct. Apply the penalty for using quotations.]

#### Marking

- Candidates must present the summary in point form. Summaries presented in any other format must be awarded zero.
- Plans or drafts must be clearly indicated. If not, mark the first summary presented.
- Candidates must indicate correctly the total number of words they have used.
- Award marks as follows.
- 7 marks for 7 points

#### NOTE:

- Indicate the number of each fact according to the numbering of facts presented in the memorandum.
- Indicate quotations of whole sentences with a 'Q' in the margin.
- Underline all language errors.

- Points not given in FULL sentences must be credited and treated as language errors.
  - 3 marks for language to be awarded as follows:
    - If 1–2 facts have been presented: a maximum of 1 mark may be awarded for language
    - If 3–4 facts have been presented: a maximum of 2 marks may be awarded for language
    - If 5–7 facts have been presented: a maximum of 3 marks may be awarded for language
- NOTE: Do NOT award a language mark that is higher than the mark awarded for the facts.

*Penalties*

- For summaries that are too long, read only up to 5 words beyond the required length and ignore the rest of the answer.
- Summaries that are short but contain all the required main points should not be penalised.
- Language errors (grammar, spelling, punctuation): deduct from the 3 marks for language as follows:
  - 0–4 errors: no penalty
  - 5–10 errors: subtract 1 mark
  - 11–15 errors: subtract 2 marks
  - 16 errors or more: subtract 3 marks.
- For direct quotations of whole sentences, penalise as follows from the total mark awarded for the points and language usage:
  - 1–3 whole sentences quoted: no penalty
  - 4–5 whole sentences quoted: subtract 1 mark
  - 6–7 whole sentences quoted: subtract 2 marks
- Subtract 1 mark from the total number of marks awarded for not indicating the word count, or for an incorrect word count. Remember that even though the use of abbreviations is not encouraged, they must be counted as complete words and the word count represented accordingly.

**TOTAL SECTION B: 10**

**SECTION C: LANGUAGE STRUCTURES AND CONVENTIONS**

**QUESTION 4: VISUAL LITERACY**

**4.1 ANALYSING A CARTOON**

- 4.1.1 (a) No. (1) He is not smiling. / He is looking glum/  
 unhappy/reluctant to go/despondent/unwilling to go/  
 unenthusiastic. / His words “Yes, I suppose so!” suggest  
 this. / He is relaxing/reading the newspaper and does not  
 want to go. / He knows it is raining. (2)
- (b) go quickly/rush/run/hurry/to be fast (1)
- 4.1.2 (a) Because of the thought bubble (1)
- (b) The weather is very bad so the dog prefers to remain at  
 home/indoors/not to accompany his master to the shop.  
 OR The dog is glad that he is not expected to go to the  
 shop as the weather is very bad/cold.  
 OR The dog does not want to get wet. / It is raining. / It is  
 cold outside. (1)

**[5]**

## 4.2 ANALYSING AN ADVERTISEMENT

- 4.2.1 To attract readers' attention to the advertisement/the words.  
OR To emphasise the fact that one can have an adventure in Buffalo City. (2)
- 4.2.2 That there is a variety of activities at Buffalo City for different people (e.g. children and adults). There is plenty to see and do. (3)
- 4.2.3 The map shows readers where Buffalo City is situated or located. (1)
- 4.2.4 Accept any TWO of the following.  
Visit the website: [www.tourismbuffalocity.co.za](http://www.tourismbuffalocity.co.za)  
Telephone +27 (0)43 721 1346  
Fax +27 (0)43 721 1359  
email [info@tourismbuffalocity.co.za](mailto:info@tourismbuffalocity.co.za)  
Write a letter to the Tourism office: 91 Western Avenue, Vincent, East London / PO Box 13276, Vincent, 5217  
Search the Internet/on the Internet  
Speak to others who have visited Buffalo City/East London  
Read pamphlets or brochures (2)
- 4.2.5 It is unique; No other city can compare with Buffalo City.  
OR No other city offers as great a variety of activities as Buffalo City does.  
OR Buffalo City is the best since it offers a variety of activities.  
OR Buffalo City is unique/unparalleled/one of its kind. (2)
- 4.2.6 C (Tourism Buffalo City) (1)
- 4.2.7 Open-ended. Consider the response as a whole and accept a well-substantiated answer, e.g. Yes. It offers a wide range of interesting activities. / It caters for all ages.  
OR No. I prefer to visit inland towns or I have other preferences for holidays. / I am afraid of wild animals.  
NOTE: Do not award a mark for YES/NO only. The reason/substantiation/motivation must suit the initial YES/NO response. (2)

[13]

## QUESTION 5: LANGUAGE AND EDITING SKILLS

- 5.1 African elephants, which were historically found south of the Sahara Desert, are at home in both swamp and desert.  
OR African elephants, which are at home in both swamp and desert, were historically found south of the Sahara Desert.  
NOTE: Do not penalise candidates who omit the commas. (2)
- 5.2 B (omission) (1)
- 5.3 5.3.1 survivor (1)  
5.3.2 will survive (1)
- 5.4 5.4.1 similiar – similar to (1)  
5.4.2 grow – grows (1)  
5.4.3 into – to (1)  
5.4.4 threw – through (1)  
5.4.5 quiet – quite (1)  
5.4.6 easy easily (1)  
5.4.7 heard – herd (lines 18–19). (1)

- 5.5 Elephants churned up the water into thick mud and then slapped it onto their skins. (2)
- 5.6 gentle/moderate/mild/temperate/kind/benevolent (1)
- 5.7 Piet said that he found elephants fascinating creatures. (2)
- [17]

**QUESTION 6: VOCABULARY AND LANGUAGE SKILLS**

- 6.1 C – roughly (1)
- 6.2 currently (accept “now” or “present-day”) (1)
- 6.3 poor (1)
- 6.4 cannot (1)
- 6.5 poorest (1)
- [5]

**TOTAL SECTION C: 40**  
**GRAND TOTAL: 80 MARKS**

**PAPER 2: LITERATURE**

Memorandum

**MARKS: 70**  
**TIME: 2 hours**

**Note**

Set Paper 2 for learners based on the setworks you are studying. You can use the guidelines here and in the Learner’s Book.

Learners must answer questions from TWO sections.

**SECTION A: NOVEL**

Answer ONE question on their setwork novel.

**SECTION B: DRAMA**

Answer ONE question on their setwork drama.

**SECTION C: SHORT STORIES**

Answer ONE question.

**SECTION D: POETRY**

Answer TWO questions.

**Note**

Use the 35-mark ‘Rubric for marking the literature essay’ to assess candidates’ essays.

**SECTION A: NOVEL**

Learners must answer either the **ESSAY QUESTION** or the **CONTEXTUAL QUESTION**.

- ONE essay and ONE contextual question must be set on each novel studied.
- Learners may choose either the contextual or the essay question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract/s and to relate the extract/s to the rest of the prescribed work.
- Questions should assess if the learners are able to
  - describe the development of plot, sub-plot, conflict, character and role of the narrator (where relevant)
  - identify and explain messages and themes and relate them to selected passages in the rest of the text
  - describe how background and setting relate to character and/or theme
  - describe mood, time-line and ending.

- Questions should cover a range of cognitive levels, as outlined in the novel section.
- Learners should be expected to give their own views and to substantiate them.

[35]

**Note**

Use the 35-mark 'Rubric for marking the literature essay' to assess candidates' essays.

**SECTION B: DRAMA**

Learners must answer either the ESSAY QUESTION or the CONTEXTUAL QUESTION.

- ONE essay and ONE contextual question must be set on each drama or play studied.
- Learners may choose either the essay or the contextual question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract/s and to relate the extract/s to the rest of the play.
- Questions should assess if the learners are able to
  - recognise how dialogue and action are related to character and theme
  - describe plot, subplot, character portrayal, conflict and dramatic purpose
  - recognise the use of dramatic structure and stage directions.
- Questions should cover a range of cognitive levels as outlined in the drama section.
- Learners should be encouraged to give their own views and to substantiate them.

[35]

**SECTION C: SHORT STORIES**

Learners must answer either the ESSAY QUESTION or the CONTEXTUAL QUESTION.

- ONE essay and ONE contextual question must be set on each short story studied.
- Learners may choose either the essay or the contextual question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract/s and to relate the extract/s to the rest of the story.
- Questions should assess if the learners are able to
  - recognise how dialogue and action are related to character and theme
  - describe plot, sub-plot, character portrayal, conflict and dramatic purpose.
- Questions should cover a range of cognitive levels, as outlined in the short story section.
- Learners should be encouraged to give their own views and to substantiate them.

[35]

## SECTION D: POETRY

Learners must answer contextual questions on TWO seen poems. Each contextual question is worth 17½ marks ( $2 \times 17\frac{1}{2} = 35$ ).

- Contextual questions should be set on any TWO of the prescribed poems. In the case of longer poems, questions may be set on an extract from the poem. Knowledge of the entire text will be essential to answering the questions fully.
- Contextual questions should be asked in the order that the answers are to be found in the poem.
- Questions should cover a range of cognitive levels:
  - literal comprehension, recall (Who...? What...?, Where...?, When...?, How...? Describe...)
  - questions that require interpretation, where the meaning is not directly stated but implied (Interpret a figure of speech, How do you know that...?, In your own words explain why..., How is...related to...?, Why is...significant?)
  - questions that require analysis where learners are required to analyse certain elements in the poem and draw a conclusion. (Why does...? How does...compare/contrast with...?)
  - questions that require evaluation and give learners the opportunity to make their own judgment based on evidence. (Do you agree...? What is the most important...? What do you think...?)
- Questions should assess if learners are able to
  - recognise how word choices, figures of speech, imagery and sound devices affect mood, meaning and theme
  - recognise how lines, stanza forms, rhyme, rhythm and other repetition techniques and punctuation affect meaning.
- Learners should be encouraged to give their own views and to substantiate them.

[35]

**GRAND TOTAL: 70**

## PAPER 3: WRITING

Memorandum

**MARKS: 100**

**TIME: 2½ hours**

This memorandum must be used together with the English FAL assessment rubrics in the Extra resources section of this Teacher's Guide.

### SECTION A: ESSAY

#### QUESTION 1

*Marking*

- Learners are required to write on ONE topic only.
- The ideas listed below the topics are only some ways in which the topics could be interpreted. Full credit must be given for the candidate's own interpretation.
- Marking must be objective. Consider the background of the candidate and give credit for relevant ideas.
- Use the 50-mark 'Rubric for assessing an essay' to mark the essays. The texts produced by candidates must be assessed according to the following criteria, as set out in the assessment rubric.

- Content and planning (32 marks)
- Language, style and editing (12 marks)
- Structure (6 marks)

NOTE: No additional penalties may be imposed as the rubric itself imposes penalties.

1.1 It is great being a teenager in South Africa!

- Discursive essay.
- Candidates may agree/disagree with the statement and provide substantiation for their opinion.
- The following ideas may be explored, among others:
  - Teenagers' rights.
  - Opportunities for teenagers.
  - Challenges that may have been experienced by teenagers in the past but have now been resolved.
  - Moral and social degeneration/need for regeneration.

[50]

1.2 The best gift I have ever received.

- Narrative/Descriptive/Personal Reflective essay.
- The following ideas may be explored, among others:
  - Description of gift.
  - The gift may either be something that has been bought or something that cannot be bought (e.g. love, friendship, etc.)
  - Why it is considered to be the best.
  - Sender of gift.
  - How and/or when it was received.
  - Sentimental value.

[50]

1.3 I am an ageing animal and this is the story of my life.

- Narrative/Descriptive/Personal Reflective essay.
- Accept any creative interpretation of the topic.
- The following ideas may be explored, among others:
  - Reflection on the life of the chosen animal (e.g. cat, dog, cow lion, elephant, etc.)
  - Description of important events.
  - Relationship with humans and other animals.
  - The candidate could refer to happy, sad, exciting, special, angry and insightful moments, etc.

[50]

1.4 The number of young people taking alcohol and/or drugs is increasing at an alarming rate. Discuss the problem and suggest possible solutions.

- Expository/Discursive essay
- The following ideas may be explored, among others:
  - Degeneration of society.
  - Personal lifestyle.
  - Influence of mass media.
  - Peer pressure.
  - Social, political and financial challenges.

