



English – First Additional Language

Learner's Workbook

Grade 11

Learning Channel (Pty) Ltd
The Mills
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Newtown
2001

Website: www.learn.co.za

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4. Page 41: Article. *Sunday Times*, December 31 2006.
5. Page 42: Article. *Sunday Times*, December 31 2006.



Department of Education



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How to use the Learning Channel English – First Additional Language programme for Grade 11

Congratulations and thank you for choosing this Learning Channel English – First Additional Language Grade 11 programme.

This English – First Additional Language programme is comprehensive and covers all the Learning Outcomes, Assessment Standards, knowledge, key concepts and skills for this subject as stated in the National Curriculum Statement – everything you need to make a success of your world. However, it does not replace your teacher or textbook!

This Learning Channel programme is for everyone ... you may be using this at home or in your classroom with your teacher and classmates. You may have chosen this programme because you are struggling with English – First Additional Language and as a result you're not achieving the grades you know you deserve. Or, you may be using it because it will help you earn the distinction you've set as your goal. Wherever you are and whatever your reason, this programme will give you the head start you need.

The Learning Channel programme consists of three components:

- Lessons to watch on DVD;
- A learner's workbook, with exercises and activities for you to complete; and
- If you are connected to the Internet, the Learning Channel website.



Here are some tips on how to make the most of this programme

Before sitting down to study, make sure you have the following to hand:

- The Learning Channel English – First Additional Language for Grade 11 DVD;
- The Learning Channel English – First Additional Language for Grade 11 Workbook;
- Pen and paper; and
- Your DVD remote control – if you are watching this on a DVD player.
 - Insert the Learning Channel English – First Additional Language DVD disc into your computer or DVD player. Press play.
 - The subject name and grade will appear, followed by the title of the lesson, the lesson number and the duration of the lesson.
 - Next, you will be told what page to turn to in your workbook.
 - The Learning Outcomes and Assessment Standards will appear, followed by the lesson overview. This will tell you exactly what you will be expected to do by the end of the lesson.

We suggest that you watch the entire lesson before working in the workbook. While watching the lesson you can stop the DVD when you need to review or refresh what has been said or if you want to take down notes.

While watching the lesson you will also see the PAUSE icon. This alerts you to an activity you can complete in the workbook. If you feel that you are ready to try this concept– or skill–related activity, press the PAUSE button on your remote control, television or computer screen. Press PLAY once you have completed the activity.

At the end of the lesson you will see a summary of the key concepts covered. If you've been taking notes you can jot these down or find them in your workbook.

- All the exercises and activities are designed so that you can complete them on your own. Some activities, however, can also be completed with a partner, in a group or as a class. These opportunities are clearly indicated with icons (see page ix).
- Check your answers against the solutions provided at the end of the workbook. Errors may indicate that you have missed or not understood key concepts. Watch the lesson again, refer to any notes you have made and redo the activities you did not master.


The Learning Channel website offers extra features, such as subject glossaries, past exam papers, study tips and the National Curriculum Statement. Visit the website to make use of the extra features.


If you are a teacher using this programme with your class, you will find teacher tips at the end of the Learner's Workbook. These tips will help you facilitate the use of the AV lesson and convey its content to your learners.





What the icons mean


 **DVD** DVD – watch the lesson


 **INDIVIDUAL** Individual work – do this activity on your own


 **PAIRS** Pair work – do this activity with a partner


 **GROUPS** Group work – do this activity in a group

 **CLASS** Class work – do this activity as a class


 **SELF ASSESSMENT** Self-assessment – assess yourself

 **BASELINE ASSESSMENT** Baseline assessment – what you know before starting (prior knowledge)

 **FORMATIVE ASSESSMENT** Formative assessment – how you are progressing

 **SUMMATIVE ASSESSMENT** Summative assessment – a check of what you know

 **PROJECT** Project – a project to research and present

 **COLLECTION OF EVIDENCE** Collection of evidence activity – include in your portfolio



Your Learning Channel presenters

Afrikaans FAL



Melinda Lawrence



Donovan Lawrence



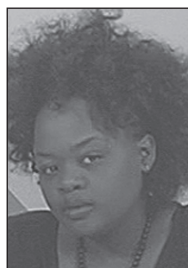
Ashraf Patel



Eurika Fourie

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English Home Language/FAL



Casandra Gudhluza



Janet Unterslak



Mary Adams



Pule Hlabane

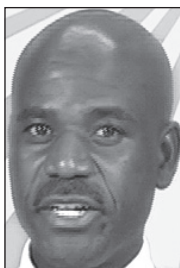
Business Studies



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Babalwa Mafuya



Nelson Mogodi



Moira Clarke



Mvelo Phungula



Mark Phillips

Mathematics

Life Sciences



Cathy Hastie



Farida Cassim



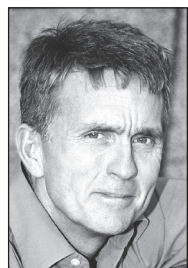
Zikhona Ntsangani



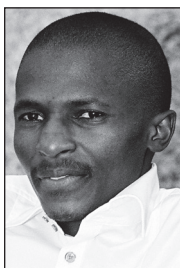
Juliet Glover

Life Orientation

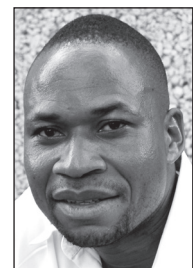
Mathematical Literacy



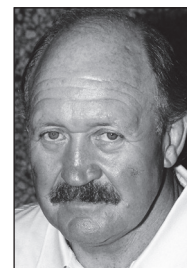
Aarnout Brombacher



Eric Taba



Tinyiko Khosa



Peter Glover

Physical Sciences

Other Learning Channel products

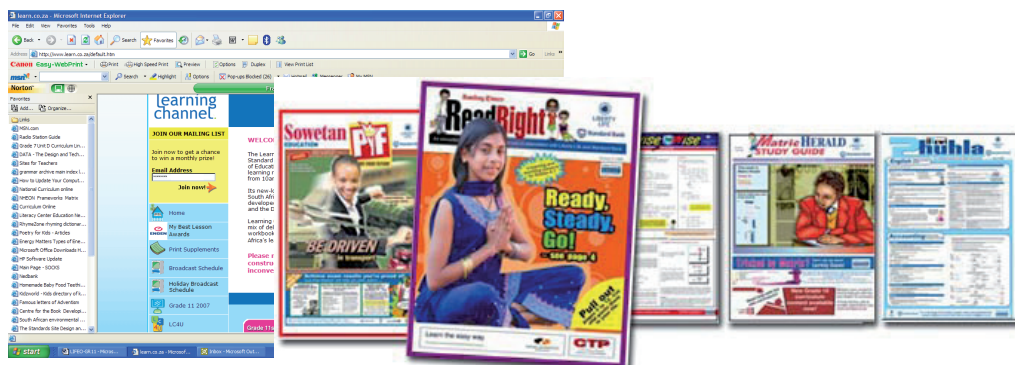
Other products in the Learning Channel Grade 11 series

- Learning Channel Physical Sciences for Grade 11 DVD lessons and Learner's Workbook
- Learning Channel Mathematics for Grade 11 DVD lessons and Learner's Workbook
- Learning Channel Mathematical Literacy for Grade 11 DVD lessons and Learner's Workbook
- Learning Channel Life Sciences for Grade 11 DVD lessons and Learner's Workbook
- Learning Channel Life Orientation for Grade 11 DVD lessons and Learner's Workbook
- Learning Channel Business Studies for Grade 11 DVD lessons and Learner's Workbook
- Afrikaans First Additional Language for Grade 11 DVD lessons and Learner's Workbook
- Learning Channel Accounting for Grade 11 DVD lessons and Learner's Workbook
- Learning Channel English Home Language for Grade 11 DVD lessons and Learner's Workbook

The Learning Channel (in conjunction with Liberty Life, Standard Bank, SABC Education and the Department of Education) is one of the world's leading televised learning resources, broadcast on SABC1 on lesson days from 10am to noon.

Its new-look, new-generation content – reflecting South Africa's updated curriculum – has been developed in close collaboration with SABC Education and the Department of Education.

Learning Channel's latest broadcasting endeavours are also supported by a potent mix of delivery platforms – including the Internet, newspapers, hi-tech audio-visual aids, workbooks and SMS – to ensure it maximises its much-needed reach to South Africa's learners.



Learning Channel offers an extensive range of educational material on video or DVD. You can order 15-20 hours of interactive learning with a tutor, accompanied by a workbook to be used in the privacy of your own home or school.

CDs with digitised video lessons are also available.

To order your Learning Channel CDs, DVDs, videos and workbooks, please contact Takalani. E-mail: info@learn.co.za Phone: (011) 639-0170



LISTENING AND SPEAKING

Debates



Learning Outcomes and Assessment Standards

Learning Outcome 1

Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts

Assessment Standard

Demonstrate knowledge of different forms of oral communication for social purposes

- participate in panel discussions, debates and formal meetings, following correct procedures

Overview

In this lesson we will focus on writing for and delivering a debate.

Lesson



What is a debate?

FORMAL DEBATE

A **formal debate** is an organised or public meeting for discussion. In school, a debate is like a game in which two opposing teams make speeches to support their arguments and disagree with those of the other team.

Learning how to speak formally, in public, with an audience, will help you for the rest of your life. Also, listening and speaking are central to learning in all subjects. Through effective listening and speaking strategies, you will learn how to collect and combine information, construct knowledge, solve problems and express ideas and opinions. But learning how to speak well will give you many valuable skills needed for your life after school as well. This LO relates to the LO of writing. If you learn to debate well, you have to write your speech, and this kind of writing is persuasive, argumentative, discursive writing. You will be asked to write a number of essays during your Grade 11 year, and so this lesson will help you with some of those kinds of writing because you are practising the skills you need in that kind of writing.

Content and structure of a speech

The task of the proposition is to propose the topic with constructive arguments and the use of supporting material. This team agrees with the topic.

The job of the opposing team is to oppose the resolution. They disagree with the topic.

Planning your speech

1. Choose your topic.
2. Brainstorm your topic. Write down all the ideas you have.
3. Check that you have kept your focus.
4. Check that your ideas are logical and coherent.



5. Make sure you have enough substantiation for your ideas (details, facts, statistics).

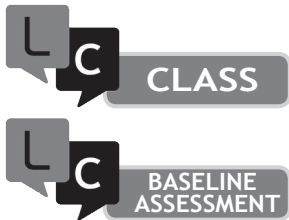
If you are going to present an argument you must have knowledge, information, facts and details. Make sure you do thorough research.

TIPS

- Plan an effective introduction.
- Plan an effective conclusion.
- Define the terms you use.

Remember the style of your speech should be:

- formal
- simple
- grammatically correct



Activity 1

Choose ONE of the following topics.

1. The death penalty should be reinstated in South Africa.
2. A good mother does not focus on her career, but on her family.

Choose to agree or disagree with the topic. Brainstorm your ideas. Organise your ideas logically.

Now, research your topic carefully. Go to the library, speak to people, look for information on the internet, talk to friends. Check if your first ideas can be supported with lots of facts and detail, examples, reasons, comparisons, statistics, etc.

Every point you make must be supported by a strong reason. Remember:

A strong reason has the following qualities:

- it logically supports the opinion;
- it is specific and states the idea clearly; and
- it is convincing to a majority of people.



READING SKILLS

Skimming and scanning

Learning Outcomes and Assessment Standards



Learning Outcome 2 Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Assessment Standard

Demonstrate various reading and viewing strategies for comprehension and appreciation

- ask questions to make predictions
- skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs
- scan texts for supporting details
- read/view according to purpose and task

Overview

In this lesson we will focus on skimming and scanning texts to find the main ideas.

Lesson

During this lesson we are going to practise the following:

- ask questions to make predictions;
- skim texts to identify main ideas;
- scan texts for supporting ideas; and
- scan texts for supporting details.



Activity 1



Page through any newspaper, such as the *Sunday Times*.

Look at any headlines that catch your eye. Make predictions about what you think the content of the article will be. Then look at any sub-headings, pictures or captions that help you to guess what the article is about.



Activity 2



Look at the following article from the *Sunday Times*. Practise this AS:

- skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs.



Where have all the heroes gone?

10 December 2006

*“Whatever happened to Leon
Trotsky?”*

He got an ice pick

That made his ears burn

*Whatever happened to dear old
Lenny?*

*The great Elmyra, and Sancho
Panza?*

Whatever happened to the heroes?

Whatever happened to the heroes?”

— “No More Heroes”, The
Stranglers

It's a common affliction to fall out of love with your heroes. It's a creeping disease, starting, I suspect, somewhere in the cynical wastes of your late twenties and hastening at a clip through your thirties. By the time you hit 40 you've developed fully fledged herophobia. The very word makes you cringe. Heroes? Come again?

Yet there's another, less personal dimension to heroes. There aren't any in local soccer, not because of my age but because the football environment doesn't produce them.

This wasn't always the case. The famous class of '96 was full of heroes: Doctor Khumalo, Shoes Moshoeu, Mark Fish, Lucas Radebe, Mark Williams.

I was even vaguely enamoured — confession time — of Eric Tinkler. He used to lope heavily around the Bafana midfield and take useful, usually unsuccessful, free kicks. Bafana could have done without him but were invariably better with him. He was dependable, durable and big-hearted. I liked Tinkler and so did other people.

I also liked John Moeti, the scurrying Orlando Pirates midfielder. He was brave and seemed switched-on about life off the pitch. Nestling beneath the affable exterior was something brighter, harder, something deeply competitive. I liked that. Here was a gritty battler — not a hero exactly but someone who in time could mature and become a hero.

But John never became a hero because he retired. So did Doctor and “Feesh” and there was no one, in a manner of speaking, to step into Shoes' shoes.

Some tried to be heroes but often their ambitions were scrambled by the many temptations found off the pitch. Temptations on the pitch are finite: you can aim for goal or pass the ball; you can go studs up for a tackle or bail out.

Off the pitch they come in tantalising combinations, in ones, twos and threes, sometimes fours and fives. First comes the money, then the car, then the clobber; then the girls and the friends you thought you'd left behind at primary school.

Sometimes such demands are more difficult to deal with than the hardest defender. It's often possible to predict a defender's next move or, failing that, get ahead of him, but who knows from which direction temptation comes?

As the heroes of '96 faded away, they weren't replaced by players of a similar pedigree. Sure, there was talent — Jabu Pule, Lebohang Mokoena, Gift Leremi — but the talent was wayward, too pleased with itself to do anything really significant.

And doing big things is what makes heroes; winning things, lodging in the public mind, the collective memory, this is what makes heroes.

Some of us might have local heroes who play abroad but there's something unsatisfactory about this, isn't there?

And anyway, Benni McCarthy is too self-evidently wayward to be unconditionally loved; Quinton Fortune is too happily anonymous; Aaron Mokoena too monotone, too decent. Let's face it, we have no more football heroes.

The question is why. Is it simply a by-product of my age? Or is it a damaging consequence of consistent under-achievement and maladministration? Whatever the answer, we find ourselves in a deeply peculiar situation. We're hosting the World Cup in 2010 and the sport is bereft of heroes.

We shall look at each aspect of the article:

1. TITLES

Here, we examine the headline: “Where have all the heroes gone?” as well as the name of the author (Luke Alfred) and the information about him given just under his name: 2010 WORLD CUP CORRESPONDENT.

What we now expect is something to do with FOOTBALL heroes, because we know that 2010 World Cup refers to football.

2. INTRODUCTIONS: Look at the extract in italics before the article begins.

“Whatever happened to Leon Trotsky?

He got an ice pick

That made his ears burn

Whatever happened to dear old Lenny?

The great Elmyra, and Sancho Panza?

Whatever happened to the heroes?

Whatever happened to the heroes?”

— “No More Heroes”, The Stranglers

If we do not know who Leon Trotsky, Lenny, Elmyra and Sancho Panza are, then we need to make a promise to ourselves to look them up as soon as we can. What we can guess, however, is that they were all “heroes” to someone.

Activity 3

It’s a common affliction to fall out of love with your heroes. It’s a creeping disease, starting, I suspect, somewhere in the cynical wastes of your late twenties and hastening at a clip through your thirties. By the time you hit 40 you’ve developed fully-fledged herophobia. The very word makes you cringe. Heroes? Come again?

3. FIRST PARAGRAPH: What do we read in the introductory paragraph?

The author suggests that everyone has heroes when he or she is a child and an adolescent, but that this admiration for other people disappears as one grows older. We predict that the article will show how this author used to admire certain people but no longer does.

4. INTRODUCTORY SENTENCES OF PARAGRAPHS

Here are the introductory sentences of paragraphs 1-4:

Paragraph 1: Yet there’s another, less personal dimension to heroes.

Perhaps the article is NOT going to be about the author after all!

Paragraph 2: This wasn’t always the case.

We don’t know what the author is talking about because we missed the rest of paragraph 1. Let’s try ...

Paragraph 3: I was even vaguely enamoured – confession time – of Eric Tinkler.

Now we are back to what we first thought: the author is going to tell us who he used to admire and why he doesn’t any more.

Paragraph 4: I also liked John Moeti, the scurrying Orlando Pirates midfielder.

Exactly what we predicted!



The question is why. Is it simply a by-product of my age? Or is it a damaging consequence of consistent under-achievement and maladministration? Whatever the answer, we find ourselves in a deeply peculiar situation. We're hosting the World Cup in 2010 and the sport is bereft of heroes.

You can continue through the article reading the introductory sentences of each paragraph. Then read the final paragraph in full.

A FINAL NOTE:

This is one way to orient yourself when you are reading an article for the first time. Try this technique also when you open a new chapter in your Biology textbook or in your History book. You will find these reading skills help you to get going and get your mind thinking before you read the text completely for the first time. You will remember better what you read – because it will fit in with what you predicted, or be completely different. Whatever the outcome, you will be a more ACTIVE, INVOLVED READER, and that's what counts!



READING SKILLS

Summary writing skills

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Assessment Standard

Demonstrate various reading and viewing strategies for comprehension and appreciation

- summarise main and supporting ideas in point form, sentences and/or paragraphs



Overview

In this lesson we will focus on how to select from the information we read to construct a summary.

Lesson

Summary writing is a very useful skill because:

- It is CRITICAL for ALL your studies;
- You use this skill EVERY DAY;
- You will use this skill FOR THE REST OF YOUR LIFE; and
- You need it for your exams!

Your syllabus says that you must be able to extract the essential points from a text and summarise it for specific purposes. This skill includes the ability to:

- Follow main arguments;
- Select relevant materials;
- Evaluate bias; and
- Identify assumptions.

WHAT OTHER SKILLS DO YOU NEED?

When you summarise, take out:

- All the UNNECESSARY details;
- The figures of speech;
- The short examples; and
- The repetitions.

HOW DO YOU TACKLE SUMMARISING A PASSAGE?

Read it through completely once, to get an idea of what it is about. Read it through again, more slowly, concentrating on the important details.

NOW, YOU HAVE A NUMBER OF ALTERNATIVES:

- You can underline what you think is important.
- You can make notes of what is important.
- You can draw a mind map.



Choose the method that suits you, and plan, draft and write your summary.

Note:

- If you are given a specific number of words, for example 60, in which to summarise the passage, do not have fewer than 57 words, or more than 63. If you are told to write a summary of 50-60 words, keep strictly to that limit.
- Write the EXACT number of words at the bottom of your summary. DO NOT LIE.
- What if your teacher asks you to do a PRÉCIS of the passage? Remember: another word for summary is précis. Technically, a précis should be a third of the length of the original, whereas a summary can be any length.

However, there are other issues you have to deal with – not just the shortening.

Before you start the summary, ask:

- What is my PURPOSE?
- Who is my AUDIENCE?

Remember that you will choose language that is suited to your purpose. If you are asked to summarise the preacher’s sermon in church for an elderly friend, you would use a formal register. If you summarise a lesson for a friend, you would use a colloquial, probably slangy register. If you are giving your report of an accident to the police, you would choose a formal register. Always choose the right register for your audience.

Read the question carefully to decide how the examiner wants you to manipulate the information.

A FINAL NOTE

No summary is achieved without work. You must make up your mind to draft and re – draft. Practise and practise, and then, when you have to do a summary in a rush – as for an exam – you will have the SKILLS to do it. No sportsman or woman participates in a competition without TRAINING. You need to train your MIND. SKILLS need to be developed, improved, sharpened. That takes TIME, EFFORT and PRACTICE.

TECHNIQUES FOR WRITING SUMMARIES

1. Cut out the redundant words.

Activity 1

Simplify this sentence:

At what particular point in time did you arrive at the realisation that you were wrong?

2. Simplify roundabout wordings.

Activity 2

Simplify this sentence:

In view of the fact that the evidence was indicative of the fact that he was innocent, he was acquitted.



3. Translate pompous, inflated words into simpler ones.

Activity 3

Simplify this sentence:

Find out the location of the venue where they carry out their work.

4. Being able to take a phrase and reduce it to ONE WORD is a VERY IMPORTANT part of writing a summary.

Activity 4

Write these in as few words as possible

1. You must perform exercise on a daily basis.
2. TEMPORARY REDUCTIONS IN PRICE CURRENTLY ON OFFER!

Activity 5

A longer assessment task to test your summary writing skills

Use the summary writing techniques you have learnt to summarise this passage.

Some people are so eager to talk that they will allow no one else to finish speaking. Just as in a farmyard one chicken will grab a grain of meal from another's beak, so do these people take the words out of a speaker's mouth and begin to talk themselves. They surely give the other person every reason to want to quarrel with them; for nothing annoys us as much as a sudden check to our wishes and pleasures, however trifling, such as when someone blocks your mouth when you open it to yawn or unexpectedly holds your arm when you are about to throw something.

Note: EVERYTHING that is NOT ABSOLUTELY NECESSARY GOES!