[50]

- 1.5 In today's world, there is no such thing as 'man's work, or 'woman's work.' Do you agree? Discuss your views.
- Argumentative/Discursive essay.
  - Candidates are expected to express an opinion on the topic and to motivate their points of view.
  - The following ideas may be explored, among others:
    - Roles of men and women as defined by tradition and culture.
    - Reasons for the changing roles of men and women in society.
    - Gender equity in the world of work.
    - Progress made with regard to gender stereotyping.
    - How modern technology has affected gender stereotypes regarding work.
- [50]

- 1.6 Interpretation of pictures.
- Candidates can interpret the pictures in any way.
  - The interpretation should be linked to the picture.
  - Candidates should give the essay a suitable title.
  - The following ideas may be explored in response to the pictures, among others:
    - 1.6.1 The innocence of childhood; love and friendship; thoughts on the future of children or South African society; joy; festivities or parties; etc. [50]
    - 1.6.2 Leaving home to begin a new life; going on a holiday; going off to study at a university or college; etc. [50]
- TOTAL SECTION A: 50**

## **SECTION B: LONGER TRANSACTIONAL TEXTS**

### **QUESTION 2**

#### *Marking*

- Candidates are required to answer ONE question.
- The ideas listed below the topics are only some ways in which the topics could be interpreted. Full credit must be given for the candidate's own interpretation.
- Marking must be objective. Consider the background of the candidates and give credit for relevant ideas even if they are not listed below the topics.
- Deduct ONE mark if no heading is given.
- No marks are awarded for drafts and/or mind-maps.
- Use the 30-mark 'Rubric for assessing longer transactional texts' to mark the pieces in this section.
- If the candidate writes more than ONE text, mark ONLY the FIRST one.

#### 2.1 MAGAZINE ARTICLE

- The article must be in paragraph form.
- The tone and register of the article should be appropriate to the content and medium (a teen magazine) in which it will be published.
- The following ideas may be explored, among others:
  - Peer pressure
  - Relationships (e.g. with peers, parents, siblings, schoolmates, etc.)
  - Physical, mental and emotional changes.

[30]

## 2.2 DIALOGUE

The following ideas may be explored, among others:

- Reason for taking the car without permission. Details of journey – place/time. Companions/friends.
- Details of the accident e.g. where, when, how, other party involved, damage, etc.
- The parent's feelings.
- Disciplinary measures/punishment, if any. How amends will be made.

[30]

## 2.3 FRIENDLY LETTER

- The letter should be addressed to a friend.
- The tone and register of the letter should be informal/friendly.
- The following ideas may be explored, among others:
  - Length of holiday
  - Season and weather
  - Description of people met
  - Places visited.
  - Highlights of stay.

[30]

**TOTAL SECTION B: 30**

## SECTION C: SHORTER TRANSACTIONAL TEXTS

### QUESTION 3

#### *Marking*

- Candidates are required to answer ONE question.
- The ideas listed below the topics are only some ways in which the topics could be interpreted. Full credit must be given for the candidate's own interpretation.
- Marking must be objective. Consider the background of the candidates and give credit for relevant ideas even if they are not listed below the topics.
- Use the 20-mark 'Rubric for assessing shorter transactional/reference/informational texts' to assess the responses of the candidates.
- Deduct ONE mark if no heading is given.
- No marks are awarded for drafts and/or mind-maps.
- If the candidate writes more than ONE text, mark ONLY the FIRST one.

## 3.1 DIARY ENTRIES

- Each entry should start with the date.
- Candidates should use an appropriate tone, style and register.
- The following ideas may be explored, among others:
  - Experiences/incidents in their life as a pop star e.g. their first public appearance, the release of their latest album/CD, a major concert/ show, etc.
  - The feelings and moods these experiences or incidents evoked in them.
  - Thoughts on their future as a pop star.

NOTE: Entries do not necessarily have to be in full sentences.

[20]

### 3.2 INSTRUCTIONS

- Instructions should be written clearly.
- The following ideas may be explored, among others:
  - The importance of drawing up a study timetable.
  - Factors to consider when drawing up the study timetable, e.g. time available, other responsibilities, subjects that require more attention, etc.
  - The need for rest and relaxation.
  - The importance of a balanced diet.

[20]

**TOTAL SECTION C: 20**  
**GRAND TOTAL: 100 marks**

**Writing and presenting: Shorter transactional****> FAT 9 texts (20 marks)**

- Learners are required to answer ONE question only.
- The ideas listed below the topics are only some ways in which the topics could be interpreted. Full credit must be given for the learner's own interpretation.
- Marking must be objective. Consider the background of the learners and give credit for relevant ideas even if they are not listed below the topics.
- Use the 20-mark 'Rubric for assessing shorter transactional/reference/informational texts' in the Extra resources section to assess the responses of the learners.
- Deduct ONE mark if no heading is given.
- No marks are awarded for drafts and/or mind-maps.
- If the learner writes more than ONE text, mark ONLY the FIRST one.

**1 DIARY ENTRIES**

- Diary entries should cover three days with three entries.
- Each entry should start with the date.
- Learners should use an appropriate tone, style and register.
- The following ideas may be explored, among others:
  - First things/people seen and their initial impressions.
  - First incidents/events/people met and what happened.
  - Feelings and impressions of first few days in terms of experiences/incidents/people met, etc.

NOTE: Entries do not necessarily have to be in full sentences.

[20]

**2 INSTRUCTIONS**

- Instructions should be written clearly.
- The following ideas may be explored, among others:
  - The importance of drawing up a study timetable.
  - Factors to consider when drawing up a study timetable, e.g. time available, other responsibilities, subjects that require more attention, etc.
  - The need for rest and relaxation.
  - The importance of a balanced diet.

[20]

**3 FILLING IN A FORM**

- Information should be written clearly and neatly, preferably in print. (Do not penalise cursive, unless it is illegible.)
- Ensure that all details are provided. N/A should be filled in where information is not available or not applicable. (Do not penalise learners if these are left blank, but note that this should only involve certain areas, like email or cell.)
- Make sure that information provided relates to the information required.
- The blank application form is provided on the next page.

<b>APPLICATION FOR EMPLOYMENT</b>			
DATE OF APPLICATION: _____			
PERSONAL INFORMATION			
Name: (last) _____ (first) _____ (middle) _____			
Address: (street) _____ (number) _____			
(city/province) _____ (code) _____			
Contact information: (home tel.) _____ (cell) _____			
(email) _____			
<b>How did you learn about our company?</b>			
_____			
_____			
APPLICATION			
Position sought: _____ Available start date: _____			
Desired pay range (hourly or annual salary): _____ Are you currently employed? YES/NO			
EDUCATION			
	<b>Name and Location</b>	<b>Graduate? Degree?</b>	<b>Subject of study</b>
<b>High School</b>			
<b>College or University</b>			
<b>Specialised Training FET College, etc.</b>			
<b>Other Education</b>			
Please list your areas of highest proficiency, special skills or other abilities that may support your application.			
_____			
_____			
_____			

[20]

## > **FAT 10 Trial examinations (250 marks)**

The trial examination is made up of three papers.

Paper 1: Language in context – 2 hours (80)

Paper 2: Literature – 2 hours (70)

Paper 3: Writing – 2½ hours (100)

### **PAPER 1: LANGUAGE IN CONTEXT**

Memorandum

**MARKS: 80**

**TIME: 2 hours**

This question paper consists of THREE sections:

SECTION A: Comprehension (30)

SECTION B: Summary (10)

SECTION C: Language structures and conventions (40)

Learners must answer ALL the questions. This memorandum serves as a guide to markers. Some responses may require your discretion. Learners' responses should be assessed as objectively as possible.

### SECTION A: COMPREHENSION

- Incorrect spelling in one-word answers should be marked wrong.
- Incorrect spelling and language errors should not be penalised in this section because the focus is on understanding, unless meaning is rendered incomprehensible by language and spelling errors.
- When two/three facts/points are required and a range is given, mark only the first two/three.
- If a learner uses words from another language other than English, disregard those words, and if the answer still makes sense, do not penalise.
- Accept dialectical variations.
- Learners are required to use their OWN words to answer questions, unless a quotation is asked for.

### QUESTION 1

#### TEXT A

- 1.1 1.1.1 She died. (1)  
1.1.2 She won the Black Business Quarterly (BBQ) Award. (1)  
1.1.3 C (remarkable) (1)
- 1.2 1.2.1 The deepest/main reason (2)  
1.2.2 Because she has a lot of energy. / She never seems to get tired. / She is always on the go. (2)
- 1.3 "I'm going to be my own boss." (1)
- 1.4 1.4.1 B (realistic) (1)  
1.4.2 Energizer Bunny (1)  
1.4.3 General: To help people in her community [2]  
Specific: Provide young people looking for jobs/bursaries with access to online information [2] (4)
- 1.5 1.5.1 Accept learners' answers if they align with the original meaning, for example: change her dream/idea into something actual/people can use. (2)  
1.5.2 putting ... towards (1)  
1.5.3 Because it is an ongoing action/offers the services on a *continuous* basis. (2)
- 1.6 1.6.1 active/busy (1)  
1.6.2 Accept learners' answers that show an understanding that it means to organise and manage all aspects of a business. (2)
- 1.7 1.7.1 It has been noticed / people have observed what you have been doing. (1)  
1.7.2 Entrepreneur (any other ONE suitable word). (1)
- [24]

#### TEXT B

- 1.8 D (facing challenges directly) (1)
- 1.9 Learners' own answers that show an understanding that it means working towards success / working towards achieving goals. (2)
- 1.10 Learners' own answers that show insight into the image, such as the rock climbing being a difficult task (challenge) that the person is undertaking with confidence (shown in the facial expression and body language). (2)

[6]

**TOTAL SECTION A: 30**

## SECTION B: SUMMARY WRITING

### QUESTION 2

The SEVEN following points form the answer to the question.

Quotes from the text	Fact or core ideas learners must extract from the text
1 We all know it's important to save for a rainy day. And with the current economic crisis – characterised by job losses, interest rate inflation and rising food prices – saving for the future has become more important than ever before. But saving isn't just about putting money aside for tough times and emergencies.	Put aside money for emergencies and difficult times so that you save money for the future.
2 It's also about peace of mind and becoming more self-reliant.	Do not rely on other sources for money.
3 Start by identifying your "needs" and "wants", explains Lwanga-Nanzir.	Identify needs and wants.
4 Once you've made a list of what you need to live versus those less important purchases, you'll be better prepared to stick to a budget.	Establish and stick to a budget.
5 ... and prioritise your spending.	Decide on what to buy according to their importance or urgency.
6 Put aside a fixed percentage of your earnings every month – whatever you think you can afford but it must be the same amount and every month.	Save a fixed percentage of your income every month.
7 Finally, don't borrow from your friends.	Do not borrow from your friends.

#### Marking

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:
  - 1–3 points correct: award 1 mark
  - 4–5 points correct: award 2 marks
  - 6–7 points correct: award 3 marks
- Format:

Even if the summary is presented in the incorrect format, it must be assessed. The points must be coherent, i.e. they must make sense to the marker.
- Word Count:
  - Markers are required to verify the number of words used.
  - Do not deduct any marks if the learner 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 a maximum of 5 words above the stipulated upper limit and ignore the rest of the summary.
  - Summaries that are short but contain all the required main points should not be penalised.

Even though the use of abbreviations is not encouraged, they must be counted as complete words and the word count represented accordingly.

**TOTAL SECTION B: 10**

## SECTION C: LANGUAGE STRUCTURES AND CONVENTIONS

### QUESTION 3: VISUAL LITERACY

#### 3.1 ANALYSING AN ADVERTISEMENT

- 3.1 CookMore (2)
- 3.1.1 In a very stylish way with unusual spelling (joining two words together to make the brand name, with a capital letter in the middle of the brand name. (2)
- 3.1.2 Learners' own answers that show an understanding of brand name presentation in terms of appealing to status and a desire for possession. (2)
- 3.2 Uses a big bold font to attract the reader's attention with words like: SALE! and MASSIVE 50 %; the brand name presentation; colour red; starburst features at top. (Any 2 valid and relevant points.) (2)
- 3.3 A (the best one available) (1)
- 3.4 Learners' own answers that show an understanding that hygiene/cleanliness is something that appeals to many potential buyers because one of their main concerns is keeping their families healthy. (1)
- [10]

### QUESTION 4: ANALYSING A CARTOON

- 4.1 4.1.1 A garage/car workshop. (Any similar answer.) (1)
- 4.1.2 Learners must provide TWO reasons: The bonnet of the car is open and a mechanic is looking inside / background details show tools / the text in the speech bubbles as evidence. (Any other relevant, valid points.) (2)
- 4.1.3 Trying to find the problem / fix the problem. (1)
- 4.1.4 He looks worried/concerned/anxious. (1)
- 4.2 4.2.1 C (critical) (1)
- 4.2.2 False. [1] The meaning of 'At the prices you charge' implies that the prices are very high. [1] (2)
- 4.2.3 Learners' own answers that indicate an understanding that his body language shows that he is not happy with the situation. (2)
- [10]

### QUESTION 5: LANGUAGE AND EDITING SKILLS

Spelling in this question should be correct.

- 5.1 5.1.1 makes (1)
- 5.1.2 those/these (1)
- 5.1.3 seconds' (1)
- 5.1.4 to (1)
- 5.1.5 useful (1)
- 5.2 television (1)
- 5.3 C (share the same ideas) (1)
- [Accept EITHER the letter OR the answer written out in full.]
- 5.4 ... don't they? (1)
- 5.5 Robert does not understand body language very well. (1)
- 5.6 Someone is being trained by Robert every week. / Someone is being trained every week by Robert. (2)
- 5.7 5.7.1 informed (1)
- 5.7.2 sight (1)
- 5.8 The day before/The previous day Robert Phipps told Mary that her eyes were the windows to her soul. [6 × ½] (3)
- 5.9 When people are lying they tend to become generally less expressive. (4)
- [20]

**TOTAL SECTION C: 40**

**GRAND TOTAL: 80**

## PAPER 2: LITERATURE

Memorandum

**MARKS: 70**

**TIME: 2 hours**

### Note

Set Paper 2 for your learners based on the setworks you are studying. You can use the guidelines here and in the Learner's Book.

Learners must answer questions from TWO sections.

### SECTION A: NOVEL

Answer ONE question on their setwork novel.

### SECTION B: DRAMA

Answer ONE question on their setwork drama.

### SECTION C: SHORT STORIES

Answer ONE question.

### SECTION D: POETRY

Answer TWO questions.

### Note

Use the 35-mark 'Rubric for marking the literature essay' to assess candidates' essays.

### SECTION A: NOVEL

Learners must answer either the ESSAY QUESTION or the CONTEXTUAL QUESTION.

- ONE essay and ONE contextual question must be set on each novel studied.
- Learners may choose either the contextual or the essay question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract/s and to relate the extract/s to the rest of the prescribed work.
- Questions should assess if the learners are able to
  - describe the development of plot, subplot, conflict, character and role of the narrator (where relevant)
  - identify and explain messages and themes and relate them to selected passages in the rest of the text
  - describe how background and setting relate to character and/or theme
  - describe mood, time-line and ending.
- Questions should cover a range of cognitive levels, as outlined in the novel section.
- Learners should be expected to give their own views and to substantiate them.

[35]

### Note

Use the 35-mark 'Rubric for marking the literature essay' to assess candidates' essays.

### SECTION B: DRAMA

Learners must answer either the ESSAY QUESTION or the CONTEXTUAL QUESTION.

- ONE essay and ONE contextual question must be set on each drama or play studied.
- Learners may choose either the essay or the contextual question.
- The contextual question may be set on one long extract or on two or three shorter extracts.

- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract/s and to relate the extract/s to the rest of the play.
- Questions should assess if the learners are able to
  - recognise how dialogue and action are related to character and theme
  - describe plot, subplot, character portrayal, conflict and dramatic purpose
  - recognise the use of dramatic structure and stage directions.
- Questions should cover a range of cognitive levels, as outlined in the drama section.
- Learners should be encouraged to give their own views and to substantiate them.

[35]

### SECTION C: SHORT STORIES

Learners must answer either the ESSAY QUESTION or the CONTEXTUAL QUESTION.

- ONE essay and ONE contextual question must be set on each short story studied.
- Learners may choose either the essay or the contextual question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract/s and to relate the extract/s to the rest of the story.
- Questions should assess if the learners are able to
  - recognise how dialogue and action are related to character and theme
  - describe plot, subplot, character portrayal, conflict and dramatic purpose.
- Questions should cover a range of cognitive levels as outlined in the short story section.
- Learners should be encouraged to give their own views and to substantiate them.

[35]

### SECTION D: POETRY

Learners must answer contextual questions on TWO seen poems. Each contextual question is worth 17½ marks ( $2 \times 17\frac{1}{2} = 35$ ).

- Contextual questions should be set on any TWO of the prescribed poems. In the case of longer poems, questions may be set on an extract from the poem. Knowledge of the entire text will be essential to answering the questions fully.
- Contextual questions should be asked in the order that the answers are to be found in the poem.
- Questions should cover a range of cognitive levels:
  - literal comprehension, recall (Who...? What...?, Where...?, When...?, How...? Describe...)
  - questions that require interpretation, where the meaning is not directly stated but implied (Interpret a figure of speech, How do you

- know that...?, In your own words explain why..., How is...related to...?, Why is...significant?)
- questions that require analysis where learners are required to analyse certain elements in the poem and draw a conclusion. (Why does...? How does...compare/contrast with...?)
  - questions that require evaluation and give learners the opportunity to make their own judgment based on evidence. (Do you agree...? What is the most important...? What do you think...?)
- Questions should assess if learners are able to
    - recognise how word choices, figures of speech, imagery and sound devices affect mood, meaning and theme
    - recognise how lines, stanza forms, rhyme, rhythm and other repetition techniques and punctuation affect meaning.
  - Learners should be encouraged to give their own views and to substantiate them.

[35]

**GRAND TOTAL: 70**

## PAPER 3: WRITING

Memorandum

**MARKS: 100**

**TIME: 2½ hours**

This memorandum must be used together with the English FAL assessment rubrics at the back of this Teacher's Guide.

### SECTION A: ESSAY

#### QUESTION 1

*Marking*

- Learners are required to write on ONE topic only.
- The ideas listed below the topics are only some ways in which the topics could be interpreted. Full credit must be given for the learner's own interpretation.
- Marking must be objective. Consider the background of the learner and give credit for relevant ideas.
- Use the 50-mark 'Rubric for assessing an essay' to mark the essays. The texts produced by learners must be assessed according to the following criteria, as set out in the assessment rubric.
  - Content and planning (32 marks)
  - Language, style and editing (12 marks)
  - Structure (6 marks)

NOTE: No additional penalties may be imposed as the rubric itself imposes penalties.

#### 1.1 In my lifetime...

- Learners must include the words in the topic in their essay.
- Essay could take a variety of forms – ensure consistency in terms of style, structure and language features for the type of essay learners choose.

[50]

1.2 I would be happy if...

- Learners must include the words in the topic in their essay.
- Essay could take a variety of forms – ensure consistency in terms of style, structure and language features for the type of essay learners choose.

[50]

1.3 The New South Africa is not so new any more.

- Discursive essay
- The essay must present two points of view in a balanced way.
- The essay must conclude with a position taken that supports or opposes the topic.

[50]

1.4 Most teenagers do not pay much attention to leading a healthy lifestyle. Do you agree?

- Argumentative essay
- The essay must offer one distinct point of view. Therefore, the essay must either be for OR against the topic given.
- There should be clear defence/motivation/argument of the position taken.

[50]

1.5 Young people demand their rights, but need to recognise that these go hand in hand with responsibilities.

[50]

1.6 What I see on my way to school.

- Descriptive/Reflective essay
- If descriptive, there must be a vivid description of what is seen.
- If reflective, there must be a personal account of thought processes and feelings/emotions evoked.

[50]

1.7 Interpretation of pictures

- The learner may interpret a picture in any way.
- The learner may choose to write ANY type of essay.
- The interpretation should be linked to the pictures.
- The learner should give the essay a suitable title.
- The learner may write in any appropriate tense.

[50]

**TOTAL SECTION A: 50**

## **SECTION B: LONGER TRANSACTIONAL TEXTS**

### **QUESTION 2**

#### *Marking*

- Learners are required to answer ONE question.
- Marking must be objective. Consider the background of the learners and give credit for relevant ideas.
- Use the 30-mark 'Rubric for assessing longer transactional texts' to mark the responses in this section. The texts produced by learners must be assessed according to the following criteria as set out in the assessment rubric.
  - Content, planning and format (20 marks)
  - Language, style and editing (10 marks)

NOTE: No additional penalties may be imposed as the rubric itself imposes penalties.

### 2.1 MAGAZINE ARTICLE

- The article must be in paragraph form.
- The tone and register of the article should be appropriate to the content and medium (a local/ community magazine) in which it will be published.
- The following ideas may be explored, among others:
  - Type of education being received (description/ examples)
  - Writer's views about the quality of the education
  - Conclusion that praises or provides recommendations for improvement.

[30]

### 2.2 DIALOGUE

- Dialogue/ Conversation format must be used.
- Direct speech (without quotation marks).
- The following ideas may be explored, among others:
  - Why the person chose a specific path/ direction in life
  - What attaining achievement entailed (e.g. sacrifices made).
- Advice to young people.

[30]

### 2.3 FRIENDLY LETTER

- The letter should be addressed to a friend.
- The tone and register of the letter should be informal/ friendly.
- The following ideas may be explored, among others:
  - Why it is not possible to accommodate the best friend
  - Suggestions of alternatives
  - Apologies for being unable to help.

[30]

**TOTAL SECTION B: 30**

## SECTION C: SHORTER TRANSACTIONAL TEXTS

### QUESTION 3

#### *Marking*

- Learners are required to answer ONE question.
- Marking must be objective. Consider the background of the learners and give credit for relevant ideas.
- Use the 20-mark 'Rubric for assessing shorter transactional/ reference/ informational texts' to mark the responses in this section. The texts produced by learners must be assessed according to the following criteria as set out in the assessment rubric:
  - Content, planning and format (13 marks)
  - Language, style and editing (7 marks)

NOTE: No additional penalties must be imposed as the rubric itself imposes penalties.

### 3.1 DIARY ENTRIES

- Diary should cover three consecutive days with three entries.
- Each entry should start with the date.
- Learners should use an appropriate tone, style and register.
- The following ideas may be explored, among others:
  - Feelings and thoughts as exams approach (can include hopes, dreams, fears, etc.).
  - What the learner is doing in terms of studying.
  - Any other activities undertaken.

NOTE: Entries do not necessarily have to be in full sentences.

[20]

### 3.2 INSTRUCTIONS

- Instructions should be written clearly and logically.
- The instructions must be in a list form and could be numbered.
- Language level (sentence structure and vocabulary) should be appropriate for a person younger than a grade 12 learners.
- Any of the subtopics can be chosen.

[20]

### 3.3 FORMAL INVITATION

- The layout of the invitation will allow for creative use of spacing and capitalisation which might not be correct in other writing pieces.
- The date, venue, time and nature of the occasion should be clearly stated.
- Language should be formal.
- Complete sentences are not required.
- The invitation may be personalised (i.e. addressed to an individual) or generic.

NOTE: Do NOT award marks for illustrations.