Lesson 4

PLANNING SKILLS

Writing

Learning Outcomes and Assessment Standards

Learning Outcome 3
Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts

Assessment Standard:

Demonstrate planning skills for writing for a specific purpose, audience and context

- develop coherent ideas and organise these by using techniques such as mind maps, diagrams, lists of key words and flow charts

Overview

In this lesson we will focus on the many different ways in which you can plan. The mind map is a very effective tool. You need to practise using the mind map technique.



Lesson

Note-taking and planning can be very similar, because you use similar skills, especially if you are using a mind map. You will need note-taking skills when you are taking notes in class from a teacher, from a lesson or from a book. You will also need planning and note-taking skills when you are taking notes from a book, a reference work or the internet, and also brainstorming your own ideas. So the two skills of planning and note-taking overlap. Also, for the rest of your life, you will be planning and taking notes, whatever profession you end up in. Planning is a life skill!

REMEMBER: Planning is never a waste of time. Teachers include planning in assessment grids because teachers are trying to encourage learners who do not see the point of planning to practise planning – just for marks, at the start, if necessary. When you do see how planning benefits you, you will do it always.

Think of planning and mind mapping as part of the process of writing:

THE PROCESS OF WRITING

- P** – planning and precision
- R** – revision
- O** – own experience
- C** – comparisons and other figures of speech
- E** – evaluation and editing
- S** – senses
- S** – strong verbs



Activity 1

A grocery list

Step 1: List all the things your family needs from a supermarket for a month.

Step 2: Divide these into categories.

Step 3: Put them on to a mind map.



Activity 2

Myself

Imagine you have been asked to write about yourself. List all the possible aspects of yourself. Make these different aspects of the mind map, for example: physical; emotional; skills/talents; educational qualifications; work experience; hopes; failings; hobbies/sports; clothes; music.

Which of these would you use for the following:

- a job application?
- a missing-person report?
- a testimonial?

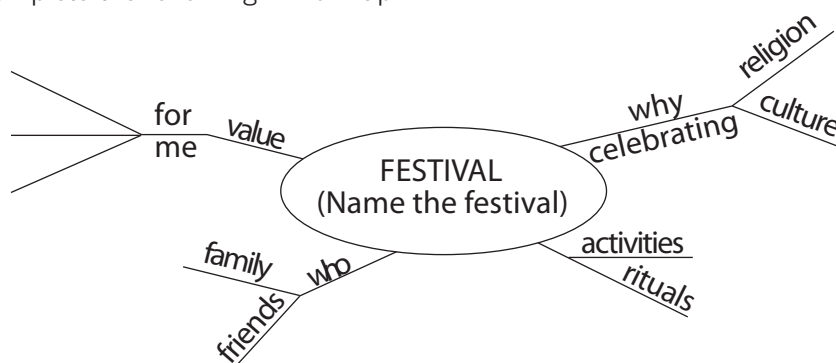
Once you have completed your mind map, do not forget other aspects of the planning and drafting process:

- planning or mind mapping
- a gripping, exciting introduction
- a conclusive ending
- unity of sentence content
- unity of paragraph content
- links between paragraphs
- variety of sentence beginnings
- variety of sentence length
- variety of sentence construction



Further Activities

1. Complete the following mind map.



2. Complete the following mind map.



3. Draw a mind map in answer to the following topic:
The last day of the Christmas holiday



RESEARCH SKILLS

Researching for oral presentations

Learning Outcomes and Assessment Standards



Learning Outcome 1

Listening and Speaking

The learner is able to listen and speak for a variety of purposes

Assessment Standard

Demonstrate planning and research skills for oral presentations

- research a topic by referring to a range of sources with assistance
- organise material logically by choosing main ideas and relevant and accurate details or examples for support
- identify and choose mostly appropriate vocabulary, structures, conventions and formats
- prepare adequate introductions and conclusions
- incorporate appropriate visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media

Learning Outcome 3

Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts

Assessment Standard

Demonstrate planning skills for writing for a specific purpose, audience and context

- research topics from a variety of sources and record findings
- locate, access, select, organise and integrate relevant data from a variety of sources with guidance
- convert information from one familiar form to another, such as from a graph to a paragraph

Overview

In this lesson we will focus on how to present information in different ways and for different contexts.

Lesson

If you are given a project at school, start by reading the instructions very carefully. Look at the project. Why are you doing research? Are you going to present the information as:

- an oral presentation?
- a written piece?
- a poster?
- a model?
- something else?

Check **FIRST** how long the oral or written piece has to be. Do **NOT** start before you know what the end product has to be.

Examine the assessment criteria **BEFORE** you begin. **USE** the assessment criteria to help you produce the **BEST** piece of work you possibly can.

HOW TO GO ABOUT RESEARCH

There are steps you need to go through **BEFORE** you start reading, opening a book, or searching the internet.



NARROW THE PROBLEM AND STATE IT PRECISELY

Limiting the topic leads to skilful reference reading. Focus **ONLY** on what you are asked to research. Ignore everything that is not part of your project.

SET UP READING TARGETS

Simpler topics or problems require simpler reading targets.

However, when the research topic is broad, prepare in advance a framework of questions. These questions will help you to narrow the focus of the project and to find the information you need. This means that your reading and research will go faster because you will not wade through a massive amount of irrelevant material. You will approach your reading with a mind full of questions. A questioning mindset should greatly increase both your reading comprehension and your retention of the information.

The key words in your topics and sub-topics will now serve as clue words for finding your information. These will speed you to appropriate books and chapters, and, within a chapter, to the target information.

Group questions under major subdivisions, then slot in sub-topics. Do not forget to revise your questions in the light of your research reading.

USE SUITABLE BOOKS AND OTHER SOURCES

If you use the internet, you should also use a reference book. **START** with the reference book so that, if you are short of a key piece of information, or you need more detail, you can go on to the internet with a good idea of what you have already and exactly what you are looking for. If you start with thousands of internet sites, you will be overwhelmed. Thoughtfully appraise the qualifications of the writer or investigator whose findings are reported. Do **NOT** accept everything you read on the internet.

USE A TABLE OF CONTENTS AND INDEX AS AIDS

How can you see whether the book really contains the information you seek?

- a. turn to the table of contents for an outline
- b. use the index

The index may not list the exact word you have in mind – think of a synonym. Take advantage of cross-referencing (you will see the “*see also cross references*” phrase used in indexes) which will send you to other words. Do not forget to keep a working bibliography, so that you can acknowledge the sources that you have used.

SCAN A PASSAGE FOR INFORMATION

Successful scanning tips:

1. Have your reading targets clearly in mind before you begin scanning.
2. Watch for chapter division headings and side headings that tell you whether to look there or not.
3. Zero in on paragraph openings.
4. Examine summary paragraphs at the close of chapters.

DISCRIMINATE BETWEEN RELEVANT AND IRRELEVANT INFORMATION

MAKE NOTES EFFICIENTLY FROM SCATTERED SOURCES

You may use any note-taking methods and record your notes in a way that suits you best. Use mind maps or cards.



Cards are useful because they can be rearranged in whatever order you want and can be useful if you are preparing a speech. You can also add and throw away easily, without having to recopy. If you use cards, remember to write on one side of the card only.

USE YOUR OWN WORDS. DO NOT PLAGIARISE.

You can use the words of the original material *ONLY* if:

1. you wish to quote directly from a writer who has expressed an idea more vividly, persuasively or compactly than you could express it; or
2. you wish to quote an authority directly to reinforce an argument.

BRING YOUR NOTES TOGETHER INTO AN ORDERLY PRESENTATION

Don't start writing too soon. The organising you are doing requires strenuous logical thinking. Do not try to hurry this!

You should now have a final outline.

Write your rough draft, or prepare notes for your talk.

Write the final bibliography.

Activity 1

Investigate **ONE** pair of famous lovers. Choose from the following:

Bonny and Clyde; Antony and Cleopatra; Othello and Desdemona;
Arthur and Guinevere; Dido and Aeneas; Tristan and Isolde

Use the skills outlined above. Set your work out under the following headings:

1. Background information (deal with BOTH characters)
2. Relationship
3. What may be learnt from their love story?

Write about 10-15 lines under each heading (80-120 words).

Total length: 250-300 words

BIBLIOGRAPHY : This refers to the books, magazines, encyclopaedias, etc. that you use for your research. Set your bibliography out like this:

BIBLIOGRAPHY

Author's surname, author's initial: title of book; publisher, page

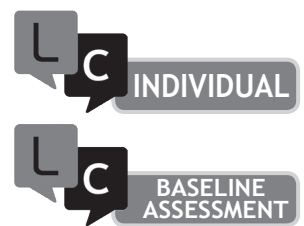
Author's surname, author's initial: title of magazine; publisher, page

Name of encyclopaedia, publisher, page

Note: If you use an internet source, you must provide the following:

- The name of the site
- The web address
- The name of the author
- The credentials of the author, e.g., Professor X, Department of Media Studies, Harvard University, Cambridge, Mass.

Write up your research on A4 file paper. Attach the Assessment Grid.



Lesson 6

PARAGRAPHING

The topic sentence

Learning Outcomes and Assessment Standards

Learning Outcome 3**Writing and Presenting**

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts

Assessment Standard

Demonstrate the use of writing strategies and techniques for first draft

- apply paragraph conventions to ensure coherence by using topic sentences, introduction and conclusion, logical progression of paragraphs, cause and effect, comparison and contrast
- use logical connectors such as conjunctions, pronouns, adverbs and prepositions to ensure cohesion

Overview

In this lesson we focus on the different kinds of paragraphs and their purpose.



Lesson

PARAGRAPHS

Paragraphs are for the benefit of the reader. Different sentence and paragraph structures are appropriate for different purposes. The paragraph is the unit of thought in a piece of writing, so every sentence must relate to the central idea of the paragraph.

THE TOPIC SENTENCE OR KEY SENTENCE

In the topic sentence, the reader is given the main point or idea of the paragraph. The topic sentence can be a full sentence or part of a sentence. All the other sentences are related to this topic sentence that conveys the theme of the paragraph. Remember, there must be unity of thought.

Note:

- The topic sentence can be the first sentence; the paragraph then enlarges, expands, qualifies, illustrates, or explains it. Such a paragraph is called a LOOSE PARAGRAPH. The topic can be developed through example or illustration; definition; comparison or contrast; details; cause and effect; repetition; supporting facts or explanations.
- Sometimes, the author makes a number of points, and keeps the reader waiting until the last sentence to discover their significance. This is known as a PERIODIC PARAGRAPH. The main thought of the paragraph is developed logically so that when it is reached, it is easily understood and remembered.
- Sometimes the topic sentence is in the middle; there is some preparation before the statement of the central idea, and then examples, expansion or a conclusion afterwards. Such a paragraph is known as a MIXED PARAGRAPH.
- Sometimes there can be a CLINCHER SENTENCE. In it, the main idea is repeated or rephrased, to emphasise or sum up the main idea. It should be used sparingly for maximum effect to reinforce the point, or to repeat the idea in a long paragraph.



PARAGRAPHING:

Introduction and conclusion



Learning Outcomes and Assessment Standards

Learning Outcome 3

Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse context

Assessment Standard

Demonstrate the use of writing strategies and techniques for first drafts

- apply paragraph conventions to ensure coherence by using topic sentences, **introduction and conclusion**, logical progression of paragraphs, cause and effect, comparison and contrast

Overview

In this lesson we will focus on how to write a well-constructed and interesting essay.

Lesson

Any piece of writing requires:

1. a gripping, exciting introduction, especially an arresting, lively opening sentence; and
2. a conclusive ending.



THE ARGUMENTATIVE, PERSUASIVE OR DISCURSIVE ESSAY

You might like to try this pattern for the INTRODUCTION when you are writing this kind of essay:

- Hook
- Comments, and background
- Thesis statement
 - A "hook" is usually a question or comment that inspires an emotional response from the reader. It should be used to get the reader's interest.
 - Comments and background give a history or some information regarding the topic.
 - A thesis statement is the last sentence in the introduction paragraph and it describes what the essay is about. This sentence will be the TOPIC SENTENCE.

An example

- Example topic: "The value of participating in extramural activities at school"
- Hook: A school is only the place I go to be taught schoolwork, nothing more.
- Comments and background: Surely no learner actually believes that? We do not go to school just to hear the lesson and study. There is much more to being at school than that and there are other important skills and – yes – lessons to be learnt than the academic ones in the classroom.
- Thesis statement: We need to participate in various activities at our schools, not just in the lessons in the classroom.



Note: The descriptive, narrative or reflective essay does not lend itself to the “hook-background-statement” pattern, but you must still have an effective introduction.

CONCLUSIONS

The final paragraph of your essay must be powerful – the taste you leave in your reader’s mouth.

THE FUNCTIONS OF CONCLUSIONS

Whatever the essay you are writing, the function of the conclusion is to leave the reader impressed with what you have said and with the quality of your writing.

CONCLUSIONS TO LITERARY OR ARGUMENTATIVE / EXPOSITORY / DISCURSIVE ESSAYS

Introductions and conclusions can be the most difficult parts of the essay to write. Although the body is often easier to write, it needs a frame around it. An introduction and conclusion frame your thoughts and bridge your ideas for the reader.

The introduction’s function is to answer the question (literary essay) or to present your topic in an unusual way (argumentative/expository/discursive essays).

The function of the conclusion is to sum up the argument (literary essay) or round off the discussion effectively (argumentative/expository/discursive essays). Remember to synthesise, as well as summarise: Include a brief summary of the essay’s main points, but don’t simply repeat things that were in your body. Instead, show your reader how the points you made and the support and examples you used fit together. Pull it all together for them.

STRATEGIES TO AVOID

- Do not use unnecessary, overused phrases such as “in conclusion,” “in summary,” or “in closing.”
- Do not introduce a new idea in the conclusion.
- Do not use supporting evidence (quotations, statistics, etc) that should be in the body of the essay.

The conclusion for a descriptive piece of writing is different from the kinds of examples we have discussed above.

Look at some examples, all taken from the final paragraphs about school after the final bell has rung:

1. Slowly, the sounds fade away, the chatting students’ voices lost in the air. Then slowly, you’ll hear singing birds flying by. Then the silence seems to be loud, and the wind blows gently in your ears. There are only dripping taps.

Xolani Mamogobo

2. It is now 14:40 and it almost feels as if the whole place is a library, all quiet and peaceful. There is no sign of pupils anywhere, nor do you hear a sound. It is so peaceful you could hear a needle falling. The place is all alone and sad, almost as if there had been no pupils today.

Naomi Tshabalala

3. In ten minutes, while she packs her bags, preparing to go home to her own family, she is overcome by the peace, the silence, that very precious moment when she is all alone in her classroom. She hears only the



sounds of the singing birds, the wind causing leaves to rub against each other. All the exhaustion has disappeared into the air.

Boitumelo “Tumi” Dumasi

4. Silence, at last. The class is in a mess – a chair is here, its table over there. Chalk is on the floor and papers lie all over the classroom. But there is quiet and peace. It’s as if there hasn’t been anyone there. Right now, there’s just the cool breeze from outside entering the classroom and freshening it a bit. The room is now filled with calm and everything is still. The door is open. Everyone is gone. There is just the sweet, melodious sound of birds outside.

Neo Monnakgatl

Activity 1

Choose a topic for a discursive or argumentative essay and write the opening paragraph according to the “hook-background-statement” pattern shown above.



Activity 2

What makes the following sentences so good as “hooks” for a descriptive paragraph?

- 2.1. This morning I woke up to the sound of gunshots, screaming and absolute confusion from the next road down. I was afraid. Samantha Webster
- 2.2. Some people sleepwalk through life. Samantha Weideman



Activity 3

Read this opening paragraph:

The ominous storm clouds gather. The grey, heavy-hooded eyelid droops across the land. The thunder rolls. The lightning crashes. Suddenly, a ray of light shimmers through the darkness. The sun nudges its haloed head from behind the clouds, clearing the eye. Claire Franklyn

This is the opening of a descriptive essay. It does not follow the “hook-background-statement” pattern, yet it is very effective. **Why is that?**





Activity 4

You are going to write an essay about yourself. You need to think of an effective opening paragraph.

STEP 1

Look at these examples. Identify the hook in the paragraph.

When asked to tell someone about yourself, the usual response is something along the lines of, I enjoy playing tennis, I hate maths and I love having fun. That could describe anyone from the friendly boy next door to a psychopath who enjoys cutting up dead bodies. Alison McRae

About the time I turned fifteen, I felt a primitive stirring deep within me. My birthday is in December, and it's around that time that my Sagittarian optimism starts to feel twinges of restlessness – a time when I stand at the great river of opportunity, and wonder if, this year, I'll stick a toe in. Antonia Reible

Look at this wonderful hook:

I find it easier to make friends than to brush my teeth before bed. Tinyiko Ribisi

STEP 3

Now write your own opening paragraph. Write the hook all in capital letters. This will make you more aware of what you are doing. Write the comments and background in bold or darker letters, and finally the thesis statement (if you have one) should be underlined. Trade papers with other learners to evaluate. Discuss ways to improve your hooks.

STEP 3

Write the essay about yourself, focusing on a really effective conclusion.



DRAFTING AND EDITING

Writing and checking



Learning Outcomes and Assessment Standards

Learning Outcome 3 Writing and Presenting

The learner is able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse texts

Assessment Standard

Demonstrate the use of writing strategies and techniques for first drafts

- reflect on, analyse and evaluate own work, considering the opinion of others, and present final draft

Overview

In this lesson we will focus on planning, drafting and editing when constructing an essay.

Lesson

Teachers insist on planning, drafting and editing, which is absolutely essential. Even if learners don't seem quite sure what the teachers want or why they're being forced to draft and edit, it is essential that teachers explain to learners that they really HAVE to go through this process.

No one who publishes a piece of writing just writes it and sends it off without some checking and polishing. When you hand in your essay to your teacher, you are, in effect, "publishing" your work, and it needs to be the very best.

Checking your work makes you more aware of what you should have been doing the first time. Yet it is often easier to see the mistakes or weaknesses of someone else's work than to see your own. So, it is a good idea to share your essays with a friend and help the friend to improve. If you are asked to evaluate, TAKE THIS JOB SERIOUSLY!



Activity 1



Under answers and assessment, you will find the assessment grid for FAL essays. Make sure that you are familiar with the grid and can use it to help you improve your own writing.

Now read the following essay, written by a Grade 11:



My normal day



At 4:30 am the alarm starts its reverberating deepening screech, it's actually scary cause it's simply too loud. In my boxers, I crawl out of bed, I don't know why but somehow I am always angry when I wake up. I fill the bathtub as I'm brushing my teeth. At 5:10am I'm having my cold cereal at this time the maid is not up yet, she has her "rights" to work for 8 hrs only, so it's like that.



It's always dark when I leave the house that is about 5.45 am to catch the 5.45 bus which arrives at the bus stop at 5.52 am. It takes about an hour from the moment I enter the bus to the time I depart. In this one



hour I usually read a novel or sleep, at the moment I am reading Gatsby which is an interesting book. I get off by Auckland park near the SABC and walk for about 5-10 mins depending on the mood, to Berry Hertzog where I catch another bus to take me close enough to school.

After I get off the carriage begins, it takes me 10 minutes from Barry Hertzog to the back gate. I go straight to my locker, I'm a bit too organised when it comes to what is in my bag and my locker. I get my smaller bag, the other one I only use it in school on Fridays. I only take the books for the next 2 periods unless English is the 3rd one, because if I pass by the lockers on my way to English it's a demerit. As soon as my books are sorted I go and chill with my fellows I can't really call them my friends, I mean there just people I chill with at school cause I never see them other than being at school because I live very far. For a few minutes we exchange some of our lies, one thing for sure is that people get excited about lies than the truth. The school bell rings and the process is just a routine, I mean school at Greenside High is simply the same old thing, maybe the teacher only change what they was wearing. Breaktime, I eat a fruit or grab a few bits from my peers and share a bit of the so called knowledge. During lunch I usually have a homemade sandwich and juice.

Unless it's a Friday, when it comes to Friday everything changes, there is the Friday look, Friday shoes and the Friday humour. When it comes to break on a Friday, I have a pie then during lunch a chocolate bar or crisps cause on a Friday money is always there. I don't see Greenside like a "prison" but simply a place to spend the day while at the same time getting a little bit of education. I'm not a critic but simply stating how I feel about Greenside. The last period of the school is like a year and on Fridays it like a century but for this there is a solution, sleep half of the period.

I always take the school bus after school unless it's a Friday, on Friday I catch 2 taxis getting me home in 30 minutes. With the bus it takes me 1hr 30min to 2 hrs to get home, that is just crazy! It can even be longer if the driver is some old neive man. Sometimes, I also take the bus on Fridays but because I want to. You see on a Friday everything is possible, in that 2 hrs bus ride the only thing I do, with the "Friday-confidence" charm one or two girls sitting next to me. On all these other days I will be damn tired and moving like a sloth. I get home at 4:30 pm, what can I say I am a bus boy! Or 3.15 pm that is if it's a Friday and used the taxi. The only problem is that my mom doesn't like taxi's or the taxi drivers, she say they are "dangerous", but I can only say it is the fastest public transport in Jozi. So for her not to find out that I used a taxi I go to my friends house or houses to chill until 4.30 pm and pass by a video store to grab one or two DVD's. The first thing I do when I get home is eat, usually 4 eggs and bread, will calm the rumbling stomach down. My mom complains about 4 eggs, she would probably get a heart attack when she hears some of my fellow greensiders who eat 8 eggs, that is insane!

After super it's a 3 hr study and Homework then to bed that is usually at 11 pm but of couze unless it's a Friday when I get to watch one or two movies. Any way that is mostly how I spend "my normal day".



INTERVIEWS

Researching and questioning

Learning Outcomes and Assessment Standards

Learning Outcome 1

Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts

Assessment Standard

Demonstrate knowledge of different forms of oral communication for social purposes

- apply interviewing skills and report on findings where appropriate



Overview

In this lesson we will focus on how to prepare for and succeed in an interview.