[20]

**TOTAL SECTION C: 20**

**GRAND TOTAL: 100 marks**

**APPENDIX B: ASSESSMENT RUBRICS FOR FIRST ADDITIONAL LANGUAGE**  
**SECTION A: RUBRIC FOR ASSESSING AN ESSAY - FIRST ADDITIONAL LANGUAGE (50 marks)**

	<b>Code 7: Outstanding 80-100%</b> <b>26-32</b>	<b>Code 6: Meritorious 70-79%</b> <b>22½-25½</b>	<b>Code 5: Substantial 60-69%</b> <b>19½-22</b>	<b>Code 4: Adequate 50-59%</b> <b>16-19</b>	<b>Code 3: Moderate 40-49%</b> <b>13-15½</b>	<b>Code 2: Elementary 30-39%</b> <b>10-12½</b>	<b>Code 1: Not achieved 0-29%</b> <b>0-9½</b>
<b>CONTENT &amp; PLANNING</b> <b>32 MARKS</b>	-Content shows impressive insight into topic. -Ideas thought-provoking, mature. -Planning &/or drafting has produced a virtually flawless, presentable essay.	-Content shows thorough interpretation of topic. -Ideas imaginative, interesting. -Planning &/or drafting has produced a well-crafted & presentable essay.	-Content shows a sound interpretation of the topic. -Ideas interesting, convincing. -Planning &/or drafting has produced a presentable & very good essay.	-Content an adequate interpretation of topic. -Ideas ordinary, lacking depth. -Planning &/or drafting has produced a satisfactorily presented essay.	-Content ordinary. Gaps in coherence. -Ideas mostly relevant. Repetitive. -Planning &/or drafting has produced a moderately presentable & coherent essay.	-Content not always clear, lacks coherence. -Few ideas, often repetitive. -Inadequate evidence of planning/drafting. Essay not well presented.	-Content irrelevant. No coherence. -Ideas repetitive. -Non-existent planning/drafting. Poorly presented essay.
<b>LANGUAGE, STYLE &amp; EDITING</b> <b>12 MARKS</b>	-Critical awareness of impact of language. -Language, punctuation effectively used. Uses figurative language. -Choice of words highly appropriate. -Style, tone, register highly suited to topic. -Virtually error-free following proof-reading & editing.	-Critical awareness of impact of language. -Language, punctuation correct; able to include figurative language correctly. -Choice of words varied & correctly used. -Style, tone, register appropriately suited to topic. -Largely error-free following proof-reading, editing.	-Critical awareness of language evident. -Language & punctuation mostly correct. -Choice of words suited to text. -Style, tone, register suited to topic in most of the essay. -By and large error-free following proof-reading, editing.	-Some awareness of impact of language. -Language simplistic, punctuation adequate. -Choice of words adequate. -Style, tone, register generally consistent with topic requirements. -Still contains errors following proof-reading, editing.	-Limited critical language awareness. -Language ordinary & punctuation often inaccurately used. -Choice of words basic. -Style, tone register lacking in coherence. -Contains several errors following proof-reading, editing.	-Language & punctuation flawed. -Choice of words limited. -Style, tone, register inappropriate. -Error-ridden despite proof-reading, editing.	-Language & punctuation seriously flawed. -Choice of words inappropriate. -Style, tone, register flawed in all aspects. -Error-ridden & confused following proof-reading, editing.
<b>STRUCTURE</b> <b>6 MARKS</b>	-Coherent development of topic. Vivid detail. -Sentences, paragraphs coherently constructed. -Length in accordance with requirements of topic.	-Logical development of details. Coherent. -Sentences, paragraphs logical, varied. -Length correct.	-Several relevant details developed. -Sentences, paragraphs well constructed. -Length almost correct.	-Some points, necessary details developed. -Sentences, paragraphing might be faulty in places but essay still makes sense. -Length correct.	-Some necessary points evident. -Sentences, paragraphs faulty but ideas can be understood. -Length - too long/short.	-Sometimes off topic. General line of thought difficult to follow. -Sentences, paragraphs constructed at an elementary level. -Length - too long/short.	-Off topic. -Sentences, paragraphs muddled, inconsistent. -Length - far too long/short.

**SECTION B: RUBRIC FOR ASSESSING LONGER TRANSACTIONAL TEXTS - FIRST ADDITIONAL LANGUAGE (30 marks)**

	<b>Code 7: Outstanding 80-100%</b> <b>16-20</b>	<b>Code 6: Meritorious 70-79%</b> <b>14-15½</b>	<b>Code 5: Substantial 60-69%</b> <b>12-13½</b>	<b>Code 4: Adequate 50-59%</b> <b>10-11½</b>	<b>Code 3: Moderate 40-49%</b> <b>8-9½</b>	<b>Code 2: Elementary 30-39%</b> <b>6-7½</b>	<b>Code 1: Not achieved 0-29%</b> <b>0-5½</b>
<b>CONTENT, PLANNING &amp; FORMAT 20 MARKS</b>	<ul style="list-style-type: none"> <li>-Specialized knowledge of requirements of the text.</li> <li>-Disciplined writing – maintains thorough focus, no digressions.</li> <li>-Text fully coherent in content &amp; ideas &amp; all detail support the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a virtually flawless presentable text.</li> <li>-Has applied all the necessary rules of format/outstanding.</li> </ul>	<ul style="list-style-type: none"> <li>-Good knowledge of requirements of the text.</li> <li>-Disciplined writing – learner maintains focus, hardly any digressions.</li> <li>-Text is coherent in content &amp; ideas, with all details supporting the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a well crafted, presentable text.</li> <li>-Has applied the necessary rules of format/meritorious.</li> </ul>	<ul style="list-style-type: none"> <li>-Fair knowledge of requirements of the text.</li> <li>-Writing – learner maintains focus, with minor digressions.</li> <li>-Text is coherent in content &amp; ideas, and details support the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a presentable &amp; good text.</li> <li>-Has applied most of the necessary rules of format/substantial.</li> </ul>	<ul style="list-style-type: none"> <li>-Adequate knowledge of requirements of the text.</li> <li>-Writing – learner digresses from topic but does not impede overall meaning.</li> <li>-Text adequately coherent in content &amp; ideas &amp; some details support the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a satisfactorily presented text.</li> <li>-Has applied an adequate idea of the requirements of format.</li> </ul>	<ul style="list-style-type: none"> <li>-Moderate knowledge of requirements of the text. Response to writing task reveals a narrow focus.</li> <li>-Writing – learner digresses, meaning is vague in places.</li> <li>-Text moderately coherent in content &amp; ideas and has basic details which support the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a moderately presentable &amp; coherent text.</li> <li>-Has a moderate idea of requirements of format – some critical oversights.</li> </ul>	<ul style="list-style-type: none"> <li>-Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus.</li> <li>-Writing – learner digresses, meaning is obscure in places.</li> <li>-Text not always coherent in content &amp; ideas, and has few details which support the topic.</li> <li>-Inadequate planning &amp;/or drafting. Text not well presented.</li> <li>-Has vaguely applied the necessary rules of format.</li> </ul>	<ul style="list-style-type: none"> <li>-No knowledge of requirements of the text.</li> <li>-Writing – learner digresses, meaning is obscure in places.</li> <li>-Text not coherent in content &amp; ideas, too few details to support topic.</li> <li>-Planning/ drafting non-existent. Poorly presented text.</li> <li>-Has not applied the necessary rules of format.</li> </ul>
<b>LANGUAGE, STYLE &amp; EDITING 10 MARKS</b>	<ul style="list-style-type: none"> <li>-Text is grammatically accurate &amp; well constructed.</li> <li>-Vocabulary is very appropriate to purpose, audience &amp; context.</li> <li>-Style, tone, register very appropriate.</li> <li>-Text virtually error-free following proof-reading, editing.</li> <li>-Length correct.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is well constructed &amp; accurate.</li> <li>-Vocabulary is mostly appropriate to purpose, audience &amp; context.</li> <li>-Style, tone and register mostly appropriate</li> <li>-Text largely error-free following proof-reading, editing.</li> <li>-Length correct.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is well constructed &amp; easy to read.</li> <li>-Vocabulary is appropriate to purpose, audience &amp; context.</li> <li>-Style, tone, register generally appropriate.</li> <li>-Text mostly error-free following proof-reading, editing.</li> <li>-Length correct.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is adequately constructed. Errors do not impede flow.</li> <li>-Vocabulary is adequate for the purpose, audience &amp; context.</li> <li>-Style, tone, register adequately appropriate.</li> <li>-Text still contains a few errors following proof-reading, editing.</li> <li>-Length almost correct.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is basically constructed. Several errors.</li> <li>-Vocabulary is limited &amp; not very suitable for the purpose, audience &amp; context.</li> <li>-Lapses in style, register</li> <li>-Text contains several errors following proof-reading, editing.</li> <li>-Length – too long/short.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is poorly constructed &amp; difficult to follow.</li> <li>-Vocabulary requires remediation &amp; not suitable for purpose, audience &amp; context.</li> <li>-Style, tone &amp; register inappropriate.</li> <li>-Text error-ridden despite proof-reading, editing.</li> <li>-Length – too long/short.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is poorly constructed and muddled.</li> <li>-Vocabulary requires serious remediation &amp; not suitable for purpose.</li> <li>-Style, tone &amp; register do not correspond with topic</li> <li>-Text error-ridden and confused following proof-reading, editing.</li> <li>-Length – far too long/short.</li> </ul>

**SECTION C: RUBRIC FOR ASSESSING SHORTER TRANSACTIONAL/REFERENCE/INFORMATIONAL TEXTS -  
FIRST ADDITIONAL LANGUAGE (20 marks)**

	<b>Code 7: Outstanding 80-100%</b> <u>10½-13</u>	<b>Code 6: Meritorious 70-79%</b> <u>9½-10</u>	<b>Code 5: Substantial 60-69%</b> <u>8-9</u>	<b>Code 4: Adequate 50-59%</b> <u>6½-7½</u>	<b>Code 3: Moderate 40-49%</b> <u>5½-6</u>	<b>Code 2: Elementary 30-39%</b> <u>4-5</u>	<b>Code 1: Not achieved 0-29%</b> <u>0-3½</u>
<p align="center"><b>CONTENT, PLANNING &amp; FORMAT</b></p> <p align="center"><b>13 MARKS</b></p>	<p>-Specialized knowledge of requirements of text.</p> <p>-Disciplined writing – learner maintains thorough focus, no digressions.</p> <p>-Text fully coherent in content &amp; ideas, and all details support topic.</p> <p>-Evidence of planning &amp;/or drafting has produced a virtually flawless, presentable text.</p> <p>-Has applied all the necessary rules of format.</p>	<p>-Good knowledge of requirements of text.</p> <p>-Disciplined writing – learner maintains focus, hardly any digressions.</p> <p>-Text is coherent in content &amp; ideas with all details supporting the topic.</p> <p>-Evidence of planning &amp;/or drafting has produced a well crafted &amp; presentable text.</p> <p>-Has applied the necessary rules of format.</p>	<p>-Fair knowledge of requirements of the text.</p> <p>-Writing – learner maintains focus, with minor digressions.</p> <p>-Text is coherent in content &amp; ideas, and details support topic.</p> <p>-Evidence of planning &amp;/or drafting has produced a presentable and good text.</p> <p>-Has applied most of the necessary rules of format.</p>	<p>-Adequate knowledge of requirements of text.</p> <p>-Writing – learner digresses but does not impede overall meaning.</p> <p>-Text adequately coherent in content &amp; ideas and some details support topic.</p> <p>-Evidence of planning &amp;/or drafting has produced a satisfactorily presented text.</p> <p>-Has applied an adequate idea of the requirements of format.</p>	<p>-Moderate knowledge of requirements of the text. Response to writing task reveals a narrow focus.</p> <p>-Writing – learner digresses, meaning vague in places.</p> <p>-Text moderately coherent in content &amp; ideas and has basic details which support the topic.</p> <p>-Evidence of planning &amp;/or drafting that has produced a moderately presentable &amp; coherent text.</p> <p>-Has a moderate idea of requirements of the format – some critical oversights.</p>	<p>-Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus.</p> <p>-Writing – learner digresses, meaning obscure in places.</p> <p>-Text not always coherent in content &amp; ideas, and has few details which support topic.</p> <p>-Planning/drafting inadequate. Text not well presented.</p> <p>-Has vaguely applied the necessary rules of format.</p>	<p>-No knowledge of requirements of the text.</p> <p>-Writing – learner digresses, meaning is obscure in places.</p> <p>-Text not coherent in content &amp; ideas and too few details to support the topic.</p> <p>-Planning and drafting non-existent.</p> <p>Poorly presented text.</p> <p>-Has not applied the necessary rules of format.</p>
	<p align="center"><b>LANGUAGE, STYLE &amp; EDITING</b></p> <p align="center"><b>7 MARKS</b></p>	<p>-Text is grammatically accurate and well constructed.</p> <p>-Vocabulary is very appropriate to purpose, audience and context.</p> <p>-Style, tone, register very appropriate.</p> <p>-Text virtually error-free following proof-reading and editing.</p> <p>-Length correct.</p>	<p>-Text is well constructed and accurate.</p> <p>-Vocabulary is mostly appropriate to purpose, audience and context.</p> <p>-Style, tone and register mostly appropriate.</p> <p>-Text largely error-free following proof-reading, editing.</p> <p>-Length correct.</p>	<p>-Text is well constructed and easy to read.</p> <p>-Vocabulary is very appropriate to purpose, audience and context.</p> <p>-Style, tone, register generally appropriate.</p> <p>-Text mostly error-free following proof-reading, editing.</p> <p>-Length correct.</p>	<p>-Text is adequately constructed. Errors do not impede flow.</p> <p>-Vocabulary is adequate for purpose, audience &amp; context.</p> <p>-Style, tone and register adequately appropriate.</p> <p>-Text still contains few errors following proof-reading, editing.</p> <p>-Length almost correct.</p>	<p>-Text is basically constructed. Several errors.</p> <p>-Vocabulary is limited and not very suitable for purpose, audience and context.</p> <p>-Lapses in style, tone and register.</p> <p>-Text contains several errors following proof-reading, editing.</p> <p>-Length – too long/short.</p>	<p>-Text is poorly constructed and difficult to follow.</p> <p>-Vocabulary requires some remediation and not suitable for purpose, audience and context.</p> <p>-Style, tone and register inappropriate.</p> <p>-Text error-ridden despite proof-reading, editing.</p> <p>-Length – too long/short.</p>

**FIRST ADDITIONAL LANGUAGES: RUBRIC FOR MARKING THE LITERATURE ESSAY**  
 Note the difference in marks awarded for content versus structure and language.

CODES & MARK ALLOCATION		CONTENT [25]	MARK ALLOCATION	STRUCTURE AND LANGUAGE [10]
Code 7 80 – 100 %	Outstanding 20 – 25 marks	Interpretation of topic. Depth of argument, justification & grasp of prescribed work. - In-depth interpretation of topic, all aspects of topic fully explored. - Excellent response. (90+: outstanding response). - Range of striking arguments extensively supported from text. - Excellent understanding of genre & text.	Outstanding 8 – 10 marks	Structure, logical flow & presentation. Language, tone and style. - Coherently structured piece. - Excellent introduction & conclusion. - Arguments well structured & clearly developed. - Language, tone & style mature, impressive & correct.
Code 6 70 – 79 %	Meritorious 17 ½ – 19 ½ marks	Above average interpretation of topic. All aspects of topic adequately explored. - Detailed response. - Range of sound arguments given, well supported from text. - Very good understanding of genre & text.	Meritorious 7 – 7½ marks	Essay well structured. - Good introduction & conclusion. - Arguments & line of thought easy to follow. - Language, tone & style correct & suited to purpose. - Good presentation.
Code 5 60 – 69 %	Substantial 15 – 17 marks	Shows understanding & has interpreted topic well. - Fairly detailed response to topic. - Some sound arguments given, but not all as well motivated as they could be. - Understanding of genre & text evident.	Substantial 6 – 6 ½ marks	Clear structure & logical flow of argument. - Introduction, conclusion & other paragraphs coherently organized. - Flow of argument can be followed. - Language, tone & style largely correct.
Code 4 50 – 59 %	Adequate 12 ½ – 14 ½ marks	Fair interpretation of topic, but not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre & text.	Adequate 5 – 5 ½ marks	Some evidence of structure. - Essay lacks well-structured flow of logic & coherence. - Language errors minor, tone & style mostly appropriate. - Paragraphing mostly correct.
Code 3 40 – 49 %	Moderate 10 – 12 marks	Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing & very little justification from text. - Learner has not fully come to grips with genre or text.	Moderate 4 – 4 ½ marks	Planning and/or structure faulty. - Arguments not logically arranged. - Paragraphing faulty. - Language errors evident. - Tone & style not appropriate to purpose of academic writing.
Code 2 30 – 39 %	Elementary 7 ½ – 9 ½ marks	Poor grasp of topic. - Response repetitive & sometimes off the point. - No depth of argument, faulty interpretation/Arguments not supported from text. - Very poor grasp of text & genre.	Elementary marks 3 – 3 ½	Poor presentation & lack of planned structure impedes flow of argument. - Language errors & incorrect style make this a - largely unsuccessful piece of writing.
Code 1 0 – 29 %	Not achieved 0 – 7 marks	Response bears some relation to topic but argument difficult to follow or largely irrelevant. - Poor attempt at answering the question. The few relevant points have no justification from the text. - Very poor grasp of text & genre.	Not Achieved 0 – 2 ½ marks	Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style & tone.



### Rubrics

The rubrics on pages 2–17 can be used to assess learners' spoken and written work in general classroom activities. The suggested marks for each code are given at the top of the column. Each row totals 10 marks. This makes scoring learners' work very easy.

For example, look at the first rubric, for Listening tasks. Five attributes are being assessed (the five rows). Each attribute scores a total of 10 marks. So the total mark for the listening task is out of 50.

#### FAT

Rubrics for examination assessment are included in the Formal Assessment section of this Teacher's File.

Here is a list of the rubrics in this section.

#### Listening and speaking/Reading and viewing

- Listening tasks
- Reading aloud
- Oral presentations/Prepared speech
- Oral presentations/Unprepared speech

#### Writing and presenting

- Essays – CAPS rubrics for exam essays
- Transactional texts – general rubric for exam pieces
- Writing a paragraph
- Writing a bullet-point summary
- Writing a friendly letter
- Writing a formal letter
- Writing an email
- Writing a reflective essay
- Writing an argumentative essay
- Writing a descriptive essay based on a photograph
- Analysing an advertisement

## Listening tasks

	<b>Code 7 Outstanding Marks: 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Marks 1 or 2</b>
Listens attentively to oral texts for information	Interprets and evaluates the message thoroughly and with insight	Interprets and evaluates the message very well and with insight	Identifies the message and gives an accurate interpretation	Identifies the message and gives a fairly accurate interpretation	Adequately identifies the purpose but cannot fully interpret the message	Seldom able to identify or interpret message or purpose	Hardly able to interpret message
	Easily distinguishes between facts and opinions	Distinguishes between facts and opinions	Distinguishes between facts and opinions in almost all cases	Distinguishes between facts and opinions in most cases	Distinguishes between obvious facts and opinions	Finds it difficult to distinguish between facts and opinions	Hardly ever able to distinguish between facts and opinions
	Thoroughly understands instructions, directions and procedures	Understands most instructions, directions and procedures well	Understands most instructions, directions and procedures correctly	Understands most instructions, directions and procedures fairly correctly	Understands most instructions, directions and procedures but has difficulty with information overload	Does not always understand instructions, directions and procedures and can barely interpret information	Barely understands instructions, directions and procedures
	Accurately identifies main and supporting ideas	Accurately identifies main and supporting ideas in most cases	Identifies some main and supporting ideas with accuracy	Identifies some main and supporting ideas fairly accurately	Identifies main ideas, but not always supporting ideas	Identifies a main idea, but not supporting ideas	Seldom, if ever, able to identify main ideas
	Makes coherent notes and summary	Makes mainly coherent notes and summary	Makes fairly coherent notes and captures the most important details	Makes fairly coherent notes but does not capture the most important details	Notes contain only basic information and summary is incomplete	Notes are incoherent and summary is incomplete because of lack of information	Unable to make notes or summarise information

## Reading aloud

	<b>Code 7 Outstanding Marks: 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Marks 1 or 2</b>
Fluency and pace	Reading is very smooth, and well-paced, with pauses for effect, where necessary. A commendable performance.	Reading is smooth, and well-paced, with some pauses for effect. A good job.	Reading is smooth, with basic pauses	Reading is mostly smooth, with the occasional need for assistance.	Reader needs help to overcome some hesitation. Monotonous, with few planned pauses.	Reader needs a lot of help and hesitates often. Monotonous, delivery.	Reader jerks from one sentence to the next. Needs extensive help.
Volume and projection	Volume well-modulated, diction clear and precise. Every word can be heard.	Volume well-modulated, diction generally clear. Most words can be heard.	Good volume, diction generally clear. Most words can be heard.	Good volume, some stumbling and mumbling. Almost all words can be heard.	Volume varies, with lack of confidence, stumbling and mumbling often. Some words are unclear.	Volume soft with lack of confidence, stumbling and mumbling all the time. Many words are unclear.	Reader needs help, words unclear, much stumbling and mumbling
Expression and articulation	Lively use of expression, takes on different reading voices, says each word clearly, captures the interest of the class	Lively use of expression, says each word clearly, captures the interest of the class	Quite expressive, says each word clearly, captures the interest of most of the class	Sometimes expressive, most words articulated, some shuffling in seats	Not very expressive, needs help articulating words, class losing interest	Monotonous delivery, can't express many words clearly, class restless	Faulty delivery, needs help to say words, class not interested
Preparation (where this was a requirement)	Well-prepared, knows the passage, can look up and make eye contact, no pronunciation errors	Well-prepared, knows the passage, makes some eye contact, no pronunciation errors	Prepared, knows the passage, tries to make eye contact, some pronunciation errors	Prepared, but does not know the passage very well, no eye contact, some pronunciation errors	Not well-prepared, does not know the passage very well, no eye contact, many pronunciation errors	Not prepared, not familiar with the passage, many errors	Not prepared, almost unable to perform the task, needs constant help

## Oral presentations / Prepared speech

	<b>Code 7 Outstanding Marks: 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Marks 1 or 2</b>
Planning and research	Thoroughly planned according to task, audience, context and format	Very well planned according to task, audience, context and format	Well planned according to task, audience, context and format	Satisfactory planning according to task, audience, context and format	Adequate planning according to task, audience, context and format	Evidence of some planning according to task, audience, context and format	No evidence of planning according to task, context or format
Organisation of speech	Striking introduction which immediately grasps audience attention	Very good and appropriate introduction	Good and appropriate introduction	Reasonably good introduction	Introduction able to rouse moderate interest	Some evidence of introduction, but barely arouses interest	Introduction poor and arouses no audience interest
	Brilliant development of ideas and argument	Very good and sustained development of ideas and argument	Good and sustained development of ideas and argument	Good development of argument which can be followed easily	Moderate development of ideas and argument but has problems with cohesion	Some arguments can be followed, but others are inconsistent / can barely be followed	Cannot sustain argument, has little understanding of topic
	Skilful ending thoroughly drawn together	Very good conclusion	Good conclusion	Reasonably good ending, but sometimes lacks cohesion	Moderately acceptable conclusion, but lacks cohesion	Hardly any evidence of a conclusion	Conclusion lacking
Tone, speaking and delivery skills	Confident delivery with very little use of notes	Notes used effectively and with confidence	Notes used effectively	Some dependency on notes but still good contact with the audience	Use of notes often detract from presentation	Dependent on notes	Totally dependant on notes
Critical awareness of language use	Excellent vocabulary and creative language use	Very good vocabulary and creative language use	Good vocabulary and creative language use	Adequate vocabulary and creative language use	Moderate vocabulary and language use	Limited vocabulary and language use	Very limited vocabulary and language
Use of visual aids	Visual aids make an impact on the audience and effectively contribute to the success of the presentation	Presenter is able to use visual aids effectively to enhance the presentation	Presenter is able to use visual aids to enhance the presentation	Most of the visual aids used contribute to the success of the presentation	Visual aids do not always contribute to presentation	Use of aids sometimes clumsy and not functional	

## Oral presentations / Unprepared speech

Rating code	Percentage	Criteria	Score (%)	Comments
7 (9–10 marks)	Outstanding achievement (80–100%)	<ul style="list-style-type: none"> <li>Can express him/herself at length with a natural, effortless, unhesitating flow.</li> <li>Content is very well organised, with appropriate and effective vocabulary and language structures.</li> <li>Excellent vocal control and sense of audience.</li> </ul>		
6 (8 marks)	Meritorious achievement (70–79%)	<ul style="list-style-type: none"> <li>Can express him/herself at length with very good natural flow. Pauses only to reflect on precisely the right words to express his/her thoughts or to find an appropriate example or explanation.</li> <li>Content is well organised, with appropriate and effective vocabulary and language structures.</li> <li>Very good vocal control and sense of audience.</li> </ul>		
5 (7 marks)	Substantial achievement (60–69%)	<ul style="list-style-type: none"> <li>Can express him/herself fluently and spontaneously, almost effortlessly. Natural, smooth flow of language is only hindered when searching for complex vocabulary.</li> <li>Content is well organised, with mostly appropriate and effective vocabulary and language structures.</li> <li>Good vocal control and sense of audience.</li> </ul>		
4 (5–6 marks)	Adequate achievement (50–59%)	<ul style="list-style-type: none"> <li>Can communicate spontaneously, showing good fluency and ease of expression most of the time, with hesitation only noticeable when searching for language patterns, expressions or words.</li> <li>Some weaknesses in organisation of content, with ideas not always well linked together. Vocabulary and language structures are adequate.</li> <li>Vocal control is adequate although there are instances of monotony and / or lack of projection. Has a good sense of audience.</li> </ul>		
3 (4 marks)	Moderate achievement (40–49%)	<ul style="list-style-type: none"> <li>Can express him/herself with relative ease. Despite some problems with formulation resulting in pauses and 'cul-de-sacs', he/she is able to keep going effectively without help. Often pauses for grammatical and lexical planning and repair is very evident, especially in longer stretches of free production.</li> <li>Content is acceptable, with some appropriate vocabulary and language structures, but lack of overall coherence is evident.</li> <li>Limited vocal control with much of the presentation delivered at on level (pitch, pace and volume). Only occasional audience contact.</li> </ul>		
2 (3 marks)	Elementary achievement (30–39%)	<ul style="list-style-type: none"> <li>Can make him/herself understood in short contributions, and pauses, false starts and reformulation are very evident. Finds it difficult to sustain the presentation.</li> <li>While content is largely on topic, it tends to be rambling, with introduction and conclusion not clearly differentiated. Vocabulary is mostly lower order and language structures are simplistic.</li> <li>Hardly any vocal variety and / or audience contact.</li> </ul>		
1 (1–2 marks)	Not achieved (0–29%)	<ul style="list-style-type: none"> <li>Can manage only very short, isolated, mainly clichéd utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication.</li> <li>Content is either almost completely off-topic or lacking in any structure. Vocabulary is mainly lower order and language structures are all very basic.</li> <li>No attempt to control voice production and sense of audience is almost entirely absent.</li> </ul>		