Lesson

While you are at school, you could be asked to go for the following interviews:

- For a new school, such as a high school
- For a place at a university or technikon
- For a bursary – school, university, technikon
- For a field scholarship

If you go for an interview and fail to get what you hoped for, you can still gain a LOT from the experience, so you can do better at the next interview. See it as a kind of practice, like going for a learner's licence.

There is plenty you can do to prepare for an interview.



TIPS AND STRATEGIES FOR SUCCESSFUL INTERVIEWING

Successful interviewing will be essential in order for you to lock in an offer. Here are some tips and strategies for effective interviewing from preparation through follow up.

RESEARCH

Research should always be your first step. Gathering background information on employers, company, bursary, school, etc, is a crucial element in successful interview preparation.

PREPARING FOR A JOB INTERVIEW

You will need to be prepared to answer the questions “What do you know about our company?” and “Why do you want to work here?” Knowing as much as possible about the company's past performance and future plans can help you in your interview. Before the interview, review the **company's** web site and don't be afraid to contact your prospective employer to request details on the position you are interviewing for or to ask for information about the company.

PRACTICE MAKES PERFECT

Practice makes perfect (or at least leads to improvement).

Practice with a friend and record or videotape your responses so you can replay the interview and see how well you did.



Think about the kinds of questions you could be asked and think about the kinds of answers you would like to give. Prepare answers to commonly asked interview questions. Doing so will help you analyse your background and qualifications for the position.

That's why experiencing interviews helps you improve.

BEHAVIOURAL INTERVIEWS

Behaviour-based interviewing is becoming more common. It is based on the idea that a candidate's past performance is the best predictor of future performance. Rather than the typical interview questions on your background and experience, you will need to be prepared to provide **detailed responses** including specific examples of your work experiences.

Look at these questions that you might be asked in a job interview, and think about how you might respond. The skills in brackets tell you what the interviewer is looking for:

- Tell me about the last time you broke the rules to achieve what you wanted. (flexibility; judgment)
- Tell me how you recently used humour to diffuse a tense situation. (fun)
- What's the most important thing you have learned in the last six months? What new skills, knowledge or experience have you gained? (willingness and ability to learn)
- Tell me about the last time you asked someone for feedback. What did you do with that information? (willingness to be coached)
- Tell me about the last time you had to work with others to accomplish a critical result. What did you do? (collaboration)

Also prepare a list of questions you want to ask the interviewer.

Remember, you aren't simply trying to get the job or place – you are also interviewing the employer to assess whether this company or school or university is a good fit for you.

PREPARING FOR THE INTERVIEW

Be on time:

It is very important to be on time for the interview. On time means ten to fifteen minutes early. If need be, take some time to drive to the place ahead of time so you know exactly where you are going. Know the interviewer's name and use it during the interview. If you're not sure of the name, call and ask prior to the interview. Remember to bring an extra copy of your CV/last report and a list of references.

Stay calm:

During the interview try to remain as calm as possible. Ask for clarification if you're not sure what's been asked and remember that it is perfectly acceptable to take a moment or two to frame your responses so you can be sure to answer the question fully.

How to dress for an interview:

A recent article in USA Today spoke about candidates for jobs wearing jeans, purple sweat suits, and spike heels or sneakers. Other applicants weren't afraid to show pierced body parts and spiked hair. Still others chewed gum or showed up in rumpled clothes or with their pants falling down. One recruiter even told a candidate with his trousers down below his hips to "Pull your pants up." According to the article, their outlandish dress cost some candidates the job.



Does it really make a difference how you dress and act? In many cases, it does. It does make sense to dress your best for the interview, regardless of the dress code at the organisation. If you're in doubt about how to dress for an interview, it is best to err on the side of conservatism. It is much better to be overdressed than underdressed.

According to research, 55% of another person's perception of you is based on how you look.

Women:

- Solid colour, conservative suit
- Co-ordinated blouse
- Moderate shoes
- Limited jewellery
- Neat, professional hairstyle
- Tan or light hosiery
- Sparse make-up and perfume
- Manicured nails
- Portfolio or briefcase

Men:

- Solid colour, conservative suit
- White long-sleeve shirt
- Conservative tie
- Dark socks, professional shoes
- Very limited jewellery
- Neat, professional hairstyle
- Go easy on the aftershave
- Neatly trimmed nails
- Portfolio or briefcase

Activity 1

PREPARING TO BE THE INTERVIEWER

At school, you can be asked to conduct interviews, for example:

- interview an older member of your family
- interview a peer

If you are asked to interview someone, find out WHY you are doing the interview. Then compose a set of questions that will give you the information you require. How are you going to present your findings?

- report
- statistics (e.g. how many of your peers smoke, play computer games)

Imagine that I have been asked to interview a fellow teacher for an article in the SABC magazine to introduce this person to the SABC employees.



I have to put together a set of questions, and have tried to make sure these questions provide interesting information about my colleague so that I can write up the information I get from her as a newspaper article.

1. Please give me your full name.
2. Where do you teach?
3. What classes are you teaching this year?
4. How long have you taught for?
5. What did you do last year that you are the most proud of?
6. Why did you become a teacher?
7. Name one person who has influenced your life, and tell us what that person said or did that made such an impression on you.
8. What is the best thing that happened in your childhood?
9. What is the worst thing that happened in your childhood?
10. What message would you like to send to the Grade 11s of 2007?

Here is another set of questions for a different colleague. I would still ask someone's full name if this will identify him/her for my audience.

1. Please give me your full name.
2. What is your profession?
3. What is involved in your work?
4. How long have you been doing this job?
5. What did you do last year that you are the most proud of?
6. Why did you become a journalist?
7. Name one person who has influenced your life, and tell us what that person said or did that made such an impression on you.
8. What is the best thing that happened in your childhood?
9. What is the worst thing that happened in your childhood?
10. What message would you like to send to the Grade 11s of 2007?



FACT AND OPINION

Identifying and responding

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Assessment Standard

Evaluate the meaning of a wide range of written, visual, audio and audio-visual texts

- distinguish between fact and opinion, and motivate own response

Lesson

10

Overview

In this lesson we will focus on identifying the differences between a fact and an opinion.

Lesson

You need to understand

- The difference between statements of fact and statements of opinion.

FACT AND OPINION

A **fact** is a statement that can be proved or disproved. There must be concrete evidence to show that the statement is true or to prove it false.

An **opinion** is a statement that expresses a belief or an idea. An opinion expresses someone's view or attitude or judgment.

This will help you in your reading and comprehension and will also help you in your persuasive and expository writing and speaking.

To answer the question, a fact must be supported by evidence and an opinion is simply one person's ideas, not supported by evidence.

How do you know whether you can accept the facts someone gives?

You may know something from your general knowledge or common sense, but find out if you are unsure.

There are certain kinds of writing which we expect to contain a lot of facts, such as your school science or biology textbooks, recipe books and instruction manuals. When we turn to newspapers and magazines, we know we are going to find a lot of facts in the news reports. Here are some headlines which include only facts:

- The SA National Blood Service needs blood urgently
- Runaway schoolboy returned to his family
- Hoax e-mails warning
- Film opening on circuit
- Doctors removed from the practitioners' register
- Male appears in court
- Dust from comet brought to earth



27

- Coal-mining accident
- New woman leader in Liberia

Some articles comment on news or offer an opinion or try to persuade the reader about how to respond to news.

Examples:

1.

“Telephones seem innocent enough but they’re not. Affair-consumed lovers whisper into them, revenge-fuelled mob bosses bark into them, and gamblers and drug dealers rely on them for business.”

(*Sunday Times*, February 19, 2006)

Here, the writer presents the idea that telephones are not innocent because of the kind of people who use them and the purposes for which they are used. Notice how emotive the language is.

2.

We must protect our women and children

The focus should not only be on the government and the police when it comes to dealing with abusers of women and children.

It is our duty as South Africans to make sure that peace prevails in our country.

We must help stop this growing epidemic of child abuse.

We blame the police and say that they are not doing their jobs properly, but we do not help them with information.

Abuse is a national issue and we should ask ourselves how we can make South Africa a better and safer place to live in.

Mandla Morare, Pretoria (*Sowetan*, Friday October 28, 2005)

This writer wants everyone to be involved in the fight against violence against women and children. The writer is presenting a point of view and trying to persuade others to agree.

Although newspaper articles contain a lot of facts, it is not possible that they can present all of the facts related to an incident that is being reported. Journalists have to make decisions about which facts to include and which to leave out. These choices may distort the article so that a biased picture of the event is painted and the writer may subtly convey his or her opinion through the way that the chosen facts are presented.

For example, if a group of learners is called a “mob”, the writer is hostile to the learners. If the writer simply says that this “mob” of learners refused to go to class, the reader will have little sympathy for the learners. Perhaps the learners had a legitimate reason for refusing to go to class. By leaving out the facts the journalist removes the reasons for the learners’ actions and so makes the readers less sympathetic.



Activity 1

Read the article:

Your favourite paper keeps getting better

The *Sunday Times* has listened to you, the reader, and as of this week, you will get more of all your favourite things – including exciting new columnists and features.

Look out for our brand-new 24-page Soccer Life & Sport pull-out section. Blockbuster soccer and rugby action dominate this week's edition alongside our new Sport on Television page, where we make sure you don't miss a game and give expert opinion on what to look out for during the week.

Don't miss a new column by outgoing Bafana coach and soccer guru Pitso Mosimane. Sport's move out of the main section means more space for breaking news and more in-depth coverage of the week's events. Our new News & Opinion section includes all our favourite commentators. Look out for the Fred Khumalo Page and a weekly column by *Sunday Times* editor Mondli Makhanya. Gwen Gill gets more space, and is joined by social guru Craig Jacobs. An

other new edition is our celebrity column from New York, written by Nadine Rubin. And our new Health and Technology pages will keep you up to date with advances that make your life easier. You can enjoy more space than ever to air your views on our new Readers' Views page.

And you can tell us what you think about something that's important to you at our new universal e-mail address: tellus@sundaytimes.co.za.

Turn to page two, where we will tell you what's hot in the paper and on our website. And read our commentary on the week in the column Eish! by Andrew Donaldson.

This week, the newspaper includes the occasional section News & Review, which will give you even more quality writing.

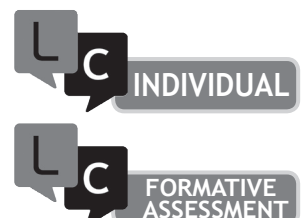
Enjoy your new-look *Sunday Times*. And remember to keep telling us what you like or hate about the nation's favourite newspaper at tellus@sundaytimes.co.za.

- What is the main idea in the headline?
- What facts are used to support this idea?

Activity 2

Now look at the article: **Principals face the axe for matric failures** on the next page.

1. Look at the column of statistics. What is its function?
2. Now read the article itself. What facts are the journalist reporting? Who is blamed for the problem that is reported? What action will be taken? Is the headline accurate?



Principals face the axe for matric failures

Education departments will crack the whip after the pass rate declines for the second year running
PRÉGA GOVENDER

PROVINCIAL education authorities are to crack down on underperforming principals as the national Education Department blames them for contributing to the second consecutive drop in the matric pass rate.

Planned punitive measures include denying pay increases based on seniority to heads of schools that continually miss pass-rate targets, and demoting others.

As the national matric pass rate slid from 70.7% in 2004 to 66.6% in 2006, analysts are describing the results as “quite appalling” and slamming the education system as “seriously dysfunctional”.

The decline in the pass rate in some provinces suggests that access may have been promoted without due attention to the provision of qualitative support to ensure positive senior certificate outcomes.

Taking a swipe at underperforming provinces, Education Minister Naledi Pandor said the decline in some provinces’ pass rates might have been caused by schools accepting more matric pupils without the necessary support.

“There is a clear lesson for our departments — we cannot expect schools and teachers to do more with less.”

Pandor’s deputy, Enver Surty, said provinces were tasked with executing department policy.

“They receive the budgets, they receive the resources, and schools are within their jurisdiction,” he said.

About the results, Surty said: “If you have about a third of your learners not passing, it should be a matter of concern. I can’t pretend to say I am over-excited about it. There’s a measure of disappointment.”

PROVINCIAL MATRIC EXAM RESULTS			
Province	Year	Pass rate	Endorsement rate
Western Cape	2004	85.0%	27.1%
	2005	84.4%	26.6%
	2006	83.7%	26.9%
Gauteng	2004	76.6%	22.1%
	2005	74.9%	21.1%
	2006	78.3%	23.2%
Northern Cape	2004	83.4%	18.7%
	2005	78.9%	15.3%
	2006	76.8%	15.5%
Free State	2004	78.7%	22.2%
	2005	77.8%	21.9%
	2006	72.2%	19.7%
North West	2004	64.9%	12.4%
	2005	63.0%	12.1%
	2006	67.0%	14.6%
Kwazulu-Natal	2004	74.0%	18.9%
	2005	70.5%	17.4%
	2006	65.6%	15.2%
Mpumalanga	2004	61.6%	12.5%
	2005	58.6%	12.7%
	2006	65.3%	14.0%
Eastern Cape	2004	53.5%	8.6%
	2005	56.7%	8.8%
	2006	59.3%	10.1%
Limpopo	2004	70.6%	20.9%
	2005	64.7%	17.7%
	2006	55.6%	13.3%
National	2004	70.7%	18.2%
	2005	68.3%	17.0%
	2006	66.6%	16.2%

Provincial plans to stem the pass-rate decline include:

In the Western Cape, seniority-linked salary increases will not be paid to bad principals, or to their circuit managers and district directors, who will also lose out on performance bonuses. The province will also transfer problem principals and their senior staff to circuit offices to do administrative work;

In Mpumalanga, principals of bad schools will be moved to top schools to be mentored;

In Gauteng, bad school heads will be moved to other jobs and their managers will be called to account;

The North West department plans to move or demote problem principals and transfer bad teachers. The principal and deputy principal of Kgononyane High School outside Vryburg were suspended

after only one of their 651 pupils passed the exams in Grades 8 to 11.

The Free State will send top department staff to schools regularly to monitor problems; and

The Northern Cape will introduce pass-rate targets for every matric subject.

Western Cape Education MEC Cameron Dugmore said high schools had to set targets for their overall pass rate, university entrance endorsements and scores for maths and science by the end of February. “Should a school continuously fail to reach targets, the procedures laid down in the Employment of Educators Act will be applied, which could lead to demotion, redeployment and even dismissal [of principals].”

(continued on next page)

Principals face the axe ...

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Don Pasquallie, deputy general secretary of the South African Democratic Teachers' Union, said his union would support the provinces' redeployment plans only if they were not done punitively but as a "corrective measure".

Mpumalanga's Education MEC, Siphosizwe Masango, said: "I don't think it's correct that a bad principal must be kept at a school to keep his or her job when learners' futures are being doomed." Gauteng Education MEC Angie Motshekga said she knew of three principals who had to be removed from their posts. "I visited one of the principals more than five times. He's got to go back to the classroom," she said.

Limpopo's Education MEC, Aaron Motsaedi, blamed his province's poor performance — the lowest in the country at 55.6% — on the large number of pupils who wrote subjects on higher grade. KwaZulu-Natal had the highest number of schools that scored a zero pass rate.

The national education department's Senior Certificate Technical Report, released this week, listed 33 government and private schools that could do no worse — two more than last year. Of the worst schools, 14 are in KwaZulu-Natal, six in the Western Cape and five in the Eastern Cape.

Besides schools at which all matrics failed, 173 institutions obtained pass rates of less than 20% this year — up from last year's 148.

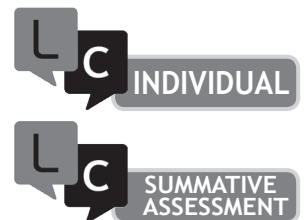
Salim Vally, the chief researcher of the University of the Witwatersrand's Education Policy Unit, said the department had poor results coming. Early childhood development had been neglected for too long, which was "no excuse", and that research revealed teachers to be disillusioned, overburdened by administration and not receiving any "professional development".

Professor Mary Metcalfe, head of the Wits School of Education, said the solution lay in the lower grades. "We need to look rather at quality improvement in the primary and junior secondary school. Long-term improvement is based on what happens in the primary school." — Additional reporting by Thabo Mkhize

Activity 3

Now look at the article: **Schools still need a lot of help, but we're getting there** on the next page

1. This article appears on page 25 whereas the previous article appeared on page 4. Is this significant?
2. What is the function of the cartoon?
3. Who wrote the article? Is this significant? Write a response to the article and compare with a friend.





Schools still need a lot of help, but we're getting there

*The matric pass rate was down, but that bald fact conceals some achievements — including higher enrolments, which strained the system in some provinces, writes **Duncan Hindle***

But there is also good news in the results. The minister noted with some pride that we are confident enough as a nation to set high standards, and to strive to achieve them.

AT THE official announcement of the 2006 matric results on Thursday, the Minister of Education, Naledi Pandor, spelt out the agenda for the next period. Expressing concern about the disappointing achievements of too many of our children, the minister indicated that “all 10 departments of education — national and provincial”, would be expected to give renewed attention to various systemic matters, and to the shared pursuit of agreed national priorities.

These sentiments are driven by a decline in the overall matric pass

rate, in the number of candidates passing maths and science on the higher grade, and fewer endorsements. This is despite various interventions, as well as additional resources, that have supported better achievements in many of these areas. Extensive work will therefore be needed to identify and correct these problems.

But there is also good news in the results. The minister noted with some pride that we are confident enough as a nation to set high standards, and to strive to achieve them. Umalusi, an independent quality assurer, confirmed that the matric examinations have become more demanding. Despite this, we have welcomed more than 85000 new students into Grade 12 over the past five years — a significant growth in access and retention rates.

More than 50 000 of them have passed matric — a valuable addition to our skills. In 2006 alone, 4000 more passed matric than in 2005. And this in a year in which some 90% of learners wrote national papers, acknowledged by all to have been much more demanding.

There is much more analysis still to be done, but what stands out is that the two provinces whose matric classes grew most since 2002 — Limpopo (34300) and KwaZulu-Natal (28300) — have had the greatest difficulty in meeting the needs of learners, and quality has apparently been compromised when inputs have not matched this growth. By contrast, Western Cape and North West were able to sustain or grow their pass rates.

(continued on next page)

Schools still need ... help ...

... continued from previous page

Following this, 2007 will be an exciting year for education in South Africa. Schools, Further Education and Training (FET) colleges and universities will all benefit from significant new policy directions, as well as major additional funding. The Department of Education will strive to ensure that these policies and resources serve the twin goals of government: accelerated growth and shared growth.

The Department of Education will contribute to growth through targeted interventions in key areas where we have a shortage of knowledge and skills. It is often said that for sustained social and economic development “the most valuable skill is a good education”. Our development process therefore starts in Grade R [the Reception year before Grade 1], continues through general and further education levels, and is completed by some form of tertiary education.

It is acknowledged that the contribution of our schools to economic growth is below standard, and steps are being taken at different levels to erode this highly resilient legacy of apartheid. At grades 3 and 6 we run regular Systemic Evaluations — massive testing of literacy, numeracy and life skills, involving a sample of more than 30000 children. In 2007 we will repeat this at Grade 3 level, with the benefit of a baseline to see if we are indeed getting better following various interventions.

In Grade 9, all children now complete the Common Tasks for Assessment, which are nationally set and moderated, and which schools can use to track the development of learners and the quality of teaching.

The introduction of the new National Curriculum Statement in Grade 10 last year clearly caught some by surprise, despite repeated warnings that this was a much more demanding curriculum, with higher demands than previous Grade 10 syllabuses.

Teachers and learners were urged to put in more effort and, where they did, they have done well.

Others have felt the consequence of not doing so, and will now need to do some catching up. In 2007, the new curriculum will be offered in grades 8, 9 and 11, and with maths now a compulsory subject throughout school, we can expect to see some top-class matrices as from 2008.

With the passage of the FET Colleges Act in 2006, the new year will see the effects of this legislation, including provisions for self-governance. FET colleges will be expected to offer courses in direct response to industry needs, as well as high-quality, three-year programmes to meet the demand for intermediate and high-level skills.

In support of accelerated growth, the country also needs high-level skills, research and innovation. In 2006, additional funds were allocated to selected universities to increase output in specialised areas like engineering, and in 2007 significant resources will again be given to institutions that have demonstrated the capacity to increase enrolments and success rates, especially among African students.

The Department of Education must help to share the benefits of this accelerated growth by giving more attention to the quality of education that we offer poor, mostly rural, communities. The continuing absence of water and sanitation in more than 1000 schools is unacceptable, and decisive steps will be taken on all infrastructure questions.

More than 5000 poor schools will enjoy in 2007 their new status as “no-fee schools”. This will undoubtedly benefit many households that have struggled to find school fees. Some 40% of children will attend no-fee schools, thanks to increased provincial allocations to these schools. These resources must now be well used by the schools to ensure that “no-fee schools” become schools of choice, offering the best education to the poorest, who need it most.

Parents will also be assisted by the Guidelines on School Uniforms, published in 2006, which suggest that schools adopt simple uniforms, suitable for our subtropical African climate. They also prescribe that a child who genuinely cannot afford a uniform should be assisted by the school.

The further provision of resources to poor schools will be given attention through the QIDS [Quality Improvement and Development Strategy] upliftment programme, which has already seen the delivery of reading books to more than 4000 schools, with another 6000 targeted for 2007.

Bursaries are on offer to future teachers, who will be contracted to the Department of Education on completion of their studies. Students will be selected according to their teaching subjects, with preference going to students from rural areas. But students will also be considered for their commitment, and their suitability for the profession — we want the brightest and the best of our youth.

A major expansion of the education system is also needed, by vastly increasing access to lifelong learning.

Education continues to be a central pillar of our development, and the department will continue to eliminate bad practice, and replicate the good. Of the 114 schools that performed below 20% in 2005, 99 improved this year. Some moved just above 20% and some to around 50%, but seven of them moved to above 80% in 2006 — a remarkable achievement.

This is the evidence that our children are indeed capable, that more of them can do well, and that schools can make a difference provided they receive the necessary support and basic resources for teaching and learning.

Our appeal is that as a nation, we should endeavour to provide all our schools with the affirmation, the support and the resources they need, so we can in turn demand of them better performance. That is our path to the future.

Duncan Hindle is Director-General of the Department of Education



FIGURATIVE LANGUAGE

Simile and metaphor

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Assessment Standard

Evaluate the meaning of a wide range of written, visual, audio and audio-visual texts

- recognise and explain the effect of a wide range of figurative and rhetorical language and literary devices such as metaphor, simile, symbol, hyperbole, contrast, sarcasm, irony, satire and anticlimax on the meaning of texts

Overview

In this lesson we will focus on understanding the difference between literal and figurative language.



Lesson

In your discussions of fact and opinion which we dealt with in the last lesson, you will find that you also need to distinguish between LITERAL AND FIGURATIVE LANGUAGE.

WHAT IS LITERAL LANGUAGE?

If you use a word or expression in its **literal** sense, you use it with its ordinary, everyday meaning or with its main meaning. If a person uses literal language it is:

1. true to fact; and
2. used in a completely usual way, with its primary or basic meaning.

Examples:

I am walking along the road. (This is true to fact. I am actually doing this.)

The man wrote a letter to the company. (This is true to fact. He actually wrote the letter.)

The street sweeper will be given big, heavy gloves. (This is true to fact. She will be given the gloves, and they will be big and heavy.)

Language is either literal or figurative (metaphorical).

WHAT IS FIGURATIVE OR METAPHORICAL LANGUAGE?

FIGURATIVE LANGUAGE

Figurative language suggests more than the words themselves, in order to achieve a special meaning or effect. A word or phrase is used other than in its literal or plain and ordinary meaning. Figurative language produces a special effect.

Examples:

- a. Lightning flashed across the sky. (literal)
- b. The fan ran towards the kwaito performers like a flash of lightning. (metaphorical)



- a. I am walking on the ground. (literal)
- b. I am walking on air now that I have heard that I passed the exam. (metaphorical)
- a. All the bees returned to the hive at evening. (literal)
- b. The classroom was a hive of activity. (metaphorical)

In each sentence a. above, we have used the word or phrase in a literal sense. There is actual lightning in the sky; I am actually walking on the ground; there are real bees flying home. In each sentence b. above, we have used the words and phrases figuratively or metaphorically. The fan is running quickly, but not as quickly as lightning. I cannot walk on air; I mean that I am very happy. There are no bees in the classroom; the children are very busy. In each of the second sentences, we are using a **figure of speech**.

Generally, **figures of speech** include all the various kinds of figurative uses.

Figurative language, metaphorical language, figures of speech: these are interchangeable terms which refer to highly coloured, vigorous language which is used to add emphasis to the written or spoken word. To arouse interest, speakers and writers use many devices, such as comparison, contrast, exaggeration, veiled remarks, remarks which mean the opposite of the actual words, remarks intended to hurt, and many others. Each has its own name. Those who study literature usually adopt the name given by the ancient Greeks.

In our articles on figures of speech, we shall discuss the more common figures of speech or literary devices which you will encounter in newspapers, magazines, and books, on radio and television, and, of course, in the literature and language of your senior English studies.

You are expected to know the meanings of these terms, to know how to spell them correctly, and to be able to identify them when they occur. Then, most difficult of all, you must be able to analyse and discuss figures of speech.

WHAT ARE FIGURES OF SPEECH?

Figures of speech are expressions that employ language in a non-literal, unusual or imaginative way to create a particular effect.

Common figures of speech are:

1. the simile
2. the metaphor
3. personification
4. alliteration
5. antithesis

We shall focus in this lesson on simile and metaphor.

SIMILE

A **simile** is a direct comparison between two generally unlike things or actions which have a common quality. A simile is usually introduced by the words "like", "as" or "than". Other comparative words that you may find: as ... as; as if ...; so; as ... so. The simile is used for vividness of expression.



Example: He is taller than a mountain.

METAPHOR

A **metaphor** is a figure of speech where one thing is described as if it were something else.

In a metaphor, you apply a quality or action to something to which it is not literally applicable.

Examples:

- a. The President's speech *electrified* his audience.
- b. Did not our hearts *burn* within us?
- c. Superman is a *man of steel*.
- d. The road was a *river* of running water.
- e. The ships *ploughed* through the waves.

PERSONIFICATION

Personification is a figure of speech in which the writer talks about something that is not human (plants, animals or objects) as if it were a person. We say this thing or animal is **personified**.

Examples:

- a. The trees *whispered*.
- b. The *grey-eyed Morn smiles* on the *frowning Night*.
Shakespeare: *Romeo and Juliet*

In this line, morning is personified as a person with grey eyes. This evokes the early morning light which is grey rather than yellow or gold. Night is described as a person who is frowning. When a person frowns, he or she looks angry or annoyed. Night is personified as disapproving while morning is seen as smiling.

Well used, figures of speech give strength, vividness and distinction to a piece of writing. Do not use figures of speech that are over-worked and have lost their power, e.g. "I am as cold as ice"; "He was fatter than a pig". These are clichéd and over-used. Do not use too many figures of speech; your writing will become over-decorated and artificial.

Example:

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.
(Alfred, Lord Tennyson: "The Eagle")

The underlined phrases are examples of figurative usage: the eagle does not literally have "hands", but the personification powerfully reinforces the image of the eagle as a potentate. Similarly, the mountain's steep crags can be considered "walls" and the simile "like a thunderbolt" conveys the speed, suddenness and potentially destructive results of the eagle's descent.



To sum up:

Literal language is used to make a direct, straightforward statement.

Figurative language is used when meaning is suggested to the imagination, perhaps through a picture or a comparison. Figurative language varies from ordinary speech which serves to make language, spoken or written, more vivid or forceful.

Activity 1

What are our steps when dealing with a figure of speech?

STEPS TO HELP YOU TACKLE A FIGURE OF SPEECH:

1. Find the use of a figure of speech.
2. Identify which figure of speech it is.
3. Explain the figure of speech.
4. Analyse the figure of speech.

Let's do those steps using the following example:

My grandmother sat there under a small lemon tree next to the hut, as big as fate, as forbidding as a mountain, stern as a mimosa tree.

Ez'kia Mphahlele: *Down Second Avenue*



Lesson 12

FIGURATIVE LANGUAGE

Symbol and hyperbole

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Assessment Standard

Evaluate the meaning of a wide range of written, visual, audio and audio-visual texts

- recognise and explain the effect of a wide range of figurative and rhetorical language and literary devices such as metaphor, simile, **symbol**, **hyperbole**, contrast, sarcasm, irony, satire and anticlimax on the meaning of texts

Overview

In this lesson we will focus on recognising and understanding a range of figurative and rhetorical speech.



Lesson

In the last article, we discussed **literal and figurative language**.

Let us revise:

What is literal language?

If you use a word or expression in its literal sense, you use it with its ordinary, everyday meaning or with its main meaning. If a person uses literal language it is:

- true to fact; and
- used in a completely usual way, with its primary or basic meaning.

Language is either literal or figurative (metaphorical).

WHAT IS FIGURATIVE OR METAPHORICAL LANGUAGE?

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Figurative language suggests more than the words themselves, in order to achieve a special meaning or effect. A word or phrase is used other than in its literal or plain and ordinary meaning. Figurative language produces a special effect.

Generally, **figures of speech** include all the various kinds of figurative uses.

Figurative language, metaphorical language, figures of speech: these are interchangeable terms which refer to highly coloured, vigorous language which is used to add emphasis to the written or spoken word. To arouse interest, speakers and writers use many devices, such as comparison, contrast, exaggeration, veiled remarks, remarks which mean the opposite of the actual words, remarks intended to hurt, and many others. Each has its own name. Those who study literature usually adopt the name given by the ancient Greeks.

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Common figures of speech are:

1. the simile
2. the metaphor
3. personification
4. alliteration
5. antithesis

Lesson

We shall focus in this lesson on symbol and hyperbole.



HYPERBOLE

Hyperbole is the deliberate use of exaggeration or overstatement.

Hyperbole is used to emphasise the significance or extent of something to make something seem greater or better than it is, to emphasise the truth of a statement or to satirise a supposedly important figure, event, emotion or object.

To **exaggerate** is to regard something or to represent something as larger, greater, more successful, more important, etc, than it actually is. It may be used to evoke strong feelings or to create a strong impression and is not meant to be taken literally. With hyperbole, an author makes a point by overstating it. Hyperboles are common in everyday language and in poetry.

The word comes from the Greek (literally “overshooting” or “excess”).
The correct pronunciation is /hæ p :b li/ (“hy-PER-buh-lee”).

Examples:

- I'd give my right arm for a piece of pizza.
- I nearly died laughing.
- I was hopping mad.
- You could have knocked me over with a feather.
- I tried a thousand times.
- I'm so hungry I could eat a horse.
- He's as big as a house.
- This book weighs a ton.
- I could sleep for a year.
- She has a brain the size of a pinhead.
- I nearly died.
- She is so dumb her IQ is probably -2!
- I will die if no one asks me to dance.



- He is as big as an elephant!
- I told you a billion times not to exaggerate.
- I've heard that a billion and one times.
- I spent ages doing my work.
- I'd give my whole fortune for a bowl of soup.

In “A Red, Red Rose”, Robert Burns uses hyperbole to glorify his beloved and to convey the intensity of his passionate love:

O, my luvie is like a red, red rose
That's newly sprung in June:
O, my luvie is like a melodie
That's sweetly played in tune.

Andrew Marvell employs hyperbole throughout “To His Coy Mistress”:

An hundred years should go to praise
Thine eyes and on thy forehead gaze;
Two hundred to adore each breast;
But thirty thousand to the rest...

Here is another comment you might enjoy:

The speaking in a perpetual hyperbole is comely in nothing but love.

Francis Bacon (1561-1626)

Hyperbolic statements are not literally true, but people make them to sound impressive or to emphasise something, such as a feeling, effort or reaction.

Hyperbole is often used in descriptions. It emphasises some qualities of a person or thing by exaggerating them, as in this selection:

The skin on her face was as thin and drawn as tight as the skin of onion
and her eyes were gray and sharp like the points of two picks.

Flannery O'Connor, “Parker’s Back”

Hyperbole can also be used to describe a person’s emotions. In the following selection, a boy is pulling a man up from a deep hole. See how hyperbole is used to describe the boy’s thoughts as he struggles.

It was not a mere man he was holding, but a giant; or a block of granite.
The pull was unendurable. The pain unendurable.

James Ramsey Ullman, “A Boy and a Man”

This poem uses hyperbole in a description of a young boy.

Why does a boy who’s fast as a jet
Take all day—and sometimes two—
To get to school?

John Ciardi, “Speed Adjustments”

Hyperbole is frequently used in humorous writing because hyperbole can make a point in a light-hearted way. Hyperbole is the main technique of the *dis* learners are so fond of in the classroom or the playground. If you look on the internet, you will find examples such as this:



My sister uses so much makeup,...

"she broke a chisel trying to get it off last night!"

Johnny, from Prescott Middle School, Baton Rouge, Louisiana, USA

- "she bought out Mary Kay just to have enough makeup for one day!"
Andrea, from somewhere in South Dakota
- "Marilyn Manson freaked out when he saw her!"
Nizam, from Bukit Panjang Gov't H. S., Singapore
- "when she takes it off, my mom doesn't recognise her."
Ashley, from Knoxville, Tennessee
- "she has to use a sandblaster to get it off at night." *Margaret*
- "that I haven't seen her real face for years ..." *Nivedita*
- "when she smiles her cheeks fall off." *Ed*
- "she leaves a colour trail behind her when she walks!" *Grant K.*
- "you can't tell where the face begins and ends!" *Cara K.*
- "when she smiles, cracks the size of the Grand Canyon form in the surface."
Ashley Brosseau
- "by the time she gets it all on, it's time to take it off!" *Josh W.*
- "she weighs 50 pounds more when she's done!" *Alex*
- "at night she has to get the paint scraper to take it off." *Beth Atkins*
- "when she takes it off she loses 30 pounds!" *Benny H.*
- "she could pass for a clown at the circus." *Adriene T.*
- "the artist formerly known as Prince gets ideas from her." *Ashley Christine*
- "you could scrape off just the outer layer and put it on five other girls." *Scott J.*
- "she looks like my grandmother!" *Shireen, from Singapore*

In show business, hyperbole (known as *hype* or *media hype*) is the practice of spending money on public relations in an attempt to bolster public interest in (for example) a movie, television show or performing artist. Often the entertainment value of the thing being hyped is exaggerated. Consequently, hype (but not traditional, literate hyperbole) has a bad reputation.

Note:

Antonyms to hyperbole include meiosis, litotes and understatement.

SYMBOL

A **symbol** represents some idea. It can be a picture, a word or a phrase having a complex of associated meanings.

There are certain commonly used symbols, e.g.:

- night as a symbol of death
- black as a symbol of evil
- a bird as a symbol of freedom or peace
- white as a symbol of purity, death or sterility
- the rose as a symbol of love



Note:

A symbol is a compressed metaphor.

A symbol can be

- An object
- A figure
- A sound
- A colour
- A person
- A place

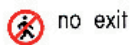
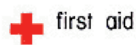
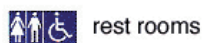
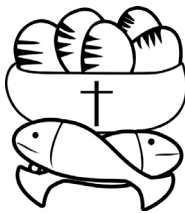
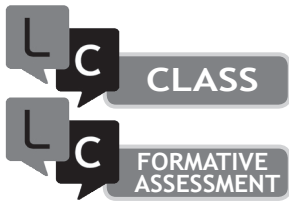
A symbol represents

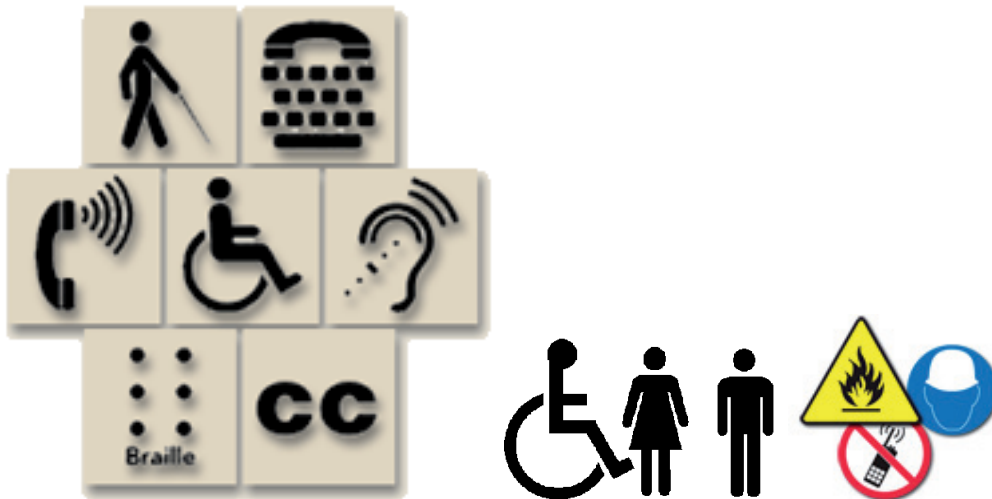
- An idea
- A quality
- An abstraction

Think about the symbols you know from your geography class, the ones you see on maps.

There are thousands of symbols which everyone anywhere in the world will recognise.

Here are some:





South Africa's national symbols include the

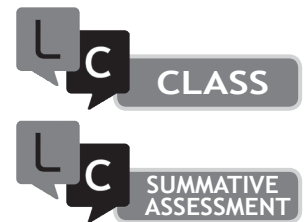


national flag

Activity 1

What's that image that appears on your birth certificate, passport and one-cent coin?

What do the springbok, blue crane, galjoen, giant protea and real yellowwood have in common?



Activity 2

Discuss two of South Africa's national symbols: the coat of arms and the national animal.



Lesson 13

FIGURATIVE LANGUAGE

Sarcasm and irony

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Assessment Standard

Evaluate the meaning of a wide range of written, visual, audio and audio-visual texts

- recognise and explain the effect of a wide range of figurative and rhetorical language and literary devices such as metaphor, simile, symbol, hyperbole, contrast, **sarcasm**, **irony**, satire and anticlimax on the meaning of texts

Overview

Irony and sarcasm are very common devices and it is critical that learners are comfortable with these terms, can find examples in texts and can discuss examples intelligently.



Lesson

IRONY

In most uses of irony, there is a difference between what is said and what is actually the case. More than one level of meaning is conveyed. In a general sense, irony exists when there is a conflict between reality and appearance. It can be used by the writer in a variety of forms for a variety of purposes.

Let us start with **visual irony**.

VISUAL IRONY

In **visual irony**, there is a difference between what you see and what you expect to see, or between what you see and what someone says about what you see.

Learners usually find this the easiest kind of irony to explain. The irony is conveyed either just in a picture or in a picture with words.

The next kind of irony is **verbal irony**.

VERBAL IRONY

Verbal irony expresses a double meaning by stating the opposite of what is actually meant. Verbal irony usually involves the open expression of one attitude or evaluation, but with the implication of a very different attitude or evaluation.

In this kind of irony, the person says something but means or implies the opposite or something very different, in order to make a point. The intention is for the opposite to be understood. The irony exists because one thing is stated or asserted, but something else is implied or suggested. The meaning of the ironic statement is different from what the hearer thinks. The speaker says what is true, but implies MORE than this.

It is the tone which conveys this meaning.



Examples:

1. Think how often we use “charming” as a response to something unpleasant. This is a common use of irony.

2. Teacher to an inattentive class: **“Oh my, you’re wide awake today!”**

The tone of voice will show irony here, because the teacher is mocking the children and stating the OPPOSITE of what she means.

3. **My considerate neighbours upstairs often allow me to enjoy their full-volume rock music until two in the morning.**

The speaker is angry and upset about the noise made by the neighbours. He does NOT mean that they are “considerate”; he means that they are **inconsiderate**, selfish and horrible.

4. **I love marking comprehension tests – it’s so stimulating!**

The teacher is being ironic: she HATES marking comprehension answers because they are boring.

5. A very famous example of irony comes at the beginning of Jane Austen’s novel, *Pride and Prejudice*: **It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.**

Austen clearly does NOT mean that a rich young man automatically wants a wife. What she is implying is that a young woman of marriageable age always wants a rich, young husband.

Thus this form of irony is mocking in tone.

6. Another well-known example is:

We have just enough religion to make us hate but not enough to make us love one another.

The writer is making the point that religion divides people, making them intolerant of the religions and beliefs of other people, and yet most religions preach tolerance and love of one’s fellow man. We never have enough religion to get us as far as loving our neighbour. We only have enough religion to make us hate one another.

7. **Melissa was full of the tenderest consideration for others – as long as it caused her no trouble.**

The speaker is mocking Melissa. She is clearly not a considerate, caring person. She does not mind thinking about others just as long as her own comfort is not impeded. She is insincere in her apparent concern for other people; at heart, she is entirely selfish.

8. In Wilfred Owen’s anti-war poem, “Anthem for doomed youth”, he intensifies the shock value of the poem by using a series of ironic contrasts: human beings are described as cattle; funeral choirs as wailing shells; prayers as the patter of rifle fire. Irony depends (as in this case) on discrepancies, or differences, between the way a situation appears and its underlying reality. In effect, Owen here says: what do we normally associate with funeral bells, choirs and prayers? Probably the dignity of



death, the ceremony of funeral rites. But, in this particular instance, death has no ceremony: men die like cattle, killed by choirs of shells!

9. In the poem, “City Johannesburg”, Mongane Wally Serote is chilled by city life and dislikes it. He writes:

Joburg City, I salute you but, in fact, he does not really wish to salute the city. He is being ironic.

10. In *A Man for all Seasons*, by Robert Bolt, Cromwell says to Sir Thomas More: “**I am one of your multitudinous admirers, Sir Thomas,**” when he means both that he isn’t, and that many people do not admire More.

Note:

Sometimes the use of irony is very complex; the meaning and evaluations may be difficult to notice and just a little different from what they seem, rather than just the opposite. The clues to the ironic “other” meaning under the surface statement may be indirect and hidden. That is why an author’s use of irony is often an implicit compliment to the intelligence of the reader. You must be awake and clever to pick up the irony.

PURPOSE

Irony can be:

- a very effective way of conveying dislike or disapproval;
- mocking and satirical;
- a means of criticising behaviour and attitudes;
- subtle and incisive, adding depth to a text;
- used to show up people’s pretence, self-deception and folly in an amusing way. This use of irony usually carries a tone of tolerant amusement;
- can take the form of fierce and wounding criticism that arouses anger or indignation; and
- especially effective when the writer pretends to admire and respect someone’s behaviour and ideas in order to ridicule them or reveal their vices.

Another kind of irony is called **situational irony**.

Situational irony or irony of situation occurs when:

- someone sets out to do something and achieves the opposite;
- the opposite of what is expected occurs;
- the outcome of a situation is the opposite of what was expected; or
- there is incongruity between what would seem appropriate and what actually happens.

Examples:

1. In Shakespeare’s *Romeo and Juliet*, Romeo goes to Capulet’s ball to see the girl of his dreams, Rosaline. However, when he arrives, he sees Juliet and falls in love with her. He never gives Rosaline another thought!
2. The laziest boy in the class is now the richest man.
The irony lies in the fact that his classmates would have expected the lazy boy to fail, but he has become wealthy – one sign of success.
3. In a Second World War movie, some prisoners of war plan to escape. The man in charge keeps warning them that they must think in German and not



be caught out if someone speaks to them in English. Ironically, a German officer wishes him “Good luck” on the train station, to which he replies, “Thank you”, and is, of course, caught! The irony lies in the reversal of expectation: he is caught in the way he kept warning the others against.

Note:

When it seems as though fate has mockingly caused events to turn out in an unexpected or surprisingly appropriate way, this is seen as ironic.

This is often referred to as **cosmic irony**.