**APPENDIX B: ASSESSMENT RUBRICS FOR FIRST ADDITIONAL LANGUAGE**  
**SECTION A: RUBRIC FOR ASSESSING AN ESSAY - FIRST ADDITIONAL LANGUAGE (50 marks)**

	<b>Code 7: Outstanding 80-100%</b> <b>26-32</b>	<b>Code 6: Meritorious 70-79%</b> <b>22½-25½</b>	<b>Code 5: Substantial 60-69%</b> <b>19½-22</b>	<b>Code 4: Adequate 50-59%</b> <b>16-19</b>	<b>Code 3: Moderate 40-49%</b> <b>13-15½</b>	<b>Code 2: Elementary 30-39%</b> <b>10-12½</b>	<b>Code 1: Not achieved 0-29%</b> <b>0-9½</b>
<b>CONTENT &amp; PLANNING</b> <b>32 MARKS</b>	-Content shows impressive insight into topic. -Ideas thought-provoking, mature. -Planning &/or drafting has produced a virtually flawless, presentable essay.	-Content shows thorough interpretation of topic. -Ideas imaginative, interesting. - Planning &/or drafting has produced a well-crafted & presentable essay.	-Content shows a sound interpretation of the topic. -Ideas interesting, convincing. - Planning &/or drafting has produced a presentable & very good essay.	-Content an adequate interpretation of topic. -Ideas ordinary, lacking depth. - Planning &/or drafting has produced a satisfactorily presented essay.	-Content ordinary. Gaps in coherence. -Ideas mostly relevant. Repetitive. - Planning &/or drafting has produced a moderately presentable & coherent essay.	-Content not always clear, lacks coherence. -Few ideas, often repetitive. -Inadequate evidence of planning/drafting. Essay not well presented.	-Content irrelevant. No coherence. -Ideas repetitive. -Non-existent planning/drafting. Poorly presented essay.
<b>LANGUAGE, STYLE &amp; EDITING</b> <b>12 MARKS</b>	-Critical awareness of impact of language. -Language, punctuation effectively used. Uses figurative language. -Choice of words highly appropriate. -Style, tone, register highly suited to topic. -Virtually error-free following proof-reading & editing.	-Critical awareness of impact of language. -Language, punctuation correct; able to include figurative language correctly. -Choice of words varied & correctly used. -Style, tone, register appropriately suited to topic. -Largely error-free following proof-reading, editing.	-Critical awareness of language evident. -Language & punctuation mostly correct. -Choice of words suited to text. -Style, tone, register suited to topic in most of the essay. -By and large error-free following proof-reading, editing.	-Some awareness of impact of language. -Language simplistic, punctuation adequate. -Choice of words adequate. -Style, tone, register generally consistent with topic -Still contains errors following proof-reading, editing.	-Limited critical language awareness. -Language ordinary & punctuation often inaccurately used. -Choice of words basic. -Style, tone register lacking in coherence. -Contains several errors following proof-reading, editing.	-Language & punctuation flawed. -Choice of words limited. -Style, tone, register inappropriate. -Error-ridden despite proof-reading, editing.	-Language & punctuation seriously flawed. -Choice of words inappropriate. -Style, tone, register flawed in all aspects. -Error-ridden & confused following proof-reading, editing.
<b>STRUCTURE</b> <b>6 MARKS</b>	-Coherent development of topic. Vivid detail. -Sentences, paragraphs coherently constructed. -Length in accordance with requirements of topic.	-Logical development of details. Coherent. -Sentences, paragraphs logical, varied. -Length correct.	-Several relevant details developed. -Sentences, paragraphs well constructed. -Length almost correct.	-Some points, necessary details developed. -Sentences, paragraphing might be faulty in places but essay still makes sense. -Length correct.	-Some necessary points evident. -Sentences, paragraphs faulty but ideas can be understood. -Length - too long/short.	-Sometimes off topic. General line of thought difficult to follow. -Sentences, paragraphs constructed at an elementary level. -Length - too long/short.	-Off topic. -Sentences, paragraphs muddled, inconsistent. Length - far too long/short.

**SECTION B: RUBRIC FOR ASSESSING LONGER TRANSACTIONAL TEXTS - FIRST ADDITIONAL LANGUAGE (30 marks)**

	<b>Code 7: Outstanding 80-100%</b> <u>16-20</u>	<b>Code 6: Meritorious 70-79%</b> <u>14-15½</u>	<b>Code 5: Substantial 60-69%</b> <u>12-13½</u>	<b>Code 4: Adequate 50-59%</b> <u>10-11½</u>	<b>Code 3: Moderate 40-49%</b> <u>8-9½</u>	<b>Code 2: Elementary 30-39%</b> <u>6-7½</u>	<b>Code 1: Not achieved 0-29%</b> <u>0-5½</u>
<b>CONTENT, PLANNING &amp; FORMAT 20 MARKS</b>	<ul style="list-style-type: none"> <li>-Specialized knowledge of requirements of the text.</li> <li>-Disciplined writing – maintains thorough focus, no digressions.</li> <li>-Text fully coherent in content &amp; ideas &amp; all detail support the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a virtually flawlessly presentable text.</li> <li>-Has applied all the necessary rules of format/outstanding.</li> </ul>	<ul style="list-style-type: none"> <li>-Good knowledge of requirements of the text.</li> <li>-Disciplined writing – learner maintains focus, hardly any digressions.</li> <li>-Text is coherent in content &amp; ideas, with all details supporting the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a well crafted, presentable text.</li> <li>-Has applied the necessary rules of format/meritorious.</li> </ul>	<ul style="list-style-type: none"> <li>-Fair knowledge of requirements of the text.</li> <li>-Writing – learner maintains focus, with minor digressions.</li> <li>-Text is coherent in content &amp; ideas, and details support the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a presentable &amp; good text.</li> <li>-Has applied most of the necessary rules of format/substantial.</li> </ul>	<ul style="list-style-type: none"> <li>-Adequate knowledge of requirements of the text.</li> <li>-Writing – learner digresses from topic but does not impede overall meaning.</li> <li>-Text adequately coherent in content &amp; ideas &amp; some details support the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a satisfactorily presented text.</li> <li>-Has applied an adequate idea of the requirements of format.</li> </ul>	<ul style="list-style-type: none"> <li>-Moderate knowledge of requirements of the text. Response to writing task reveals a narrow focus.</li> <li>-Writing – learner digresses, meaning is vague in places.</li> <li>-Text moderately coherent in content &amp; ideas and has basic details which support the topic.</li> <li>-Evidence of planning &amp;/or drafting has produced a moderately presentable &amp; coherent text.</li> <li>-Has a moderate idea of requirements of format – some critical oversights.</li> </ul>	<ul style="list-style-type: none"> <li>-Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus.</li> <li>-Writing – learner digresses, meaning is obscure in places.</li> <li>-Text not always coherent in content &amp; ideas, and has few details which support the topic.</li> <li>-Inadequate planning &amp;/or drafting. Text not well presented.</li> <li>-Has vaguely applied the necessary rules of format.</li> </ul>	<ul style="list-style-type: none"> <li>-No knowledge of requirements of the text.</li> <li>-Writing – learner digresses, meaning is obscure in places.</li> <li>-Text not coherent in content &amp; ideas, too few details to support topic.</li> <li>-Planning/ drafting non-existent. Poorly presented text.</li> <li>-Has not applied the necessary rules of format.</li> </ul>
<b>LANGUAGE, STYLE &amp; EDITING 10 MARKS</b>	<ul style="list-style-type: none"> <li>-Text is grammatically accurate &amp; well constructed.</li> <li>-Vocabulary is very appropriate to purpose, audience &amp; context.</li> <li>-Style, tone, register very appropriate.</li> <li>-Text virtually error-free following proof-reading, editing.</li> <li>-Length correct.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is well constructed &amp; accurate.</li> <li>-Vocabulary is mostly appropriate to purpose, audience &amp; context.</li> <li>-Style, tone and register mostly appropriate</li> <li>-Text largely error-free following proof-reading, editing.</li> <li>-Length correct.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is well constructed &amp; easy to read.</li> <li>-Vocabulary is appropriate to purpose, audience &amp; context.</li> <li>-Style, tone, register generally appropriate.</li> <li>-Text mostly error-free following proof-reading, editing.</li> <li>-Length correct.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is adequately constructed. Errors do not impede flow.</li> <li>-Vocabulary is adequate for the purpose, audience &amp; context.</li> <li>-Style, tone, register adequately appropriate.</li> <li>-Text still contains a few errors following proof-reading, editing.</li> <li>-Length almost correct.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is basically constructed. Several errors.</li> <li>-Vocabulary is limited &amp; not very suitable for the purpose, audience &amp; context.</li> <li>-Lapses in style, several errors following proof-reading, editing.</li> <li>-Length – too long/short.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is poorly constructed &amp; difficult to follow.</li> <li>-Vocabulary requires remediation &amp; not suitable for purpose, audience &amp; context.</li> <li>-Style, tone &amp; register inappropriate.</li> <li>-Text error-ridden despite proof-reading, editing.</li> <li>-Length – too long/short.</li> </ul>	<ul style="list-style-type: none"> <li>-Text is poorly constructed and muddled.</li> <li>-Vocabulary requires serious remediation &amp; not suitable for purpose.</li> <li>-Style, tone &amp; register do not correspond with topic</li> <li>-Text error-ridden and confused following proof-reading, editing.</li> <li>-Length – far too long/short.</li> </ul>

**SECTION C: RUBRIC FOR ASSESSING SHORTER TRANSACTIONAL/REFERENCE/INFORMATIONAL TEXTS -  
FIRST ADDITIONAL LANGUAGE (20 marks)**