COSMIC IRONY

Cosmic irony occurs where God or destiny is shown as manipulating events so as to frustrate the lives of characters.

Examples:

1. A murderer may mistakenly drink the poison he has prepared for his intended victim.
2. In the short story, “The Turn of the Tide”, by C S Forester, one man kills another. He pulls the man’s arms around his neck in order to carry him down to the sea. Then rigor mortis sets in. (*Rigor mortis* is when the body grows cold and stiff after death.) The dead man’s arms become so hard, that the murderer cannot pull them away from his neck. The murderer drowns because the stiff arms of his victim are around his neck and he cannot escape. This is an example of cosmic irony.

Dramatic irony occurs in a novel or play when:

- the reader or audience knows something that a character is unaware of;
- the reader or audience understands more about a situation than do those involved in it;
- the implications of a situation, speech or statement are understood by the reader or the audience, but not by the character(s) involved; or
- when tragic or comic circumstances can be foreseen by the reader or audience.

Examples:

1. In a play or film, the audience can see the gang members hiding behind the garbage bins, but the other characters are not aware of this, and therefore speak as though they are perfectly safe whereas they are about to be attacked.
2. In Shakespeare’s *Hamlet*, Hamlet calls Polonius, an elderly courtier, a “fishmonger”. Polonius thinks that Hamlet is mad. The audience understands Hamlet to mean that Polonius is:
 - a. a pimp
 - b. a fisher for secrets
3. In Shakespeare’s *Romeo and Juliet*, Romeo says to Juliet in the tomb: “Death ... hath sucked the honey of thy breath”. He believes Juliet to be dead, but the audience knows she is not!



Note:

1. Dramatic irony involves a situation in a play or narrative in which the audience shares with the author knowledge about which a character is ignorant.
2. The speaker is unaware of the full significance of what he is saying and so he/she:
 - acts in a way grossly inappropriate to the actual circumstances;
 - expects the opposite of what fate holds in store; or
 - says something that anticipates the actual outcome, but not at all in the way that he/she means it.

PURPOSE

- This technique heightens tension and expectation.
- It can be used to show the tragedy or sadness of a situation.

Some critics refer to **tragic irony**.

Tragic irony

In this type of irony, there is a difference between people's hopes and dreams and what they can realistically achieve. Most of this irony comes from the idea that, while we are young, we never accept that we must grow old and die. People are doomed to failure and must live with frustration and death while longing for success and immortality.

In his speech about Alexander the Great and Caesar, Hamlet uses tragic irony by reminding us that even great men return to dust (Shakespeare: *Hamlet*).

To sum up:

1. Irony always implies **double meanings** in the use of words: a literal and surface meaning, and another, hidden meaning that contradicts the surface one.
2. Irony also implies a **double audience**: the author and the reader are of course conscious of the ambiguous meanings of the words; sometimes, in addition, SOME of the characters in a novel or play share the insight of the author and reader (or spectator).
3. The delight of irony has been described as a "**secret intimacy**" set up between the audience and author.
4. Irony in all its forms provides extra dimensions of meaning. It suggests meanings without stating them and thus promotes reader involvement. But this can also lead to one of the dangers of using irony. If the irony is read only on the first or surface level, the reader will misinterpret the writer's purpose. The writer is assuming that the reader has enough skill and intelligence to see through the surface meaning to the true purpose of the writing.

Thus, to detect irony, the reader has to have deep insight into the true nature of a character, or know what should have occurred, or have some special knowledge. Irony forces the reader to think and study situations closely, and, therefore, it is more effective than stating things directly.



Lesson

SARCASM



SARCASM

Sarcasm means to say something in a sharp, bitter, cutting manner.

There are **two** kinds of sarcasm:

1. **Sarcasm** is the crude and blatant use of apparent **praise for dispraise**.
2. **Sarcasm** states **the truth** with the intention of hurting, humiliating or insulting.

Notice that some uses of sarcasm can state the opposite (using praise for dispraise) while other uses of sarcasm state the truth. What makes sarcasm different from irony is that the intention is to be deliberately hurtful or spiteful.

Thus sarcasm is an extreme, bitter or cruel use of irony in which the speaker or writer intends to be deliberately hurtful or spiteful. The aim is to belittle and insult whomever (or whatever) is the target of the sarcasm. It is directed at a person and meant to hurt.

Examples:

1. Teacher to student who has scored 12%:
“You probably don’t have a brain in your head.”
2. Said to a practical joker, “You’re so clever, aren’t you?”
3. So you’ve lost the key. *That’s fine!*
The speaker obviously means that it is not fine that the key has been lost. The speaker is stating the opposite of what she means.
4. He started the day *really well* by getting wet through.
Again, the speaker is stating the opposite of what she means: it is not a good start to a day to begin by being soaked. This is an example of sarcasm because the speaker is being nasty about the person and intending to hurt them by suggesting that it was the person’s fault that he got wet.
5. Here is an example of sarcasm used in order to express scorn, anger or ridicule: in *Julius Caesar*, Mark Antony speaks of his political opponents as “honourable men – all honourable men”. Antony uses words of praise when, clearly, the exact opposite is intended – Antony regards the conspirators as dishonourable murderers.
6. “His proper home is in the stable.” This is a bitter or wounding remark, openly stating just what it means to convey: the person being criticised has no civilised manners or refinement and so belongs in a stable, not in a person’s home. The speaker says exactly what he means, with the intention to wound.

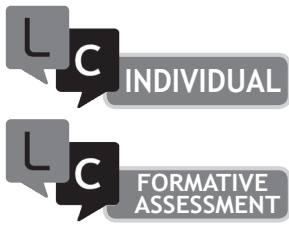
Note:

1. Sarcasm most often occurs in direct speech.
2. Sarcasm comes from the Greek meaning to rip or tear.
3. Sarcasm often states a cruel truth.



Examples:

- (i) I suppose you're here to ask for help again!
 - (ii) Late as usual!
 - (iii) You are so clever. I'm quite stunned by your brilliance!
4. Sarcasm is a taunting remark, often ironical, but tending to be bitter or ill-natured, while irony need not be.
5. A sarcastic remark is always offensive or intended to hurt. Do not confuse irony with sarcasm.



Activity 1

In our last article, we said that there are similarities and differences between irony and sarcasm.

Outline the similarities between irony and sarcasm.



LANGUAGE STRUCTURES

Roots, prefixes and suffixes

Lesson

14

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Identify and explain the meanings of words and use them correctly in a wide range of texts

- apply knowledge of roots, prefixes and suffixes to determine the meaning of new words in texts

Overview

A knowledge of prefixes, suffixes and roots will help you understand words. Being able to attack a word and find the prefix or the suffix and the root is an important vocabulary (or word-attack) skill.

Lesson



ROOT

The **root** is the base or origin of a word. The root of a **word** is the basic meaningful part of a word that is left when any added letters are removed.

Many words that might seem difficult are made easier if you understand the root of the words. These roots often come from Greek or Latin. If you know some of the more important source words, this will greatly increase your vocabulary skill.

Examples of roots: *aud* – hear (Latin); *bio* – life (Greek); *cred* – believe (Latin); *fer* – carry (Latin); *graph* – write (Greek); *hydro* – water (Greek); *port* – carry (Latin); *trans* – across (Latin). Here are English words derived from each of these roots: audible, audience; biology, biopsy; credible, creed; transfer, transport; photography, choreography; hydrant, dehydrated.

WHAT'S IN A NAME?

Sometimes, the root of a word is in a person's name, and if you remember the name and the story that goes with the word, you will remember the word and its meaning. For example, one of the common errors you need to know is "malapropism". Find out the meaning of this word. Also look up "vandal", "echo" and "chauvinism".

Then we come to prefixes and suffixes. These are both examples of affixes:

AFFIX

An **affix** is a letter or letters added to a word or root to change its original form, i.e., to produce a word from the original word, e.g., -ment in "government", s in "walks".

Many long and difficult-looking English words are only combinations of common prefixes and suffixes. Prefixes and suffixes are taken from different languages. Many come from the Greek or the Latin languages. A knowledge of some of the more important source words will increase your vocabulary skill greatly.



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PREFIX

A **prefix** is a grammatical term. It refers to a few letters that are not an independent word but are put at the **beginning** of words to change their meaning.

PREFIXES

Germanic

all or al = alone, e.g. already, all-powerful

mid = middle, e.g. midnight, midwinter

mis = wrong, e.g. misjudge

Latin

e or ex = from, out of, out, e.g. extract, expel, emanate

mal = bad, e.g. malformed, malnutrition

post = after, e.g. postpone, postdate

sub = under, e.g. suffix, subconscious, sustain

ab = from, away, e.g. abscond

anti = against, e.g. anti-aircraft guns

auto = self, e.g. automatic

bi = two, e.g. bipedal

con, com = with, e.g. companion

contra = against, e.g. contra-indications

de = down, from, e.g. descend

dis, di = not, apart, e.g. dispel

Here are others:

in, im = in, not

mis = wrong, wrongly

multi = many

non = not

post = after

pre = before

pro = for, forward

re = back, again

semi = half

sub = under

trans = across

un = not

Greek

mono = alone, e.g. monologue, monk

syn = with, e.g. synthetic (putting together), sympathy



These prefixes will help you work out the meanings of new and more difficult words.

SUFFIX

A **suffix** is a letter or group of letters added at the **end** of a word or word part to form another word, for example '-ly' in 'quickly' or '-ing' in 'talking'.

SUFFIXES

Germanic

-ful = full, e.g. respectful, wonderful

-hood = state, e.g. childhood, widowhood

-ship = state, e.g. friendship, kinship

Latin

-ent = e.g. president, student

-ive = e.g. captive, relative

-or (eur) = e.g. traitor, amateur, investigator, explorer

-tion or sion = e.g. attention, foundation, compulsion

Greek

-ism = e.g. baptism, bolshevism

-istic = e.g. realistic, communistic

There is no point in trying to learn all the prefixes and suffixes and from which languages they come, but it is a good idea to know some of the commoner prefixes and suffixes. Use a dictionary if you are unsure. Prefixes and suffixes each have a meaning. Remember that the same prefix or suffix is not always used for the same meaning.

Example

inhuman

unkind

Understanding and using prefixes and suffixes will go on for the rest of your life. It is an active process which develops as you read, speak and listen to English.

Activity 1

Each of the following words is made up of three parts – a central word with the prefix on its left and a suffix on its right. Break up each word into these three parts.

Example: unenjoyable

un-enjoy-able

1. unemployment
2. unpleasantness
3. imprisonment
4. uncertainty
5. misunderstanding
6. informally
7. disrespectful





Activity 2

The suffixes -ship and -hood both mean “state”. Form nouns by adding one of these suffixes to the following words:

1. owner
2. fellow
3. knight
4. scholar
5. man
6. workman
7. priest



Activity 3

Here are **five Latin words** with their meanings:

1. opus, operis = work
2. frigus = cold
3. tribuo = give
4. migro = remove, depart to another place
5. rodo = gnaw

Here are **seven prefixes**:

- co-
- re-
- con-
- dis-
- e-
- im-
- cor-

Use the prefix indicated to make an English word from the Latin root.

Example:

credo – to believe (in) – incredible

1. opus, operis, work (co)
2. frigus, cold (re)
3. tribuo, give (con, dis)
4. migro, remove, depart to another place (e, im)
5. rodo, gnaw (cor)

WORD FAMILIES

When several words come from the same root their meanings are alike in certain ways.



Activity 4



Look at the following groups of words that can be seen to belong to families. First there is a clue to the root with its meaning. Supply the missing word, and make sure that all the words belong to the same family.

1. From the Greek and Latin prefix meaning *three*: tri-
 - a. A is a space enclosed by three straight lines.
 - b. A stand with three legs is a, and a cycle with three wheels is a
 - c. Three children born together are, and three musicians playing together are a
 - d. France has a three-coloured flag called a
 - e. Christians call God the Father, God the Son and God the Holy Spirit the
2. From the Latin word meaning *head*: caput
 - a. The head man on board a ship is called the
 - b. The “head” town of a country is called the
 - c. The letter at the beginning or “head” of your name is a letter.
 - d. A headland standing out to sea can be called a
 - e. What does the word *decapitate* mean?
3. From the Latin word meaning *life*: vita

Those organs of the body that are absolutely necessary for maintaining life are called organs; health-giving and life-giving substances found in foodstuffs are called; people who have the strength and power to lead a very active life are said to have great.....



Lesson 15

LANGUAGE STRUCTURES

Tenses and verb forms

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- use verb forms and auxiliaries to express **tense** and **mood** in familiar contexts with increasing accuracy

Overview

In this lesson we will focus on using verb tenses.



Lesson

TENSE

Tense is the form the verb takes to show the TIME at which an action or state occurs.

Some teachers say there are three basic tenses with three perfective tenses; other teachers talk about six tenses.

Present

Past

Future

Present Perfect

Past Perfect

Future Perfect

THE PRESENT TENSE ...

indicates that something happens now. e.g. "I see the yellow bird."

The simple present is used to indicate:

- an action that is usual or habitual
e.g. "Every day, I come to school by minibus."
- a general truth
e.g. "The Earth is round."
- to introduce a quotation
e.g. "Hamlet says that Denmark is an unweeded garden."

Sometimes the simple present is used to indicate a future event:

e.g. "I leave for Cape Town in the morning."

THE PAST TENSE ...

indicates that the action is completed, e.g. "He saw three ships in the bay."

The simple past is used to indicate that something happened at some time in the past.



e.g. “We went to the Drakensberg before Christmas.”; “It rained last night.”

THE FUTURE TENSE ...

indicates that something will or might happen sometime in the future, e.g. “They will see you tomorrow.”; “They will write their exams later this year.”; “The couple will marry on Saturday.”

THE PERFECT TENSES ...

are tenses that show completion of an action in the past, the present or the future. “Perfect” means “completed”.

The present perfect tense ...

is formed using the auxiliaries has and have with the past participle of the verb. “Has” is used with the third person singular, e.g. “she has cried”; “he has eaten”; “it has struck”; “she has married”; “it has been baked”. “Have” is used with the first and second persons singular and plural, and with the third person plural, e.g. “I have sown”; “I have written”; “You have sprung”; “We have seen”; “I have laughed”; “You have reached the top”; “They have stopped”.

The present perfect tense shows actions completed in the past which have a result in the present. Though the action indicated is completed, we think of its results as lasting into the present. There is a link between the past event and the present time.

Examples:

1. “We have lived in Johannesburg for 13 years”.
The use of “have lived” indicates that we are still living in Johannesburg.
Compare: “We lived in Johannesburg for 13 years” which suggests that we no longer live there.
2. “He answered the phone”. (past)
“He has answered the phone”. (present perfect)
In the first sentence, the action is completed. Nothing further is suggested.
In the second sentence, it is implied that something else will happen now, because he has answered the phone.
3. “My husband and I lived in this flat for over nine years”.
“My husband and I have lived in this flat for over nine years”.
The first sentence tells the reader that we no longer live in this flat. The second sentence tells the reader that we still live in this flat.

The present perfect tense may also be used to indicate ...

1. that something has happened very recently, e.g. “He has just written his exams”;
2. that some action or event is expected, e.g. “They have not yet heard whether the bank will grant them a bond”;
3. that an action has taken place during a period of time that has not yet ended, e.g. “This has been Environment Week” i.e. the week is not yet over;
4. that an event or action has taken place continually over a period of time, e.g. “The school has entered the debating competition for the past six years”; or
5. that an event in the past is still important in the present, or has implications for the present and the future, e.g. ““She has stitched the dress, so her sister can wear it to the party on Friday.”; “We have already eaten, so you need not prepare anything for us.”



The past perfect tense ...

is formed by using the auxiliary verb **had** with the past participle of the verb, e.g. "We had written"; "They had heard"; "He had met"; "She had watched"; "I had planned"; "we had slept". The past perfect tense indicates some action in the past which was completed before a further action took place.

Action completed before a new action occurred in the past also in the past:

I had answered the phone before the doorbell rang.

My husband had already cooked the dinner when I came home.

Examples:

1. "The children had done their homework before they sat down to watch their favourite soap opera." i.e. the homework was completed before the viewing began.
2. "The typist had completed the work before I asked her for it." i.e. the work was typed by the typist before I asked her to give it to me.
3. "They had spoken to the police before the insurance company was told of the burglary."
4. "His health had been checked before he took out life insurance."

The future perfect tense ...

uses the auxiliaries **shall** or **will** and **has** or **have**; this tense tells you that something will be completed in the future before something else happens in the future.

Examples:

1. "We shall have created a computer programme before you return".
2. "The pupils will have read this book before the next lesson". (by the time the next lesson comes)
3. "You will have written your exam by the time I see you".
4. "Before the end of the term we shall have written to our aunt to ask her to come for Christmas".

THE CONTINUOUS TENSES

All the tenses have a continuous form. It is formed from the present participle of the verb, and an auxiliary is used. (To form the present participle, add -ing to the verb.)

Pupils sometimes misuse tenses; they forget to use the past perfect and say something like, "He phoned me before he phoned my brother." Try to use the past perfect when it applies: "He had phoned me before he phoned my brother."



Activity 1

Underline the finite verbs in the following sentences, and state what tense the verb indicates.

1. He has eaten the plums that were in the fridge.
2. We shall execute your commands immediately, sir.
3. The contestants had shouted at each other.
4. The wife will have made the meal before that.
5. The fan whirls around in the centre of the ceiling.



Activity 2

Give the correct form of the verb in brackets:

1. If I (go) to the teacher yesterday, I would not be in trouble now.
2. Tomorrow, all the time I (study), you (play) on the computer.



Lesson 16

LANGUAGE STRUCTURES AND CONVENTIONS

Conditionals

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- use conditionals correctly across a range of contexts

Overview

In this lesson we will focus on patterns and verbs to use for conditional sentences.



Lesson

Using “If”, “unless” or “when” clauses can cause problems. There are also difficulties in using “I hope...” or “I wish ...”, especially when you are talking about things that did not happen in the past or cannot happen in the present or might not happen in the future. This lesson discusses the patterns and verbs that you can use for all these conditional sentences.

CONDITIONAL STATEMENTS

A **conditional statement** is used when someone says that something will happen only if something else happens.

A **conditional sentence** says what must happen in order for the information in the main part of the sentence to be true. In other words, you have to do certain things or meet certain criteria in order for something else to happen.

A conditional statement often uses “if” or “unless”.

Examples:

If the learner comes late, he apologises to the class.

If a member of the group did not do his work, he sits at break and finishes it in class.

If the parent will make a cake for the sale, the teacher will be very grateful.

If the player scored a goal, the team celebrated.

In each of these sentences, we are using the present, past and future tenses.

This pattern is: If + subject + verb, subject + same verb tense.

These “if” sentences deal with facts, habits, customs and routines. Notice that “when” or “whenever” can replace “if” in these sentences. The nuance of “always,” “usually,” “never,” etc, is very strong.

Exercise:

List your own present and past routines and habits, then follow the pattern in making your own “if” sentences.



A conditional statement can also use the word “hope”.

This pattern is:

I hope + subject + present tense + (future word)

or *I hope + subject + future tense*

Here is an example of the present tense referring to a future event.

We can use the simple present:

I hope that I win the Lotto.

He hopes that he receives the prize for best bowler.

or we can use the present continuous tense:

By this time next week, I hope that I am sitting on a beach reading a book.

By next year he hopes that he is studying engineering.

If we use the simple present, we often mention the time to show that we are talking about the future:

I hope that I finish marking the Grade 11 essays by tomorrow night.

He hopes that he gets his car back next Tuesday.

or

we can use the future tense:

I hope that I shall be able to sleep late tomorrow.

They hope that they will be moving into their new home on Friday.

We can use the future continuous tense:

I hope that I shall be relaxing next week.

Rocky hopes that he will be playing golf (or whatever you play, Rocky).

Practise this by writing a list of 5-10 future hopes, as well as possible results if the hopes come true.

Examples:

I hope that I get 90% for English.

She hopes that her mother buys her a new pair of shoes.

He hopes that he will pass maths with LC's help.

Then write an “if” clause as well, like this:

If I sleep in late, I shall feel much better.

If my child remembers my birthday, I shall be very happy.

If he passes maths, he will be very relieved and happy.

Remember that the “if” sentences describe the reasons for the hopes.

But sometimes, when we use a conditional statement, we talk about what might happen, or what would happen, or what should happen, or what must happen.

These sentences use the same construction called the conditional, but notice that we are saying something more than just “if”.



Look at this sentence:

If Rocky could have a term's leave, he would visit Japan.

Rocky does not think he is going to get a term's leave and the verbs "could have" and "would visit" show that he thinks this is unlikely.

The following examples also show that something is improbable or unlikely:

If the employers gave the workers paid leave for three months, they would celebrate.

If Father Christmas brought the little girl a new doll, she would be so happy.

If the Grade 9 player was dropped from the team, he would be so disappointed.

What word do you notice in these sentences? "Would" is used each time.

What do you notice about the tense of the verbs:

Gave

Brought

Was dropped

These verbs are in the past tense – but they refer to the future.

We use the past tense to show that we do not think something is going to happen in the future.

Practise by making a list of 5-10 present facts about which you are dissatisfied and the reasons for the dissatisfaction.

Examples:

I struggle with maths, so I get poor marks.

I don't have money, so I can't buy food at the tuckshop.

I am so tired, so I can't concentrate in class.

Fact	Result
I struggle with maths (now).	I get poor marks (now).
I don't have money (now).	I can't buy food at the tuckshop (now).
I am so tired (now).	I can't concentrate in class. (now).

Opposite of real fact	Opposite of real result
I achieve in maths (now).	I get 90% (now).
I have a lot of money (now).	I can buy food at the tuckshop (now).
I am alert and attentive (now).	I can concentrate in class (now).

One step back	One step back
I achieved in maths (now).	I could get 90% (now).
I had a lot of money (now).	I could buy food at the tuckshop (now).
I were alert and attentive (now).	I could concentrate in class (now).

Follow that pattern and write 5-10 sentences:

Fact

Opposite of fact

If ...



Let's look at the following sentences:

I wish that I had a cupcake now.

He wishes that he could eat a pizza now.

The TV commentator wishes that he could have a break now.

This pattern is: I wish + subject + past tense + (now)

Notice that we are using "could", not "can", even though we are referring to the present tense ("now").

Practise this by writing a list of 5-10 present wishes, as well as possible results if the wishes really came true.

Examples:

I wish that I could swim in the sea right now.

The boxer wishes that he could win the fight now.

The singer wishes she could record her new CD now.

Then write an "if" clause as well, like this:

If I could swim in the sea right now, I would be happy.

If the boxer could win the fight now, he would win the prize.

If the singer could record her new CD now, she would get it into the shops next month.

Remember that the "if" sentences describe the reasons for the wishes.

Now let's use "wish" with something in the past.

Examples:

I wish I had played soccer for Chiefs in 1990.

I wish I had not eaten that huge meal last night.

I wish I had not lost my temper yesterday.

This pattern is:

I wish + subject + past perfect tense (had + p.p.) + (past word).

Now let's use "if..."

If I had played soccer for Chiefs in 1990, I would be famous now.

If I had not eaten that huge meal, I would not have heartburn now.

If I had not lost my temper, I would not be embarrassed now.

If I had finished all my work, I would have got a good mark for the term.

If the player had scored a goal, his team would have won.

If the drivers had been careful on the roads, they would not have had accidents.

What do you notice? The pattern is:

If + subject + past perfect tense (had + p.p.) + (past word), subject + would/could + verb + now).

This sentence pattern usually refers to past unrealities which have an impact in the present or would have had an impact in the past.

Notice the use of the past perfect tense (which we discussed in the last lesson).



It is very important to show the difference between present and past results.

EXERCISE

Make a list of 5-10 past wishes, as well as possible results if the wishes would or had come true. The “if” sentences describe the reasons for the wishes.



Activity 1

If sentences

Choose the correct form of the verb in brackets:

1. When I was a child, if my dad (tell) me to do something, I (do) it.
2. If our favourite author (publish) a book, we (read) it.
3. Ten years ago, if we (visit) our grandmother in the Eastern Cape, we always (buy) her a present.
4. If you (play) well, I (can play) well, too.
5. If you (not go) to the party tomorrow, I (not go) either.
6. When the astronaut (leave) the space shuttle, she (wear) a space suit.



LANGUAGE STRUCTURES AND CONVENTIONS

Mood and time

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- use verb forms and auxiliaries to express **tense** and **mood** in familiar contexts with increasing accuracy

Lesson

17

Overview

In this lesson we will focus on mood and the use of modal verbs.

Lesson

In our last lesson, we looked at conditionals. This lesson is a development of that lesson. We focus on mood, especially how uncertainty is expressed by the verb. We discuss modal verbs and focus on “may” and “might”.

Let us start by defining what is meant by “mood”.



MOOD

Mood refers to the way in which a thought is expressed by a verb.

There are four moods in English; we are going to look at the one that causes learners the most problems, but it is also the one you need a lot.

Think about what we were discussing in our last lesson; we looked at wishes, hopes and “what ifs”. We said things such as:

- I wish that noise would stop.
- I hope South Africa beats Australia.

We said we were using the form of the verb that shows a doubt or uncertainty, condition, purpose or wish, or indicates that something is impossible improbable or imaginary, e.g. "If the actress should break her leg, the play would be cancelled"; "If I were you, I would study hard". This form of the verb is called the subjunctive mood.

This form of the verb is concerned with uncertainty and supposition, or with some condition or qualification that implies present doubt.

Examples:

- a. *If I were to write to my friend, she would reply.*

Here, the underlined verbs show something that may or may not happen; thus, the subjunctive can express a possibility in the future.

- b. *If I had broken my leg, I would not be able to walk.*

If I were you, I should not do that.



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Here, the underlined verbs show something has not happened, or is not possible; expressing an imaginative idea, the verb is in the subjunctive, not the indicative. Thus, the subjunctive can express an impossibility in the present or past.

c. *"If the father were to come today, the children would be happy."*

"I wish my dog were here."

"She wished that she could be in her friend's place."

These verbs express wishes or conditions that are not likely to be fulfilled. Thus, the subjunctive can express an improbability in the present or future.

d. *I would help you if I could.*

This sentence implies that the speaker feels helpless. She cannot help the other person but would like to.

In Shakespeare's play, Macbeth weighs the idea of murdering Duncan:

e. *If it were done, when 'tis done, then 'twere well*

It were done quickly.

The underlined verbs are in the subjunctive because Macbeth has not yet decided. He is still considering. He is referring in each case to future time.

Later in the same scene, Macbeth again expresses his doubts using the subjunctive to suggest a possibility which Lady Macbeth rejects, using the firm indicative:

Macbeth: *If we should fail?*

Lady Macbeth: *We fail?*

But screw your courage to the sticking place,

And we'll not fail.

(William Shakespeare: *Macbeth*, Act I, scene vii)

f. *"I would have stopped, but I was pursued by something."*

(Tennessee Williams: *The Glass Menagerie*).

The character who speaks this line uses the subjunctive ("would have stopped") to indicate that he wished to do something in the past, but he was prevented from doing it. The subjunctive shows that he is referring to something that never happened. He then uses the indicative ("was pursued") to express what did happen. The indicative states a fact or truth in the past.

Note:

- i. There is often uncertainty whether to use the indicative or the subjunctive, especially after conjunctions such as "if", "whether" or "though". Use the subjunctive only if the verb expresses doubt or condition.
- ii. Consider the line from Shakespeare's **Julius Caesar**: "If it were so, it was a grievous fault." Here, "were" indicates uncertainty: Antony is not convinced that Caesar was motivated by ambition. In the main clause, "was" is indicative expressing certainty and conviction: ambition is a serious fault.
- iii. Whitten and Whitaker point out that the conjunctions "as if" and "as though" "always take the subjunctive, because 'as' introduces the speculative element, and is usually preceded by the doubt-laden words 'it looks' or 'it seems'", e.g. "It seems as if the prisoner were guilty".



- iv. The use of “were” for “was” in conditional statements, or sentences expressing a wish or a doubt, came into the language gradually, and with a good deal of inconsistency. Today, most people choose the indicative over the subjunctive, which appears to be slowly passing out of English, although I would like to see the idiomatic “If I were you” and “If he were here” prevail.
- v. If you are in any doubt, use the indicative rather than the subjunctive, remembering that the different usage is not so much between good and bad grammar but between two shades of meaning.

Examples:

- a. If it rains tomorrow, the cricket match will end in a draw. (Indicative.)
- b. If it should rain tomorrow, the cricket match will end in a draw. (Subjunctive.)

The first sentence expresses a fact, whereas the second expresses a doubt about the possibility of rain.

We were especially asked how to use “may” and “might”.

May/might

“May” and “might” are called modal verbs. For a discussion of modal verbs, see our next lesson.

The modal auxiliary “may” is used to mean “permitted, allowed, sanctioned”, e.g. “You may smoke only in this corner of the restaurant”. In more informal speech, “may” is often replaced with “can”.

May also expresses vague doubt or possibility in the present or in the future, e.g., “We may go to sleep sometime, if my husband will only stop reading!” “May” is used with “be” in a similar construction, “The tractor may be in the fields for a long time.” In this construction, “may” is often followed by “well”.

Examples:

- a. “Luke may still have a destiny of triumph, in another city, perhaps even another land.” (John Christopher: *The Prince in Waiting* trilogy)
- b. “But I think it may be interesting to some readers to see how this device was conceived.” (Tennessee Williams: Production Notes to *The Glass Menagerie*)

Used in clauses introduced by “that” or “so that”, “may” expresses result or purpose, e.g. “Our teacher has been giving us extra lessons so that we may pass.”

“May” is used to indicate that, although one thing might be true, something else which contrasts with it is also true, e.g. “Although Philip may be the brightest student in the school, he is also the most arrogant.”

“May” is used to express a strong wish that something will happen, e.g. “May we all enjoy good health this year!”

In questions, may is used to indicate willingness, e.g. “May I rinse out those nappies for you?”

To indicate that it is possible something happened, use “may have” + the past participle of the verb, e.g. “The phone may have rung, but I didn’t hear it.” The implication of this construction is that it is possible something occurred but the truth is uncertain.



“May be” + the past participle of the verb is used to form the passive voice. This construction indicates that something is possible, e.g. “Your favourite programme may be recorded so that you can play it later.”

There are a number of idiomatic expressions using “may”.

Examples:

- a. Be that as it may, i.e. in spite of that; this is a sentence connector that acknowledges the possible truth of one statement before presenting an opposing viewpoint.
- b. Come what may, i.e. no matter what happens.
- c. That’s as may be, i.e. that is possible; this expression is followed by a clause starting with “but”.

“May” has the past tense form “might”, but it is used to express a little less confidence than “may” rather than past time; for example, there is no difference in tense between “The programme may be broadcast later” and “The programme might be broadcast later”. The meaning of these two sentences differs in that the second is more tentative than the first. The past form is used, however, for past time in indirect speech.

Example:

“You ought to know the place, and for all I could tell we might be anywhere: ...”

(Elizabeth Bowen: *Mysterious Kor*)

Here, “might” is used to refer to present time, indicating uncertainty as to the speaker’s whereabouts.

There are certain difficulties when dealing with the negative form of this modal. The negative forms are may not/mayn’t and might not/mightn’t. “Mayn’t” is clumsy, and is generally replaced by “can’t”. When a verb phrase containing a modal is negated, the negation may apply to the modal or to the sentence as a whole. Consider the following sentences to find the differences in meaning and usage when the verb phrase containing a modal is negated:

- a. “You may remove your shoes.”
“You may not remove your shoes.”

Here the first sentence indicates that permission has been given; the second sentence indicates prohibition. The modal itself is negated in the second sentence.

- b. “Elizabeth Taylor may be fat, but she is still beautiful.”
“Elizabeth Taylor may not be slim, but she is still beautiful.”

Here the clause with “may” indicates that the speaker concedes the truth of a proposition; however, the clause with “may not” indicates the same thing. It is the proposition that is negated in the second sentence, not the modal.

Example:

“We might not have the body back from the police before tomorrow, but the funeral parlour will have the coffin there all the same.”

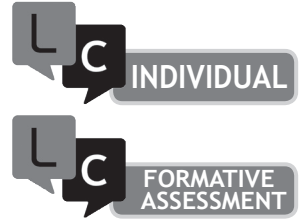
(Elizabeth George: *For the Sake of Elena*)

Here, the proposition has been negated, and the meaning of the verb phrase is that it is possible that the police will not have returned the body. Notice that the reference is to future time; “might” implies tentativeness and uncertainty.



Activity 1

Write two short paragraphs. In the first say what you would like to do if you could follow any career you wanted. In the second, say what you would have liked to have done in your life so far but have not been able to do.



Lesson 18

LANGUAGE STRUCTURE AND CONVENTIONS

Modal verbs

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- use modals correctly across a range of contexts

Overview

In this lesson we will focus on modal verbs and how to use them appropriately and effectively.



Lesson

You might have heard the term **MODAL VERBS**.

DEFINITION

A modal verb (also called a modal auxiliary) is one of a special group of auxiliary verbs that affect the meaning of a sentence or clause. In English, these verbs have generally replaced the subjunctive mood.

Modal verbs express

- Necessity (must and need)
- Ability (can and could)
- Doubt (may, could and might)
- Certainty (shall, will, must and can't)
- Possibility (may, might, could and would)
- Wish (may and might)
- Permission (can and may)

The central modal verbs are:

- (1) Can and could
- (2) May and might
- (3) Will and would
- (4) Shall and should
- (5) Must

The marginal modal verbs, also called semi-modal verbs or semi-auxiliaries are:

- (6) Ought to
- (7) Used to
- (8) Need (to)
- (9) Dare

All modal verbs have the following characteristics:

- (i) They are auxiliary verbs.



- (ii) They always have the same uninflected form and they have no infinitive form. Therefore they are always found at the beginning of the verb phrase, and they cannot appear in combination with each other.
- (iii) They are followed by the infinitive form of the verb without “to”, except “ought” and “used”.
- (iv) They have unusual characteristics, especially as regards their form in the past tense and negation.

In the negative, the modal verb is followed by “not” or the contracted form “n’t” is added to the modal, e.g. “The ground mustn’t be watered before the game”; “There should not be any more trouble this week”.

- (v) Modals may be used on their own when they follow a complete verb phrase. This construction creates a contrast, e.g. “The teenager might steal the car, but he shouldn’t.”

Marginal modal verbs (dare, need, ought to, used to) share most of the characteristics of the central modal verbs, but are labelled “marginal” because:

- (i) “Ought” and “used” are followed by “to”.
- (ii) “Used to” does not express modality. Instead it expresses what habitually happened.
- (iii) In the negative and interrogative forms, “dare” and “need” may be either modals (e.g. “Don’t dare approach the dragon!”, “Need I say more?”) or full verbs, preceded by “do” and followed by “to” + infinitive (e.g. “Do you often dare to dress so provocatively?”, “We do not need to follow the instructions completely”). Elsewhere, they are full verbs.

CAN/COULD

The modal verb **can** means (1) “possible, able”, e.g. “The child can think for himself” (2) “having the skill, capacity, or ability to do something”, i.e. to know how to do something, e.g. “These people can swim” (3) “allowed, permitted”, e.g. “He can leave the room”. This last meaning is the same as **may**, and has become common in less formal usage, where “may” occurs rarely except in the sense of possibility. Therefore, “can” meaning both “possible” and “able” has become accepted as standard English in speech and in informal writing.

Can’t is the usual spoken form of **cannot**, and takes the place of the clumsy “mayn’t”.

Example:

“I’m tired and my back aches. I can’t go on yet.” (John Wain: *Manhood*)

In the future tense, **can** or “shall/will be able to” is used.

In the past tense, **could** or “was/were able to” is used. See below. **Could** is also conditional.

Can is used as a polite form of request, e.g. “Can you help me to carry this, please?”

Cannot/Can’t is used to mean “should not”, e.g. “You cannot give up your studies now”; “We can’t eat now – we must wait for your father”. “Can’t” is used to express the idea that something is logically certain.

The expressions **can’t I ...?**, **can’t you ...?**, **can’t we ...?**, etc, are used to suggest that something be done or ask someone to do something, e.g. “Can’t he help you?”; “Can’t we discuss this before we have a fight?”



Could is considered to be the past form of **can**. There are various usages of **could**:

- (1) As a modal, **could** means “was/were able”, e.g. “We could cook the food as we had all the ingredients”; “They could (were able to) knit quickly when they were young, and their hands were skilful”. **Could** indicates the achievement of something through capacity or ability.

Examples:

- a. “He became certain that no living creature could look at another with an expression like that if it was on the point of killing”.
(D.R. Sherman: *Pride of the Hunter*)
- b. “It was then that he heard the knocking at the door. Not loud but it could be heard throughout the flat. Who could it be? ... He fussed loudly in the kitchen to show that he was in (he knew he could be heard at the entrance) until the knocking was repeated”.
(Richard Rive: *The Visits*)

Note that there is often little or no difference in meaning between “can” and “could” because “could” is also used to express possibility in the present and future (“could” is less sure than “may/might”), e.g. there is little difference in meaning between “Can you turn off the light?” and “Could you turn off the light?”.

- (2) **Could** is used to indicate that someone has given permission, or that something is possible, e.g. “They could take the afternoon off”; “She could travel by train to visit her mother”. This usage is often found in indirect speech, e.g. “The commentator said that India could win the match”. In the sentence “Who could it be?” (In example b. above, Richard Rive: *The Visits*, “could” means “possible”).

Examples:

- a. “The whole thing was very terrible and mysterious; and it was said among the farms that Andries van der Linden could not have been so good after all, or God would not thus visit him with such a scourge.”
(Perceval Gibbon: *A Good End*)
- b. “Partridges, bush-pheasants and stembuck were plentiful along the banks and among the thorns, but the reeds themselves were the home of thousands of guinea-fowl, and you could also count on duiker and rietbuck as almost a certainty there.”
(Sir Percy Fitzpatrick: *Jock of the Bushveld*)

- (3) If something **could happen**, this indicates that it is possible it will happen, or it is possible to do something, e.g. “It could happen that the wedding will be postponed”.
- (4) If something **could have happened**, this indicates that it was possible although in fact it never happened, e.g. “It could have happened that the car broke down, but we arrived safely”.
- (5) If someone **could** do something, it indicates that this is possible, and might be a good thing to do, e.g. “You could pay your employees more”.



- (6) **Could** or **could have** can indicate that the speaker would like to do something or would like to have done something, e.g. “I could take a long holiday”; “I could have slept all afternoon”.
- (7) **Could** is used to form polite requests, asking if someone will do something or will allow something, e.g. “Could I please speak to Lungile?”.
- (8) **Could** is used to indicate that the speaker feels something ought to be done, and is angry that it has not been done, e.g. “You could help me wash up”.

Could have is used similarly, to indicate that the speaker feels something should have been done, and is angry that it was not, e.g. “You could have been friendly to our guests”.

Couldn't is the usual colloquial or spoken form of **could not**.

Example:

“Mayo Maloney at eleven was a little shrimp of a fellow who was not rude so much as he was rudeness itself, for he couldn't even step inside a church, for instance, without giving everybody who happened to see him an uncomfortable feeling that he, Mayo, despised the place and its purpose. ... He had contempt for everything and everybody, and he couldn't help it”.
 (William Saroyan: *An Ornerly Kind of Kid*)

Activity 1

Discuss the different meanings of the following sentences:

1. We dance.
2. We shall dance.
3. We should dance.
4. We may dance.
5. We might dance.
6. We can dance.
7. We could dance.
8. We do dance.
9. We would dance.
10. We must dance.
11. We need to dance.
12. We ought to dance.
13. We dare to dance.



Lesson 19

LANGUAGE STRUCTURES AND CONVENTIONS

Simple sentences

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- use simple sentences appropriately and correctly and construct acceptable compound and complex sentences by using clauses, phrases and conjunctions

Overview

In this lesson we will focus on using simple sentences appropriately and correctly.



Lesson

1. What is a sentence?
2. What do we mean by a “simple sentence”?
3. Are simple sentences short and perhaps not good enough?
4. Would I ever use a simple sentence in my writing?
5. How do I know if I have written a sentence or not?

This lesson is designed to answer your questions!

By the end of this lesson you will be able to:

- define a sentence, and
- identify the components of a simple sentence.

Read the following paragraph carefully:

The woman lives in a stylish, country-style cottage in an expensive area. The surrounding walls of the property are a trendy, yet casual, powder yellow. The actual cottage is a mixture of the powder yellow and a dark bottle-green. Across the front of the cottage rest hundreds of brilliant green creepers. The door to the house is wooden with a shimmering silver handle. The floor is a collection of beautifully varnished wooden planks. There are two bedrooms (one of which is reserved for guests), two bathrooms, a kitchen, a study and an open-plan living/TV room. In the middle of the far wall in the living room, a log fire is situated, bringing warmth to the cottage. Her bedroom is pure, coloured in whites and blues. The furniture is all made of expensive wood and follows a theme of an olden day cottage in the mountains. Upon the walls rest fire-arms from the first and second world wars. The roof is thatched and looks all-natural.

This paragraph has a number of vivid details. All the sentences are connected to the topic sentence (“The woman lives in a stylish, country-style cottage in an expensive area.”). It is a lively piece of writing, showing a good use of adjectives,



although there are only one or two good verbs. It is a generally pleasing paragraph.

What I want to draw your attention to is that the whole paragraph is written in SIMPLE SENTENCES.

A sentence is a group of words that makes sense on its own.

A sentence is a complete thought that is expressed in words.

“telephone hot keyboard likely beat”

These are just words. They do not make sense by themselves.

“The hot sun beat down on my keyboard and that is the likely cause of the damage” is a sentence. You can understand what it means. It makes sense on its own.

THE SIMPLE SENTENCE

In the simplest kind of writing, all the sentences are of the same kind. They have only ONE clause, i.e.

- One subject
- One finite verb

They are called **simple sentences**.

A sentence must make sense and a sentence is a group of words that makes sense on its own.

Let us revise the subject of a sentence:

To find the subject of a verb, ask WHO? or WHAT? **before** the verb.

The dog chewed my new shoes.

The verb is “chewed”. Who or what chewed? The dog. The dog is the subject of the verb.

If you want to double check whether or not a group of words is the subject, see if that group of words can be replaced by a single pronoun.

- The laughing children and their anxious teacher examined the exhibits in the museum.

What is the verb? Examined.

Who or what examined? The laughing children and their anxious teacher.

Replace this with one pronoun: *they*

A sentence must contain a complete thought, but how do you know whether a *thought is complete?*

In some sentences, a subject and a finite verb are enough to complete the thought.

Look at these examples:

- The man is running.
- That lion roars.

Both of these sentences consist of only a subject and a verb, yet they make sense.

We say that a sentence has a subject and a **predicate**.



THE PREDICATE

- expands on the subject
- may be the verb only
- is always introduced by the verb
- can include an object

So, simple sentences can also have an object. To find the object of a verb ask WHO? or WHAT? **after** the verb.

Read the following sentences:

1. *The cook prepares the tasty food.*

The verb is “prepares”. Who prepares? The cook (subject) The cook prepares what? The tasty food (object).

2. *The bird eats the grasshopper.*

The verb is “eats”. Who eats? The bird (subject). The bird eats what? The grasshopper (object).

This is a very common pattern in English: subject – verb – object.

Now look at these sentences:

*That musician plays **well**.*

*The rain is coming down **hard**.*

These words (*well, hard*) are in the same position as objects, but they are not objects – because they are not having the verb done to them.

Instead they tell us more about the subject.

We call these words **complements** because they make the verb **complete**. They always follow a form of the verb “to be”.

Summary:

Simple sentences

A simple sentence expresses a single idea.