	<b>Code 7: Outstanding 80-100%</b> <u>10½-13</u>	<b>Code 6: Meritorious 70-79%</b> <u>9½-10</u>	<b>Code 5: Substantial 60-69%</b> <u>8-9</u>	<b>Code 4: Adequate 50-59%</b> <u>6½-7½</u>	<b>Code 3: Moderate 40-49%</b> <u>5½-6</u>	<b>Code 2: Elementary 30-39%</b> <u>4-5</u>	<b>Code 1: Not achieved 0-29%</b> <u>0-3½</u>
<p align="center"><b>CONTENT, PLANNING &amp; FORMAT</b></p> <p align="center"><b>13 MARKS</b></p>	<p>-Specialized knowledge of requirements of text.</p> <p>-Disciplined writing – learner maintains thorough focus, no digressions.</p> <p>-Text fully coherent in content &amp; ideas, and all details support topic.</p> <p>-Evidence of planning &amp;/or drafting has produced a virtually flawless, presentable text.</p> <p>-Has applied all the necessary rules of format.</p>	<p>-Good knowledge of requirements of text.</p> <p>-Disciplined writing – learner maintains focus, hardly any digressions.</p> <p>-Text is coherent in content &amp; ideas with all details supporting the topic.</p> <p>-Evidence of planning &amp;/or drafting has produced a well crafted &amp; presentable text.</p> <p>-Has applied the necessary rules of format.</p>	<p>-Fair knowledge of requirements of the text.</p> <p>-Writing – learner maintains focus, with minor digressions.</p> <p>-Text is coherent in content &amp; ideas, and details support topic.</p> <p>-Evidence of planning &amp;/or drafting has produced a presentable and good text.</p> <p>-Has applied most of the necessary rules of format.</p>	<p>-Adequate knowledge of requirements of text.</p> <p>-Writing – learner digresses but does not impede overall meaning.</p> <p>-Text adequately coherent in content &amp; ideas and some details support topic.</p> <p>-Evidence of planning &amp;/or drafting has produced a satisfactorily presented text.</p> <p>-Has applied an adequate idea of the requirements of format.</p>	<p>-Moderate knowledge of requirements of the text. Response to writing task reveals a narrow focus.</p> <p>-Writing – learner digresses, meaning vague in places.</p> <p>-Text moderately coherent in content &amp; ideas and has basic details which support the topic.</p> <p>-Evidence of planning &amp;/or drafting that has produced a moderately presentable &amp; coherent text.</p> <p>-Has a moderate idea of requirements of the format – some critical oversights.</p>	<p>-Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus.</p> <p>-Writing – learner digresses, meaning obscure in places.</p> <p>-Text not always coherent in content &amp; ideas, and has few details which support topic.</p> <p>-Planning/drafting inadequate. Text not well presented.</p> <p>-Has vaguely applied the necessary rules of format.</p>	<p>-No knowledge of requirements of the text.</p> <p>-Writing – learner digresses, meaning is obscure in places.</p> <p>-Text not coherent in content &amp; ideas and too few details to support the topic.</p> <p>-Planning and drafting non-existent.</p> <p>Poorly presented text.</p> <p>-Has not applied the necessary rules of format.</p>
	<p align="center"><b>LANGUAGE, STYLE &amp; EDITING</b></p> <p align="center"><b>7 MARKS</b></p>	<p>-Text is grammatically accurate and well constructed.</p> <p>-Vocabulary is very appropriate to purpose, audience and context.</p> <p>-Style, tone, register very appropriate.</p> <p>-Text virtually error-free following proof-reading and editing.</p> <p>-Length correct.</p>	<p>-Text is well constructed and accurate.</p> <p>-Vocabulary is mostly appropriate to purpose, audience and context.</p> <p>-Style, tone and register mostly appropriate.</p> <p>-Text largely error-free following proof-reading, editing.</p> <p>-Length correct.</p>	<p>-Text is well constructed and easy to read.</p> <p>-Vocabulary is very appropriate to purpose, audience and context.</p> <p>-Style, tone, register generally appropriate.</p> <p>-Text mostly error-free following proof-reading, editing.</p> <p>-Length correct.</p>	<p>-Text is adequately constructed. Errors do not impede flow.</p> <p>-Vocabulary is adequate for purpose, audience &amp; context.</p> <p>-Style, tone and register adequately appropriate.</p> <p>-Text still contains few errors following proof-reading, editing.</p> <p>-Length almost correct.</p>	<p>-Text is basically constructed. Several errors.</p> <p>-Vocabulary is limited and not very suitable for purpose, audience and context.</p> <p>-Lapses in style, tone and register.</p> <p>-Text contains several errors following proof-reading, editing.</p> <p>-Length – too long/short.</p>	<p>-Text is poorly constructed and difficult to follow.</p> <p>-Vocabulary requires some remediation and not suitable for purpose, audience and context.</p> <p>-Style, tone and register inappropriate.</p> <p>-Text error-ridden despite proof-reading, editing.</p> <p>-Length – too long/short.</p>

### Writing a paragraph

	<b>Code 7 Outstanding Marks 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Marks 1 or 2</b>
Main topic /idea sentence	Main topic is very clear, and presented in first sentence	Main topic is clear, and near the beginning of the paragraph	Main topic is clear	Main topic is there, but not clearly stated	Main topic is not very clearly stated, and not at beginning of paragraph	Main topic is not clear	Main topic is absent
Supporting sentences	The paragraph has 3/4 supporting detail sentences that relate back to the main idea	The paragraph has 2/3 supporting sentences that relate back to the main idea	The paragraph has 1/2 supporting sentences that relate back to the main idea	The paragraph has 1 supporting sentence that relates back to the main idea	The paragraph has a supporting sentence that relates partly back to the main idea	The paragraph has a supporting sentence that does not relate back to the main idea	No supporting sentences present
Mechanics and grammar	Paragraph has no errors in punctuation, capitalisation and spelling	Paragraph has one or two errors in punctuation, capitalisation and spelling	Paragraph has three or four errors in punctuation, capitalisation and spelling	Paragraph has four or more errors in punctuation, capitalisation and spelling	Paragraph has many errors in punctuation, capitalisation and spelling, but can still be understood	Paragraph has many errors in punctuation, capitalisation and spelling, and meaning is unclear	Paragraph has too many errors to make sense

### Writing a bullet-point summary

	<b>Code 7 Outstanding Marks 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Marks 1 or 2</b>
Summarises main and supporting ideas	Summary cannot be faulted. All main and supporting ideas included. Style is concise and polished.	Summary is very good. Style is clear and main and supporting ideas are included.	Summary is solid. Style is fairly clear and almost all ideas are included.	Summary is fair. Style is little unclear and some ideas are omitted.	Summary is just inadequate. Style is unclear and main and supporting ideas are not entirely communicated.	The summary is very limited. Style needs attention and most ideas are not included.	The summary is incomplete and communicates very little to no information about the article
Uses bulleted points as main ideas of summary	Uses all 5 bulleted points as main ideas. Summarises them superbly.	Uses all 5 bulleted points as main ideas. Summarises them very well.	Uses at least 4 bulleted points as main ideas. The summary is satisfactory.	Uses most of the bulleted points as main ideas. Summary is fair.	Half or less than half of the bulleted points are mentioned. Summary is unsatisfactory.	Very limited evidence of the 5 bulleted points. Attempt at summarising them unsuccessful.	Little or no evidence of any of the 5 bulleted points
Uses acronyms and abbreviations	Creates acronyms and uses them excellently. Uses all existing acronyms and abbreviations possible.	Creates acronyms and uses them very well. Uses existing acronyms and abbreviations.	Creates acronyms and uses them well. Uses some existing acronyms and abbreviations.	Satisfactory use acronyms and abbreviations	Just inadequate use/ creation of acronyms. Very few acronyms or abbreviations correct.	Poor use of acronyms and abbreviations. Almost all of them incorrect.	Uses no acronyms or abbreviations

## Writing a friendly letter

	<b>Code 7 Outstanding Marks 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Mark 1 or 2</b>
Appropriate style, point of view and format	The learner has correctly placed address, the date, the greeting, paragraphs and his/her own name. The letter is consistently written in a friendly style.	Correctly placed his/her address, the date, the friend's name, the paragraphs and his/her own name. Friendly style.	The learner has set out the letter almost correctly. Friendly style.	The letter is written in a friendly style	Many parts of the letter are in a friendly style	A few parts of the letter are in a friendly style	The learner has tried to write in a friendly style
Uses a variety of sentence types, and sentences of different lengths and structures appropriately	The learner's sentences are of different lengths and structures, and these are used very effectively	The learner's sentences are of different lengths and structures, and these are used effectively	The learner's sentences are of different lengths and structures, and these are used appropriately	The learner's sentences are of different lengths and structures, and these are used appropriately some of the time	The learner's sentences are of different lengths and these are used appropriately	The learner's sentences are of different lengths and these are used appropriately some of the time	The learner has tried to use sentences of different lengths
Uses paragraph conventions to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast	The learner used paragraphs, each one based around a topic sentence. There is an interesting introduction and a good ending. The paragraphs flow in a logical way and the letter is completely coherent.	The learner used paragraphs, each one based around a topic sentence. There is an interesting introduction and a clear ending. The paragraphs flow in a logical way and the letter is completely coherent.	The learner used paragraphs, each one based around a topic sentence. There is an interesting introduction and a clear ending. The paragraphs flow in a logical way.	The learner used paragraphs. There is an introduction and an ending. The paragraphs flow in a logical way.	The learner used paragraphs. There is an introduction and an ending.	The learner used paragraphs	The learner tried to use paragraphs some of the time

### Writing a formal letter

	<b>Code 7 Outstanding Marks 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Marks 1 or 2</b>
A formal register was used	Superb language used. It is formal and very appropriate.	Very good language used. It is formal and appropriate.	The language used is mostly formal and appropriate.	The language used is satisfactory. Language lapses into informality at times.	The language used is just adequately formal. Lapses into informality fairly often.	Language is too informal and does not suit the purpose of the letter	The language is very informal and does not fulfill its purpose
The format of the letter is correct	The address, paragraphs and ending are correct in every detail	The address, paragraphs and ending are only just not correct in every detail	The address, paragraphs and ending are almost correct in every detail. One, two or three minor errors	The address, paragraphs and ending are mostly correct but there are several minor errors	The address, paragraphs and ending are correct in some parts, but there are omissions or serious errors	The address, paragraphs and ending are set out incorrectly and contain serious errors	The format of the letter is inappropriate
The appropriate audience is targeted	The letter is obviously directed towards the recipient	The letter is very clearly directed towards the recipient	The letter is clearly directed towards the recipient	The letter is directed towards the recipient in some parts	The letter is vaguely directed towards the recipient	Letter's target audience is almost unidentifiable	Letter's target audience is unidentifiable

### Writing an email

Indicator	7–6 (8–10 marks)	5 (7 marks)	4–3 (4–6 marks)	2–1 (1–3 marks)	Total
Email header	Email has a complete address and date with proper punctuation	Email has complete heading, but missing appropriate punctuation	Email has incomplete heading; missing the address or date	Email has no heading	
Salutation	Complete salutation	Has salutation, but missing proper punctuation	Attempts salutation, missing title, proper punctuation	Email has no salutation	
Body	Email has a body of two or more organised paragraphs and each paragraph is indented	Email has a body of one organised paragraph and this paragraph is indented	Email has a body of one or more organised paragraphs and these paragraphs are not indented	Email has no organised paragraphs	
Closing	Email has complete appropriate closing	Email has appropriate closing, but missing proper punctuation	Email has incorrect closing	Email has no closing	
Signature	Email has appropriate typed project signature	Email has appropriate typed project signature, but missing proper punctuation	Email has incorrect project signature	Email has no typed signature	
Mechanics	Email has no misspellings or grammatical errors	Email has no more than two misspellings and/or grammatical errors	Email has three misspellings and/or grammatical errors	Email has four or more spelling errors and/or grammatical errors	
Language	Email has one or no language and/or spelling errors	Email has no more than two language and/or spelling errors	Email has three or more language and/or spelling errors	Email has many language and/or spelling errors	
<b>TOTAL</b>					

## Writing a reflective essay

	<b>Code 7 Outstanding Marks 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Mark 1 or 2</b>
Develops coherent ideas and organises these by using techniques such as mind maps, diagrams, lists of key words and flow charts	The learner used a mind-map or other logical but flexible way of making notes about the topic. This encouraged the learner to develop his/her ideas further in a variety of directions.	The learner used a mind-map or other logical but flexible way of making notes about the topic. This encouraged the learner to develop his/her ideas further.	The learner used a mind-map or other logical way of making notes about the topic. This encouraged the learner to develop his/her ideas.	The learner used a mind-map or other logical way of making notes about the topic	The learner made notes about the topic	The learner made notes	The learner tried to make notes
Uses main and supporting ideas from the planning process	The learner used main and supporting ideas from the planning process in his/her essay in an effective way. He/she did not use those ideas that would distract from the main flow of his/her essay.	The learner used main and supporting ideas from the planning process in his/her essay in an effective way. He/she was selective about which ideas to use.	The learner used main and supporting ideas from the planning process in his/her essay in an effective way	The learner used main and supporting ideas from the planning process in his/her essay	The learner used a main idea and a supporting idea from the planning process in his/her essay	The learner used an idea from the planning process in his/her essay	The learner tried to use an idea from the planning process in his/her essay
Uses conjunctions, pronouns and adverbs to ensure cohesion	The essay formed a coherent whole, and this was helped by the use of conjunctions, pronouns and adverbs that acted as signposts in the text, directing the reader on how to relate the ideas to one another	The essay formed a coherent whole, and this was helped by the use of conjunctions, pronouns and adverbs that related the different ideas to one another	The essay formed a coherent whole, and this was helped by the use of conjunctions, pronouns and adverbs	The use of conjunctions and adverbs helped the essay to seem complete and sensible	The use of conjunctions helped the essay to seem sensible	The learner used conjunctions	The learner tried to use conjunctions
Sustains own point of view/perspective and arguments with growing confidence	The learner sustained his/her point of view with flair, confidence and, seemingly, with ease, which made reading the essay a delight	The learner sustained his/her point of view with flair and confidence	The learner sustained his/her point of view with confidence	The learner sustained his/her point of view	The learner sustained his/her point of view most of the time	The learner sustained his/her point of view some of the time	The learner tried to sustain his/her point of view