- It has one subject.
- It has one finite verb.
- It does not have to be short.

Examples of simple sentences:

1. The man is now in jail.
2. She described her favourite party dress, with big blue roses, red pansies, and a frill on the edge.
3. The fire in the nightclub killed ten adults, five children and three students from the local university.
4. It is all just waiting for you.
5. Why are you standing there like that?
6. This is a city ruled by fear.

Now look again at the sentences we have already read in the Grade 8 paragraph. These are all simple sentences.



Why do we discuss sentences in grammar lessons? Why is it important for you to learn about what a sentence is?

When you have written answers in a language or literature test, has your teacher ever told you that you must use “full sentences” or that your sentences are “not complete”?

In this lesson, you have learnt more about what is needed to make a sentence complete.

It is important that you are able to determine when a sentence is **complete**.

A common mistake that people make is leaving out a part of a sentence and communicating with incomplete thoughts.

Also, a question that often comes up in language tests and exams is identifying whether or not a sentence is complete.

Let's identify one together.

Dribbling the ball.

Is this a sentence?

A sentence must:

- have a subject
- have a finite verb
- make sense

“Dribbling the ball” makes some kind of sense but it is not complete. Who was dribbling the ball? There is no subject. Also, the verb is not complete. It does not tell us the tense: e.g. is, was, will be.

It's important to remember that you don't always need to write in sentences. For example, a shopping list doesn't need sentences, but a job application does.

Here are two more examples of Grade 8 writing:

I live in a suburb called Greenside. This suburb has trees as tall as heaven and a variety of flowers such as tulips, daisies and roses. The trees have huge green leaves in different shades of green. The black tar road gives a sort of chill to the relaxed feeling created by the slashes of green. This special place holds a very relaxing, peaceful feeling; the first breath of fresh air sends the feeling of tranquility shooting through your body and exiting from your soul. Therefore you are left refreshed and rejuvenated.

Look at the peaceful mood and atmosphere – all created by simple sentences.

Extravagant Cape-Dutch households dominate my neighbourhood. Only large gates and walls screen their beauty from the outside world. The homes are elegantly decorated with cherry-wood doors and flowing fountains. Their gardens are a luscious green with evergreen trees rising up to the heavens. Stunning patios and clear swimming pools enrich the homes for hosting parties and family get-togethers. The pavements are nicely trimmed; the roads are clean. Numerous jacaranda trees form beautiful canopies with streaks of sunlight peeking through. In summer, winter, spring or autumn, my neighbourhood is the place to be.

This is a very lively paragraph full of good detail – all created by simple sentences.



USING SIMPLE SENTENCES

How can we use simple sentences?

1. Some people argue that this kind of writing is suitable for only the very simplest ideas.

Every idea has a sentence all to itself, and every idea appears to be of equal importance. Even if we join the sentences together by means of “and”, “but” or “or”, the ideas are still on the same level of importance.

2. Other people argue: Keep your sentences short.

Clear writing should have an average sentence length of 15 to 20 words – although not all sentences need to be the same length.

Use variety. Be punchy. Vary your writing by mixing short sentences with longer ones, following the basic principle of sticking to one main idea in a sentence.

SHORT SENTENCES

1. Short sentences often provide a good introduction to a piece of writing.
2. Short sentences can be used in conclusion to wrap up an argument or give point to an idea.
3. A string of short sentences can increase tension and excitement.

Activity 1

Use short sentences to create an atmosphere of quick movement and busy activity.

Suggested topics:

1. Everyone late for school
2. Going to the computer games sales

However, simple sentences do not have to be short:

I was cooking supper.

Subject	Finite verb
I	was cooking

With a spatula in one hand, and a wooden spoon in the other, mixing fish cakes and watching the pots boiling, while coping with the baby at the floor at my feet, I was cooking our supper.

Subject	Finite verb
I	was cooking

So, simple sentences can be very short, or very long. There is no correct number of words that should be in a sentence. The length of the sentence depends on what you want to say and the effect you want to get.

BEWARE! If your sentences go on for many lines, make sure that you haven't really put several sentences together as one sentence.

One way of bringing ideas together in such a way that the most important are given most emphasis is to express the least important by means of phrases of different kinds.



Look at these sentences:

The taxi driver stopped. He got out. He looked at the tyre.

This can be shortened to: The taxi driver stopped to look at the tyre.

This kind of skill is useful for summary writing.

Simple sentences do not have to follow the subject-verb-object pattern.

VARIETY OF SENTENCE BEGINNINGS

You may begin a sentence with

– a word such as “Now ...” or “Yesterday, ...”

You may begin a sentence with

– a phrase

A phrase may be separated from the rest of the sentence by a comma.

Doing nothing, the player allowed a goal to be scored.

On Tuesday, Sheffield United will be playing Liverpool.

Being an impatient person, I hate to be kept waiting.

Think about using participles, for example:

Leaning over my shoulder, my girlfriend read the letter.

Being in the neighbourhood, we decided to visit you.

Seeing the police and the fire engine, I wondered what had happened.

The baby, crying loudly, was picked up.

The words “leaning”, “being”, “seeing”, “crying” are formed from verbs, but they also describe nouns and pronouns. Therefore, they are adjectives. They participate in the two parts of speech, therefore are called participles.

You may also use “having” + past participle:

Having finished their work, the labourers went home.

Having swum all afternoon, the children were tired.

Be careful that you do not leave out the subject or the finite verb:

✗ Staggering towards the train carriage and trying desperately to open the door, cursing the lack of porters.

✓ Staggering towards the train carriage and trying desperately to open the door, the passenger cursed the lack of porters.

✗ Buoyant and enthusiastic, chattering excitedly to her mother and her brother, and wishing she were already at the circus.

✓ Buoyant and enthusiastic, the little girl chattered excitedly to her mother and her brother, wishing she were already at the circus.





Extension activity

Correct the following sentences:

The pupils, talking to their friends and laughing at each other's jokes.

Weary and exhausted, carrying a heavy load on her head, and wishing she were already home.

Use different patterns:

1. I looked for my pen *under the desk* and *on the table*.
2. The woman spoke *in a loud voice* and *with great energy*.
3. *Swearing under his breath* and *cursing the rain*, the driver tried to control his car.



COMPOUND AND COMPLEX SENTENCES

Clauses, phrases and conjunctions

Lesson

20

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language Structures and Conventions

The learner is able to use language structures and conventions appropriately and effectively

Assessment standard

Use structurally sound sentences in a meaningful and functional manner

- use simple sentences appropriately and correctly and construct acceptable **compound and complex sentences** by using clauses, phrases and conjunctions

Overview

In this lesson we will focus on understanding the differences between a word, a phrase and a clause.

Lesson

It is important that you are able to answer the following questions:

1. What is the difference between a word and a phrase?
2. What is a clause?
3. Is there any difference between a clause and a sentence?

You must then be able to define a phrase, a sentence and a clause. You must be able to say what the difference is between a simple sentence (see the previous lesson), and a compound and complex sentence.

PHRASES

A phrase is a group of words that forms a unit of thought, but is incomplete in itself.

Phrases generally do not have finite verbs. They make some kind of sense, but they do not form a complete sentence, e.g. over the moon, with the children, hurrying along, every Wednesday.

CLAUSES

Look at these sentences carefully:

1. *The thunder rolled and the lightning flashed.*
2. *My uncle will buy a car when he has enough money.*
3. *My aunt called the goat but he just ran away.*

Here the conjunction joins CLAUSES.

CLAUSE

A clause must have the following:

- A subject
 - A finite verb
-
-

Note: How do you find the subject of a sentence?



You must ask “Who?” or “What?” BEFORE the verb.

1. *The thunder rolled and the lightning flashed.*
What rolled? The thunder. What flashed? The lightning.
2. *My uncle will buy a car when he has enough money.*
Who will buy the car? My uncle. Who has enough money? he
3. *My aunt called the goat but he just ran away.*
Who called the goat? My aunt. Who ran away? he

Subject	Finite verb	Conjunction	Subject	Finite verb
The thunder	rolled	and	the lightning	flashed
My uncle	will buy	when	he	has
My aunt	called	but	he	ran (away)

Therefore, you should easily understand the difference between a phrase and a clause.

1. The woman *wearing the black dress* is my aunt. Phrase, no finite verb, “wearing” is a present participle.
The woman *who is wearing the black dress* is my aunt. Clause, “is wearing” is a finite verb.
2. *On her arrival*, all the men surrounded her. Phrase, no finite verb
When she arrived, all the men surrounded her. Clause, “arrived” is a finite verb.
3. *Being intelligent*, she ignored them. Phrase, no finite verb, “being” is a present participle.
As she is intelligent, she ignored them. Clause, “is” is a finite verb.

Remember that individual words may have different meanings in different contexts.

Now that we know what a sentence is and what a clause is, I want to discuss the difference between a compound and a complex sentence.

Let us read a paragraph written by one of my former Grade 12s.

A corner of the garden, between the pond and the red-brick wall, is lush, though not colourful. It has the appearance of being carefully tended to create disarray. Smaller plants scramble over the juicy roots of established shrubs, but are defeated in this race by the dull brown beetle. The newly fallen rain trickles off waxed leaves, finally plopping onto the dark, rich soil below. The dripping is constant and soothing until the goldfish in the pond jerks after the shadow of a leaf, and the silence is disturbed.

– Alison Ibach, Grade 12

This paragraph is a mixture of different sentence types, which gives it variety. The carefully controlled structure creates the impact.

Sentence 1: A corner of the garden, between the pond and the red-brick wall, is lush, though not colourful. – Simple sentence.

Sentence 2: It has the appearance of being carefully tended to create disarray. – Simple sentence.

Sentence 3: Smaller plants scramble over the juicy roots of established shrubs, but are defeated in this race by the dull brown beetle. – Compound sentence.



SUBORDINATION AND THE COMPLEX SENTENCE

There are other ways of showing relationships between ideas. Look at these two sentences.

- a) The toddler ran across the lawn towards the hose. The hose was spraying the roses.
- b) The toddler ran across the lawn towards the hose which was spraying the roses.

The two main ideas expressed in these examples are the same. What are they?

In a), the two ideas have been expressed in two separate simple sentences. Each idea is given more or less the same degree of importance.

In b), both ideas are expressed in a single sentence. There are two finite verbs. There are two parts that are joined by *which*. It is clear that the second part is less important than the first part. Part one has the main idea. Part two tells us about the hose.

Thus we have the **main clause** and the **subordinate clause**.

This is a **complex sentence**.

COMPLEX SENTENCE

A **complex sentence** consists of the following:

One main clause

One or more subordinate clauses

Remember: a clause has a subject and a finite verb.

Example:

The semi-circle of lawn in front of the house was varied by three circular garden beds, one of red tulips, a second of yellow tulips, and a third of some white, waxen-looking blossoms that the visitors did not know and presumed to be exotic.

(G.K. Chesterton: *The Perishing of the Pendragons*)

In this example, the main clause is “The semi-circle of lawn in front of the house was varied by three circular garden beds, one of red tulips, a second of yellow tulips, and a third of some white, waxen-looking blossoms”. Two adjectival clauses describing “the waxen-looking blossoms” – “that the visitors did not know and presumed to be exotic” – turn the sentence into a complex sentence.

SUMMARY

Clause	Type and relation of clause
The semi-circle of lawn in front of the house was varied by three circular garden beds, one of red tulips, a second of yellow tulips, and a third of some white, waxen-looking blossoms	Main clause
that the visitors did not know	Subordinate adjectival clause qualifying “blossoms” in the main clause.
and presumed to be exotic	Subordinate adjectival clause qualifying “blossoms” in the main clause. This clause is a co-ordinating clause, i.e. it is a second adjectival clause joined to the first by “and”.



Complex sentences do not have to be very long.

Example: “The boy whose face was pimply sneezed. “

Clause	Type and relation of clause
The boy sneezed	Main clause
Whose face was pimply	Subordinate adjectival clause qualifying “boy” in the main clause

There are three types of subordinate clauses:

- adjectival clauses
- adverbial clauses
- noun clauses

An adjectival clause qualifies a noun or pronoun. It describes a noun or pronoun in another clause, the way an adjective describes a noun or pronoun.

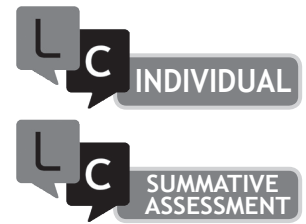
An **adverbial clause modifies** a verb, an adjective or an adverb, or a combination of these.

Activity 1

Do not forget to use a variety of simple, compound and complex sentences to add interest to your writing.

These sentences each have an adjectival clause. Find the main clause and the subordinate adjectival clause in each sentence:

- Here is the library book which I lost!
- Please pass me the salad which is next to you.
- The woman who is feeling sick will lie down for an hour.
- The cook whom I have employed is excellent.



Lesson 21

SENTENCES

Statements and questions

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- recognise and use different sentence structures such as **statements**, **questions**, commands and instructions correctly

Overview

In this lesson we will focus on giving meaning to sentences and understanding how to use statements, questions, commands and instructions correctly.



Lesson

From the time you were in Grades 1 and 2, you have been writing sentences. In Grade 10, you focused on making sentences that had the correct structures and, more than that, you made sure that you used your sentences in a meaningful way; in other words, you wrote sentences for a purpose beyond just writing sentences.

There's not much point in writing 10 random sentences. It is much better to write 10 sentences describing something or arguing a point of view. In this way, your sentences would have a proper MEANING and a real FUNCTION.

“Function” means that your sentences are doing something.

In the previous grade, you would also have discussed using subject, object and predicate correctly, which is what we have been revising in the last few lessons.

Finally, in Grade 10, you learnt to recognise and use different sentence structures such as statements, questions, commands and instructions with growing accuracy.

In this lesson and the next, we will revise all those skills and make sure you can do everything with confidence.

In this lesson, we are focusing on LO 4: *recognise and use different sentence structures such as statements, questions, commands and instructions correctly.*

QUESTIONS IN ARTICLES

Let's look at sentences in articles from the *Sunday Times*

(1) *How do I fit into the future? What's involved? How can I get it?*

These questions are designed for any age group. The questions make you want to read the article to see whether there is anything there for YOU. The questions involve the reader and make him or her feel the need to find the answers.



(2) *Who's disabled?*

This question is relevant both to someone who feels he or she is disabled and wants to know more about their chances and opportunities, and to any employer who needs to know the definition of a disabled person so that the policies of the company are correct according to the constitution. Of course, the article might be about people who are disabled but who do not allow their disability to hold them back.

(3) *Local boffins have plenty of friends: Got a great new product that will make money and create jobs? If so, you'll find there is plenty of help out there.*

Firstly, you need to know that a “boffin” is a scientific expert, especially one involved in research and who appears unconventional or absent-minded; informally, a “boffin” is a very clever, technologically-minded person.

The sub-heading then catches the attention of such a person because, if you have created a new product, you are, of course, looking for someone who will show an interest, help you to produce the product and get sales going!

Notice that the question is followed by a helpful, hopeful statement: the reader is told: “you'll find there is plenty of help out there” which is very encouraging. Most of us think that, when you have a brilliant idea about a new product, no one is interested and your idea is left to languish as a result.

QUESTIONS IN ADVERTISEMENTS

(4) *Ever wondered how much car you really get for your travel allowance?*

This appeals to our worries about money and the ever-increasing price of everything. Any business person who has a travel allowance will be tempted to read the rest of the advert because he or she will want to get the best deal.

(5) *Injured in a motor accident?*

We know how many car accidents there are every year, involving drivers, passengers and pedestrians. It seems as though everyone we know has been in a car accident! This advert by lawyers who want to “help” you so that they can increase their business will have a very wide appeal in South Africa.

(6) *Teach in the UK*

Are you a qualified teacher or nursery nurse or do you have 6 months formal working experience with children?

Are you under 30 or eligible for an ancestry visa or British passport?

The introduction, “Teach in the UK”, is immediately followed by a series of questions. If you answer “yes” to any one of them, you will be tempted to read on and find out what is being offered.

(7) *Planning an event?*

*Go to town with a **10% discount** on...*

- Audio–visual rentals
- Sound and lighting rentals
- Event management service fees



Notice the question pulls in a very wide range of people: there must be thousands of people at any one time who are planning an event.

Then the reader is attracted by the 10% discount in large letters, and in red in the original advert. The reader is also attracted by the encouraging “go to town”, meaning really enjoy yourself and put everything into something, especially all your financial resources.

By now the reader is well hooked and is prepared to read on. It is only then that we realise that the advert is for audio-visual, sound and lighting equipment and – apparently – for managing the event. At this point, many people will stop reading, but there will be some who will finish the advert because what is being offered applies to them.

(8) *Who's that girl?*

This is the **question caption** to a **photograph**. This is probably exactly what the reader was wondering and will read the rest of the caption to find out.

(9) *Are we breeding brand sluts?* reads one **article**.

We all know that a “slut” is a disrespectful word for a prostitute, or an offensive word for a woman whom other people think is sexually promiscuous. It is also a slang term for a woman who is thought not to care about conventional standards of domestic cleanliness, so by using the word “slut” in the headline of the article, the journalist is ensuring that the reader stops to take note.

(10) *Think you got it all? Buy house, then talk*

This **article** begins with a question that will be particularly relevant to adults. The writer then follows with a command which is rather unclear, so the reader will be tempted to read the first paragraph at least to find out what the article is all about.

We have discussed questions in some detail. What is the difference between a question and a statement?

It is easiest to say what a statement is by saying that it is NOT a question or an exclamation.

STATEMENT

A **statement** is something that somebody says that is not a question or an exclamation and that expresses an idea or facts in definite terms.

Statements end with a full stop.

What our discussion has shown is that a sentence is sometimes a statement, sometimes a question and sometimes an exclamation.

Discuss the difference in IMPACT of:

I am eating. **Statement**

Am I eating? **Question**

I am eating! **Exclamation**

The first sentence is a statement of fact – incontrovertible; the second is a question; perhaps the person is being ironic. The third one sounds like a defence against being interrupted.



The use of the question mark or the exclamation mark changes the message. The different punctuation marks require rising inflection or change of pitch and tone, but the structure is the same throughout.

Here are a few more examples:

I am not needed any more and so I can go home.

I am not needed any more and so can I go home?

I am not needed any more and so I can go home!

The first sentence is simply a statement. The second one is a tentative request to be able to go home and the third sounds as though the speaker is offended and is actually going to storm out and sulk once home.

Here are some examples from the *Sunday Times*:

Study at one of the world's leading universities.

This is a command that presents itself as an invitation that cannot be rejected.

Compare these:

You can study at one of the world's leading universities.

Would you like to study at one of the world's leading universities?

The statement offers you the option but much less forcefully. The question leaves the reader with the apparent option to refuse but the invitation is so appealing that refusal seems impossible.

Look at:

Snoring!

Compare

Snoring.

Snoring?

Once again, the movement from statement to exclamation increases the emotional tension, and the use of a question suggests someone asking something to which an answer should be given.

The photographs under the heading "Beautiful young things" (*Sunday Times Metro*, February 4 2007) presents a cluster of young people. The question, "Are you a beautiful young thing?" encourages readers to participate in whatever is being offered.





Activity 1

Often, statements follow questions. We ask a question, and then we answer it!

Let's look at this example from Shakespeare's *Julius Caesar*.

In this passage Brutus attempts to calm down the enraged and frightened people after Caesar's assassination.

Romans, countrymen, and lovers! ... If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer:- Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.



QUESTION TAGS

Statements, commands and questions

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- recognise and use different sentence structures such as statements, **questions**, commands and instructions correctly

Lesson

22

Overview

In this lesson we will focus on using tags to influence and persuade.

Lesson

TAGS

When a writer or speaker constructs sentences, he or she can load the syntax. Some syntactical patterns are used with special significance beyond informing, asking or commanding. English has a pattern of TAGGING that is used to influence and persuade a hearer in various ways.

QUESTIONS

Note: Sometimes the auxiliary does not have the same form in the positive and negative form,
e.g. "This country won't be represented in the World Cup Competition, will it?".

Do the examples, using the auxiliary and making the tag negative, and using a pronoun to refer to the subject.

1. *You are meant to be here, ...?*
2. *The singers will bring their own equipment, ...?*
3. *The book has been published, ...?*
4. *The duck had eaten the seed, ...?*
5. *The cars must drive slowly, ...?*
6. *Our father can come later, ...?*

Answers:

1. aren't you?
2. won't they?
3. hasn't it?
4. hadn't it?
5. mustn't they?
6. can't he?

Do the next set of examples, using the auxiliary and making the tag positive, and using a pronoun to refer to the subject.

1. *That apple hasn't gone rotten, ...?*



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2. *The learners shouldn't start the exam yet, ...?*
3. *We couldn't whistle instead of singing, ...?*
4. *The chair wasn't left outside, ...?*
5. *My neck isn't red from the sun, ...?*

Answers:

1. has it?
2. should they?
3. could we?
4. was it?
5. is it?

Note: The auxiliaries “do”, “does” and “did”, and their negative forms, are used to form question tags, e.g. “He doesn’t treat the workers badly, does he?”; “We don’t have to answer this now, do we?”; “You do like cauliflower, don’t you?”; “She does speak well, doesn’t she?”; “They didn’t hear that question, did they?”; “I did have an appointment this afternoon, didn’t I?”

But what if there isn’t an auxiliary, which happens in the present tense and past tense when the sentence is positive and the tag has to be made negative.

Do the examples:

1. *We eat well in our home, ...?*
2. *The children scream loudly, ...?*
3. *This computer makes a funny noise, ...?*
4. *The tea tastes wonderful, ...?*
5. *This phone rings clearly, ...?*
6. *The official says the people survived the crash, ...?*
7. *The Syrians fired anti-aircraft missiles, ...?*
8. *The teller deals with the public every day, ...?*
9. *The bell ringers left earlier, ...?*

Note: If there is no auxiliary, the correct part of the verb to be must be used, “do”, “does”, “did”, etc.