## Writing an argumentative essay

	<b>Code 7 Outstanding Marks 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Marks 1 or 2</b>
Effective well-connected structure	The learner has written an argumentative essay that makes many points and connects them effectively. Each idea is explained well, and a solid and convincing argument is presented.	The learner has written an argumentative essay that makes many points and connects them effectively. Each idea is explained well.	The learner has written an argumentative essay that makes many points and connects them	The learner has written an argumentative essay that makes some points	The learner has written an argumentative essay that makes a point	The learner has no point to make on this topic	
Uses knowledge of grammar, spelling etc. to edit	The learner has written a first draft and a second draft, and it is clear that he/she has edited both the spelling and the grammar when redrafting the essay. He/she has also made important structural improvements.	The learner has written a first draft and a second draft, and it is clear that he/she has edited both the spelling and the grammar when regarding the essay	The learner has written the first draft and a second draft, and these are different to each other	The learner has read through his/her work and made correction to the spelling and the corrections to the spelling and the grammar	The learner has read through his/her work and made corrections to the spelling	There is no sign that the learner checked his/her work or edited it	
Writes coherently with introductions and conclusions	The learner's introduction is eloquent and provocative, and his/her conclusion confidently sums up his/her main point	The learner's introduction is catchy and his/her conclusion confidently sums up his/her main point	The learner has written an introduction and a conclusion and these are clear	The learner has written an introduction and a conclusion	The learner has written an introduction or a conclusion	The learner has not written an introduction or a conclusion	
Uses complex sentences	The learner uses complex sentences that are joined with relative clauses, and complex sentences that are joined with conjunctions. When he/she uses simple or compound sentences it is for variety, clarity and effect	The learner uses complex sentences that are joined with relative clauses, and complex sentences that are joined with conjunctions	The learner uses complex sentences that are grammatically correct most of the time	The learner uses complex sentences that are grammatically correct some of the time	The learner did include one grammatically correct complex or compound sentence	The learner can only use simple sentences	

**Writing a descriptive essay based on a photograph**

	<b>Code 7 Outstanding Marks 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Mark 1 or 2</b>
Describes life of the person in the photograph	Superb, imaginative and creative description of person. Characterisation completely convincing.	Very good creative and description of person. Characterisation very convincing.	Competent description of person. Mostly convincing characterisation.	Satisfactory description of person but lacks creativity and imagination. Characterisation a little weak.	Just inadequate description. Characterisation weak.	Evidence of description but it is weak and unimaginative. Characters are unconvincing.	Does not describe the life of the person in the photograph
Essay is correctly presented, structured and is the correct length	Essay is exactly the correct length and is presented and structured superbly. Paragraphs are balanced description is coherent.	Essay is the correct length and is very well presented and structured. Paragraphing is very good and description is clear.	Essay is just about the correct length but not terribly incorrect. Structure not consistent and paragraphs not always correctly structured.	Essay not the correct length but not terribly incorrect. Structure not consistent and paragraphs not always correctly structured.	Essay either too long or too short. Not always evidence of paragraphing.	Length of essay is inappropriate and very little evidence at an attempt to structure the essay	Little or no evidence of an attempt to structure a descriptive essay
Essay includes appropriate details and imagery	Vivid, imaginative and completely appropriate details and imagery	Imaginative and very well described and appropriate details and imagery	Well described and appropriate details and imagery	Descriptions of detail and imagery in evidence but lacks specific detail and imagination	Essay is mostly general with unclear references to imagery	Very little evidence of an attempt to describe detail and imagery	Little or no description of detail or imagery

### Analysing an advertisement

	<b>Code 7 Outstanding Marks 9 or 10</b>	<b>Code 6 Meritorious Mark 8</b>	<b>Code 5 Substantial Mark 7</b>	<b>Code 4 Adequate Marks 5 or 6</b>	<b>Code 3 Moderate Mark 4</b>	<b>Code 2 Elementary Mark 3</b>	<b>Code 1 Not achieved Marks 0-2</b>
Explains direct and implied meanings	Learner identifies and explains direct and implied meaning for question 3 faultlessly	Learner identifies and explains direct and implied meaning for question 3 very well	Learner identifies and explains direct and implied meaning for question 3 competently	Learner identifies and explains direct and implied meaning for question 3 satisfactorily	Learner does not identify and explain direct and implied meaning clearly	Learner is mostly unable to identify direct and implied meaning	Learner is unable to identify direct and implied meaning
Able to read and understand the text	The learner was able to read and understand the text and their responses to the questions reflect this excellently	The learner was able to read and understand the text and their responses to the questions reflect this very well	The learner was able to read and understand the text and their responses to the questions reflect this clearly	The learner was able to read and understand the text and their responses to the questions reflect this satisfactorily	The learner was not able to read and understand the text sufficiently. Their responses to the questions do not reflect a clear understanding to the text.	The learners did not understand most of the text. Responses to the questions mostly inaccurate.	The learners did not understand the text. Responses to questions inaccurate.
Identifies and evaluates the impact of certain advertising techniques	The learner's interpretation of the advertisement reveals an excellent ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals the ability to evaluate certain techniques very well	The learner's interpretation of the advertisement reveals a highly adequate ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals a satisfactory ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals a below average ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals poor ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals that there is little or no ability to evaluate certain techniques

## Photographs

You can use these photographs as inspiration for narrative or descriptive essays. Ask learners to write a story about the photograph (narrative), or ask them to write a description of the scene, or characters in the scene.







## Poetry

Here is a selection of well-known poems that you can use for extra practise.

### **A Red, Red Rose**

*Robert Burns*

O my Luve's like a red, red rose  
That's newly sprung in June:  
O my Luve's like the melodie  
That's sweetly play'd in tune!

As fair art thou, my bonnie lass,  
So deep in luve am I:  
And I will luve thee still, my dear,  
Till a' the seas gang dry:

Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun;  
I will luve thee still, my dear,  
While the sands o' life shall run.

And fare thee weel, my only Luve,  
And fare thee weel a while!  
And I will come again, my Luve,  
Tho' it were ten thousand mile.

### **Composed Upon Westminster Bridge, September 3, 1802**

*William Wordsworth*

Earth has not anything to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty:  
This City now doth, like a garment, wear  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep  
In his first splendour, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!

### **The destruction of Sennacherib**

*Lord Byron*

The Assyrian came down like the wolf on the fold,  
And his cohorts were gleaming in purple and gold;  
And the sheen of their spears was like stars on the sea,  
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,  
That host with their banners at sunset were seen:  
Like the leaves of the forest when Autumn hath blown,  
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,  
And breathed in the face of the foe as he passed;  
And the eyes of the sleepers waxed deadly and chill,  
And their hearts but once heaved, and for ever grew still!

And there lay the steed with his nostril all wide,  
But through it there rolled not the breath of his pride;  
And the foam of his gasping lay white on the turf,  
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,  
With the dew on his brow, and the rust on his mail:  
And the tents were all silent, the banners alone,  
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,  
And the idols are broke in the temple of Baal;  
And the might of the Gentile, unsmote by the sword,  
Hath melted like snow in the glance of the Lord!

### **Ozymandius**

*Percy Bysshe Shelley*

I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert. Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal these words appear:  
"My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!"  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.

## **Ulysses**

*Alfred Lord Tennyson*

It little profits that an idle king,  
By this still hearth, among these barren crags,  
Match'd with an aged wife, I mete and dole  
Unequal laws unto a savage race,  
That hoard, and sleep, and feed, and know not me.  
I cannot rest from travel; I will drink  
Life to the lees. All times I have enjoy'd  
Greatly, have suffer'd greatly, both with those  
That loved me, and alone; on shore, and when  
Thro' scudding drifts the rainy Hyades  
Vext the dim sea. I am become a name;  
For always roaming with a hungry heart  
Much have I seen and known, – cities of men  
And manners, climates, councils, governments,  
Myself not least, but honor'd of them all;  
And drunk delight of battle with my peers,  
Far on the ringing plains of windy Troy.  
I am a part of all that I have met;  
Yet all experience is an arch wherethro'  
Gleams that untravell'd world whose margin fades  
For ever and for ever when I move.  
How dull it is to pause, to make an end,  
To rust unburnish'd, not to shine in use!  
As tho' to breathe were life! Life piled on life  
Were all too little, and of one to me  
Little remains; but every hour is saved  
From that eternal silence, something more,  
A bringer of new things; and vile it were  
For some three suns to store and hoard myself,  
And this gray spirit yearning in desire  
To follow knowledge like a sinking star,  
Beyond the utmost bound of human thought.  
This is my son, mine own Telemachus,  
To whom I leave the sceptre and the isle –  
Well-loved of me, discerning to fulfil  
This labour, by slow prudence to make mild  
A rugged people, and thro' soft degrees  
Subdue them to the useful and the good.  
Most blameless is he, centred in the sphere  
Of common duties, decent not to fail  
In offices of tenderness, and pay  
Meet adoration to my household gods,  
When I am gone. He works his work, I mine.  
There lies the port; the vessel puffs her sail;  
There gloom the dark, broad seas. My mariners,  
Souls that have toil'd, and wrought, and thought with me –  
That ever with a frolic welcome took  
The thunder and the sunshine, and opposed  
Free hearts, free foreheads-- you and I are old;  
Old age hath yet his honour and his toil;  
Death closes all; but something ere the end,

Some work of noble note, may yet be done,  
Not unbecoming men that strove with Gods.  
The lights begin to twinkle from the rocks;  
The long day wanes; the slow moon climbs; the deep  
Moans round with many voices. Come, my friends.  
'Tis not too late to seek a newer world.  
Push off, and sitting well in order smite  
The sounding furrows; for my purpose holds  
To sail beyond the sunset, and the baths  
Of all the western stars, until I die.  
It may be that the gulfs will wash us down;  
It may be we shall touch the Happy Isles,  
And see the great Achilles, whom we knew.  
Tho' much is taken, much abides; and tho'  
We are not now that strength which in old days  
Moved earth and heaven, that which we are, we are;  
One equal temper of heroic hearts,  
Made weak by time and fate, but strong in will  
To strive, to seek, to find, and not to yield.

### **Dover Beach**

*Matthew Arnold*

The sea is calm to-night.  
The tide is full, the moon lies fair  
Upon the straits; on the French coast the light  
Gleams and is gone; the cliffs of England stand;  
Glimmering and vast, out in the tranquil bay.  
Come to the window, sweet is the night-air!  
Only, from the long line of spray  
Where the sea meets the moon-blanch'd land,  
Listen! you hear the grating roar  
Of pebbles which the waves draw back, and fling,  
At their return, up the high strand,  
Begin, and cease, and then again begin,  
With tremulous cadence slow, and bring  
The eternal note of sadness in.

Sophocles long ago  
Heard it on the Agæan, and it brought  
Into his mind the turbid ebb and flow  
Of human misery; we  
Find also in the sound a thought,  
Hearing it by this distant northern sea.

The Sea of Faith  
Was once, too, at the full, and round earth's shore  
Lay like the folds of a bright girdle furled.  
But now I only hear  
Its melancholy, long, withdrawing roar,  
Retreating, to the breath  
Of the night-wind, down the vast edges drear  
And naked shingles of the world.

Ah, love, let us be true  
To one another! for the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night.

## English

*Study & Master English Grade 12* has been especially developed according to the Curriculum and Assessment Policy Statement (CAPS). This new and easy-to-use course helps learners to master essential content and skills in English First Additional Language.

The comprehensive Learner's Book includes:

- an expanded contents page, showing how CAPS is covered each week
- unit openers clearly stating the content covered in each unit
- icons indicating individual, pair and group activities
- listening, speaking, reading, writing, and language activities that cover all the skills required by CAPS
- special tasks for Formal Assessment.

The Teacher's Guide includes:

- a comprehensive overview of the CAPS document
- a full work schedule for the year, based on the CAPS teaching programme
- notes on how to teach each activity
- extra information which extends the skills of the teacher
- suggested answers to the activities in the Learner's Book
- a separate section for Formal Assessment, including two examination papers
- extra resources, including rubrics, photographs and poetry.

Peter Lague has a Masters degree in Applied Language Studies. He taught at Trafalgar High School in District Six before going into exile in the 1980s. Peter's teaching experience on the African continent not only exposed him to the language issues that non-English speakers from a variety of African and European languages have to deal with, but also enabled him to teach English to children and adults with different needs (O and A levels, Foreign Language, English for Specific Purposes, Basic English Literacy and English for Adults). Peter is now working as a fulltime author of English texts.