Answers:

1. don’t we?
2. don’t they?
3. doesn’t it?
4. doesn’t it?
5. doesn’t it?
6. doesn’t he?
7. didn’t they?
8. doesn’t she?
9. didn’t they?



Note: The most common is the TAG QUESTION, which tries to persuade the hearer to agree with the speaker by pretending to offer the hearer a choice between a positive and a negative answer.

These are not really questions at all. In speech, the tone is usually falling, more like a statement. Real questions always have a rising tone. The intonation of the tag can be either rising or rising-falling – the latter when one is fairly sure of the hearer’s agreement.

THE TAG

- has the opposite polarity from the rest of the sentence (if one is negative, the other is affirmative, and vice versa)
- it is in question form
- it consists of a pronoun and an auxiliary (or a form of the verb “to be”)

Examples from literature:

- a. *“Let me come,” said I. “You can be back to breakfast here, can’t you, when we’ve done?”* (Arthur Shearly Cripps: *The Scented Town*)
- b. *“Surely you’ll have a drink, won’t you?”* (Mary Byron: *The Homecoming*)

Note: Social relationships can be seen in the way we ask someone to do something for us.

Here are a number of ways in which someone can be asked or ordered to fetch some books.

1. Could you possibly fetch the books for me?
2. You couldn’t fetch the books, could you?
3. I don’t suppose you could fetch the books for me, could you?
4. Why don’t you fetch the books?
5. Aren’t you going to fetch the books, then?
6. Fetch the books, will you?
7. Will you fetch the books?

There are subtle differences between each. These differences show the social relationship between the speaker and the listener. Some versions are more polite, some imply more power or status on the speaker’s part in relation to the listener, and some versions imply a greater degree of assumed obligation on the listener’s part to perform the action.

If the speaker were to use the imperative mood to request the books, he or she could say:

1. Please fetch the books.
2. Fetch the books.

The speaker could even dispense with the verb altogether: The books!

Note the comma before the tag.

SUMMARY

- If the sentence is positive, the tag is negative.
- If the sentence is negative, the tag is positive.
- The tag is in question form.
- The tag consists of a pronoun an auxiliary OR part of the verb “to be.”



If the first part of the sentence has an auxiliary, the same auxiliary must be used in the tag.



Activity 1

- (1) The programme will be shown, ...?
- (2) The teacher praises the pupils, ...?
- (3) The dogs haven't bitten the child, ...?
- (4) The investor wasn't tricked, ...?
- (5) The news isn't bad, ...?
- (6) The boys haven't made a mess, ...?
- (7) It will be all right, ...?
- (8) You like him, ...?



Activity 2

- (1) The London sales office can be contacted, ...?
- (2) The labourer mustn't ask for a raise, ...?
- (3) It wasn't Jill, ...?
- (4) The food isn't burning,?
- (5) He hasn't a chance in the world, ...?
- (6) Things will be better in South Africa, ...?
- (7) We may play tennis, ...?
- (8) He had worked well, ...?
- (9) I shan't have to pay for this, ...?
- (10) You aren't reading this magazine, ...?
- (11) The bus didn't arrive, ...?



COMMANDS AND INSTRUCTIONS

Directions and imperatives

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language Structures and Conventions

The learner is able to use language structures and conventions appropriately and effectively

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- recognise and use different sentence structures such as statements, questions, **commands and instructions** correctly

Lesson

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Overview

In this lesson we will focus on revising the skills already learnt about writing meaningful sentences.

Lesson

In Lesson 21, we reminded you that, from the time you were in Grades 1 and 2, you have been writing sentences. In Grade 10, you focused on making sentences that had the correct structures and, more than that, you made sure that you used your sentences in a meaningful way; in other words, you wrote sentences for a purpose beyond just writing sentences. In this way, your sentences would have a proper MEANING and a real FUNCTION. (“Function” means that your sentences were doing something.)

You would also have discussed using subject, object and predicate correctly, which is what we have been revising in the last few lessons. Finally, in Grade 10, you learnt to recognise and use different sentence structures such as statements, questions, commands and instructions with growing accuracy.

In this lesson and the previous lessons, we will revise all those skills to ensure you can do everything with confidence.

Let us start by looking at two people asking for and giving directions.

- A. Sawubona.
- B. Yebo. Sawubona.
- A. Unjani?
- B. Ngikhona. Wena unjani?
- A. Nami ngikhona. Excuse me. Is there a bank near here?
- B. Yes. There’s a bank on the corner of High Street. No, actually, it’s um – I think it’s in End Street. Or it could be – anyway, it’s quite near here.
- A. How do I get there?
- B. At the traffic lights, – you see those traffic lights over there? Well, take the first – well, I think it’s left. Yes, left and go straight up. It’s on the left. Or I think it’s on the left. Anyway, you can’t miss it.
- A. Where is High Street?
- B. Go down this street for two more blocks, or three. Turn right and go about another block.



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You'll see a spaza shop down there somewhere. And I think there's a hardware shop as well, and maybe a pharmacy – or is it a shoe shop? Well, anyway, there're a whole lot of shops, well, some shops, a few shops. Well, shops.

Okay, then you'll know it's High Street. It's on your left.

A. Eish! Is it far?

B. Not really. No, you'll manage it easily in 5 or 10 minutes. Easily.

A. Thank you.

B. You're welcome. Don't mention it. Good luck!

A. Hamba kahle.

B. Yebo. Hamba kahle.

Do you think Person B can get to the bank? NO! Person A was muddled and confused. What is important is that you are able to give CLEAR instructions.

Try to provide clear instructions to someone to find the bank near your local supermarket or at the nearest mall.

It is one of our objectives that you are able to ask for and understand directions. This is a life skill.

GIVING DIRECTIONS

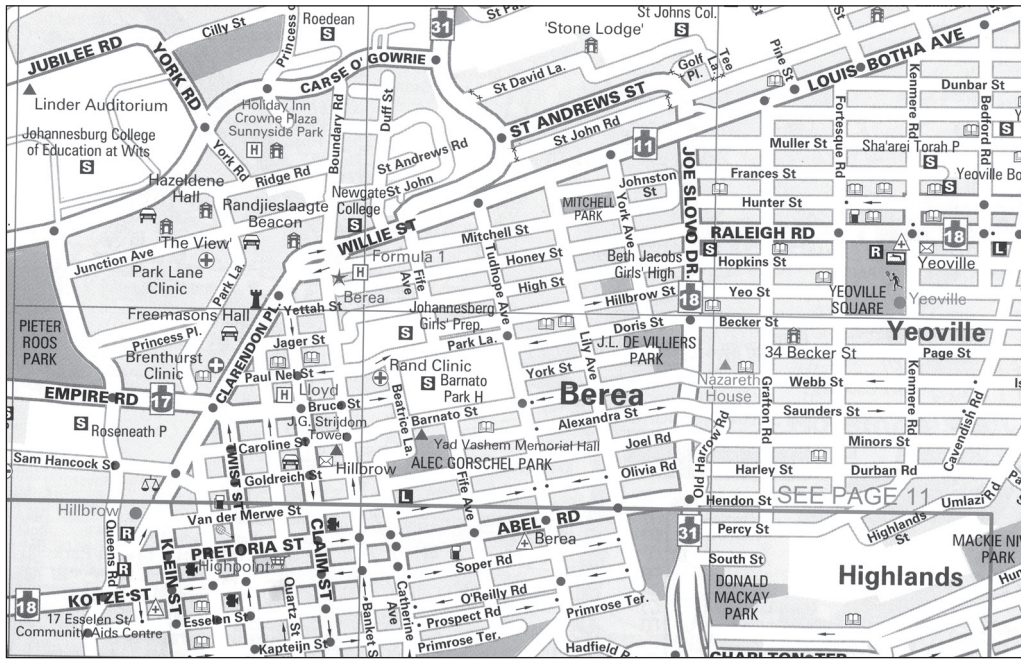
Use words such as

- Straight
- Until you see
- Turn
- It's near
- Cross
- At the intersection

Remember to give people landmarks (familiar sights that will tell the person that he or she is in the right place).

PRACTISE GIVING DIRECTIONS

Here is a map of Berea, Johannesburg (see opposite).



1. I am on Clarendon Place and Claim Street. How can I get to the Post Office?
2. I am on Louis Botha Avenue and Tudhope Avenue. Is there a pharmacy near here?
3. I am at Barnato Park School on Barnato Street. How can I get to the fire station?
4. I am at the robot on Joe Slovo Drive and Honey Street. Where is a hotel from here?

Make sure your directions are clear and accurate.

We have been focusing on directions. Is there any difference between giving a direction and a command?

Giving directions suggests helping someone to get what they want: a recipe made, a car parked, how to build a kite or how to fold a paper plane. You are telling them what to do but they want to know, so they're happy to be told!

A command suggests an order. Telling someone to do something because you have the power to tell that person and not because he or she wants to be told! To give a command, we use the imperative mood.

IMPERATIVE MOOD

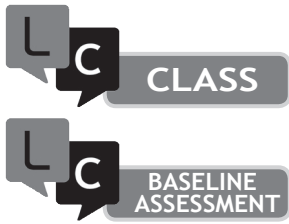
The imperative mood expresses a command, polite request or entreaty:

- Listen!
- Close the door!
- Please come to the party!

The imperative can even be used for a suggestion:

- Leave early so you get a good night's sleep.

The verb is used without inflections. The subject of the verb is always the second person singular or plural, "you", which is often omitted because you are talking or writing directly to someone.



Activity 1

Look at the following which are all adverts of one kind or another. Focus on the command structure and think about why we allow advertisers to boss us around!

1. Hang on a minute. Cut your telephone call in seconds!
2. JOIN THE LEADER IN BROADBAND CONNECTIVITY. GET UP TO SPEED AND WIN!
3. ANTICIPATE AND RESPOND TO CHANGE BEFORE IT KNOCKS YOU OVER. GO GLOBAL.
4. Meet our first website winner – online
5. TELL US WHAT YOU THINK
6. Has number portability increased competition amongst cell phone companies? Write to us ...
7. LEARN with your step-by-step guide to success



ORAL PRESENTATIONS

Expression and fluency

Learning Outcomes and Assessment Standards

Learning Outcome 1

Listening and Speaking

The learner is able to listen and speak for a variety of purposes, audiences and contexts

Assessment Standard

Demonstrate the skills of listening to and delivering fluent and expressive oral presentations

- use familiar rhetorical devices such as rhetorical questions, pauses and repetition
- use and respond appropriately to tone, voice projection, pace, eye contact, posture and gestures and
- pronounce words without distorting meaning

Overview

In this lesson we will focus on oral communication and presentation of a prepared speech.

Lesson

In this lesson, we are looking at Learning Outcome 1 which deals with listening and speaking.

In our first lesson in this series, we reminded you about how important oral communication is. We talk and talk all day! What we want to do in this lesson is look at improving your ability to present a prepared speech.

We shall focus on the assessment standards above, but remember that in Lesson 5 we looked at another set of criteria for LO 1:

LO 1: demonstrate planning and research skills for oral presentations:

- research a topic by referring to a range of sources with assistance;
- organise material logically by choosing main ideas and relevant and accurate details or examples for support;
- identify and choose mostly appropriate vocabulary, structures, conventions and formats;
- prepare adequate introductions and conclusions and
- incorporate appropriate visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media.
- And from:

LO3: research topics from a variety of sources and record findings:

- locate, access, select, organise and integrate relevant data from a variety of sources with guidance;
- convert information from one familiar form to another, such as from a graph to a paragraph.

Giving a speech involves a mixture of research and personal input, so giving a speech includes a number of LOs and ASs.

In Broadcast 5, our focus was debating. Obviously there is overlap between that lesson and this one. What we are focusing on here is giving an individual speech,



not being part of a debating team, but the preparation and the delivery have a great deal in common.

You need to watch the broadcast in which we are going to see a learner gives a speech in a classroom. You will quickly realise that the learner illustrates some aspects of giving a speech. She is an actress; her name is Anele Rwaxa, and she had a lot of fun preparing this for you. While you are watching her, we want you to think about how you would assess a speaker like the one in each example she shows you.

If you are unable to watch the broadcast, watch a friend giving a speech in any lesson – it does not have to be in the English class. You need to practise evaluating other speakers so that, when you prepare your own speech, you have some idea of what to do – and of what not to do!

Use the assessment grid included below to help you evaluate your peers.

Criteria for assessment of prepared speech: Rating scale

CRITERIA	1	2	3	4	5	6	7
PRESENTATION							
1. Tone: variety of tone and pitch							
2. Voice projection: easily audible; variety of volume							
3. Pace: Pauses and repetition							
4. Use appropriate body language: for example, stand up straight, maintain eye contact with audience, be calm and use appropriate hand signs (no nervous play with knuckles, etc.); use of notes – sparing; use of cue cards, not paper Project confidence and self-esteem							
5. Pronunciation/clarity of sound							
TOTAL (35)							
CONTENT							
1. Effectiveness of introduction and conclusion							
2. Planning and structure of speech: relevant points in the body of the speech, well supported, logic of arguments; main ideas must be supported by examples, details, reasons, analogies, statistics, etc The main ideas must be characterised by words such as 'firstly', 'secondly', 'the following main reasons are' and 'in conclusion' Supporting sentences must be characterised by phrases such as 'for example', 'take the following analogy' and 'this situation is comparable with'							
3. Relevance of content to topic, audience and the aim							
4. Validity and power of points, intelligence, originality, humour, imagination, interest sustained							
5. Suitable level of research							
6. Balance of personal response; anecdote, etc							
7. Correct length							
8. Suitable use of aids (music, posters, etc)							
9. Language use: formal simple grammatically correct no bias or prejudice style and register must take cognisance of audience diversity							
TOTAL /56							

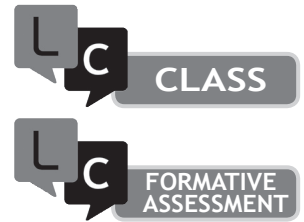


Activity 1

Prepare a speech on a topic you find interesting and which you think your educator and peer will find interesting. Here are some suggestions, taken from the Department of Education document *Assessment in the National Curriculum Statement: Languages*

- Fashion and music
- Show and tell (e.g. how to...)
- Environmental issues
- Health care and health issues
- Careers
- Customs and beliefs
- My hero/heroine/role model
- Radio/television programmes
- Sport
- Reading and enjoyment

Your speech should be five minutes in length. Do not forget to do some research in order to flesh out the topic. You may use texts to support your speech (examples of texts are music CDs or tapes, pictures, posters, cartoons or any other audio–visual material).



Lesson 25

LITERARY TEXTS

Plot and subplot

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Assessment Standard

Demonstrate various reading and viewing strategies for comprehension and appreciation

Literary texts:

- explain development of plot, subplot, conflict, character, and role of narrator where relevant.

Overview

In this lesson we will focus on applying various reading skills to literary texts.



Lesson

You must understand various jargon terms that are used when discussing a literary text.

“Jargon” refers to technical terms.

PLOT

The term “plot” means more than what happens in a story (the story-line). Plot includes the reasons for what happens. If you say “this and then this and then this”, you are dealing with the story; if you say “this and therefore this and therefore this”, you are outlining the plot.

PLOT

Plot or structure refers to the way actions are developed in a play or story; the sequence of actions or events forms the basic structure of the work. These are presented in a particular way in order to achieve a particular emotional, dramatic or artistic effect.

Would you be asked to summarise the whole plot of a story? No, this is very unlikely. However, you need to know the story in order to write about the text.

The people in a story are called the **characters**. How do we decide what a character is like?

DISCOVERING CHARACTER

We learn about the personalities of people through what they say (the **dialogue**) and do (the **action**), and also from what they say about themselves and what other people say about them.

Sometimes, an author will simply show a person’s behaviour and leave the reader to interpret and come to his or her own conclusions; at other times, the author will tell the reader how to evaluate or judge a character.

Do not confuse character which is more permanent with feelings that last only a short time. If a mother is worried about her child, she is feeling concerned and frightened. This is not her character. Her worries for her child show us that she is a loving and caring mother. THAT is her character.



You have already thought about tone. TONE refers to the attitude of the speaker as this is expressed in words. Tone refers to the WAY something might be said; it refers to the feeling you can hear in someone's voice when that person says something.

THE ROLE OF THE NARRATOR

NARRATOR

The **narrator** is the person within a story who tells the story to the reader.

The most common **narrators** are:

- First person narrator
 - Third person, omniscient narrator
-
-

THIRD-PERSON OMNISCIENT NARRATOR

A **third-person omniscient narrator** gives a wide view of the world of the story, looking into many characters and into the broader background of a story.

A third-person omniscient narrator can tell the feelings of every character.

Note: Omniscient = all-knowing; knowing or seeming to know everything

For stories in which the context and the views of many characters are important, a third-person narrator is a better choice.

Read the following and discuss the use of the narrator:

- What attitude does the narrator adopt in the extract below?
- Discuss the passage, focusing on attitude.
- Examine direct and implied meaning.

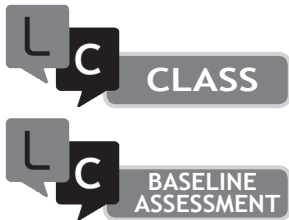
Meredith Leonard, a middle-aged woman, has always had a remarkable aptitude for anything mathematical. She loved solving problems, puzzles and riddles, and would often present the local newspaper with a few riddles of her own. She was a short woman, podgy, with large cheeks and a peachy complexion. Her short brown hair was naturally curly, but she kept it as a shapeless mop, which sat upon her head.

Notice: the author uses a third-person omniscient narrator.

The author, at first, appears very admiring of the character. He says she “has always had a remarkable aptitude for anything mathematical.” The words “remarkable” and “aptitude” suggest that the author respects her skills and thinks she is special. The following sentence appears to reinforce this favourable impression: “She loved solving problems, puzzles and riddles, and would often present the local newspaper with a few riddles of her own.” However, in the next sentence “ She was a short woman, podgy, with large cheeks and a peachy complexion.” the word “podgy” is not complimentary at all. “Podgy” suggests short and carrying more body weight than is desirable or advisable. The author is scornful of her and rather nasty! The last sentence also contains a rather cruel description: “Her short brown hair was naturally curly, but she kept it as a shapeless mop, which sat upon her head.” The use of as “a shapeless mop” is uncomplimentary.

Thus, the author seems unsure of what attitude to adopt towards his character: admiring or contemptuous.



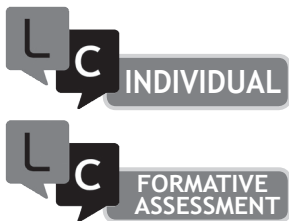


Activity 1

In Shakespeare's *Hamlet*, a young girl, Ophelia, has fallen in love with Hamlet, the young Prince of Denmark, but her father forbids her to see him again. She replies, "I shall obey, my lord."

Answer the following questions:

1. Suggest in what tone she might say these words. (2)
2. What would her tone tell us about:
 - 2.1 her relationship with her father? Explain. (3)
 - 2.2 her character? Explain carefully. (5)



Extension activity

Complete this exercise individually; write 10-15 lines. In these lines, a person will talk so that he or she **shows** something about his/her character. Do NOT describe the character. The character's words must allow us to guess what sort of person he/she is.



READING AND VIEWING

Literary texts

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Assessment Standard

Demonstrate various reading and viewing strategies for comprehension and appreciation

- explain messages and themes and relate them to the text as a whole



Overview

In this lesson we will focus on applying various reading skills to literary texts in particular.

Lesson

You apply your reading skills to all kinds of texts. This lesson, the one before and the next give you practice in applying various reading skills to literary texts in particular.

The Merchant of Venice

In our last lesson, we discussed plot, character and role of narrator. We are going to see how these elements lead us to the messages and themes of a text.

DEFINITION

THEME

In literature, a **theme** is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes are the fundamental and often universal ideas explored in a literary work. Themes are usually implied rather than explicitly stated.

Deep thematic content is not required in literature; however, some readers would say that all stories give us some kind of outlook on life that can be taken as a theme, regardless of whether or not this is the aim of the author. Analysis of changes in dynamic characters can provide insight into a particular theme. A theme can be the idea or the main concept of the story. Many novels or stories contain more than one theme. To find a theme, find a common issue that is projected throughout the story.

Here are two passages from Shakespeare's *The Merchant of Venice*. In this play, some Christians, among whom is Antonio, want to borrow money from a Jew, Shylock. In Venice at that time, Christians were forbidden to lend and borrow money for interest. A Christian could lend to someone but could not make a profit by doing so. Thus Jews stepped into the niche in the market and became money-lenders. Discuss the extracts, focusing on how plot leads the audience to theme. Also, look carefully at the characters and the conflict between them and say how this leads us to theme.



PASSAGE 1

Shylock Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spet upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to then; you come to me, and you say
'Shylock, we would have moneys': you say so;
You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say,
'Hath a dog money? is it possible
A cur can lend three thousand ducats?' or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this;
'Fair sir, you spet on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys'?

Antonio I am as like to call thee so again,
To spet on thee again, and spurn thee too.

Shylock speaks politely to Antonio, using a respectful form of address: "Signior Antonio". He knows that he occupies an inferior political and social position. However, he takes this opportunity (of Antonio's asking for a loan) to remind him that:

*... many a time and oft
In the Rialto you have rated me
About my moneys and my usances:*

Antonio has criticised him for what he does as his profession.

Shylock continues:

*Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.*

The "tribe" that Shylock is talking about is the Jews. He asserts that the Jews have been persecuted throughout history and have become accustomed to enduring that persecution "with a patient shrug".

He talks specifically of the verbal and physical abuse he has had to endure at the hands of Antonio and other Christians like him:

*You call me misbeliever, cut-throat dog,
And spet upon my Jewish gaberdine,*

Jews are "misbelievers" because they do not recognise Jesus Christ as the Messiah. Christians go further, however; they abuse and insult the Jews, calling them hurtful and offensive names. This shows how rude and insensitive the



Christians are. Not only do they have a low opinion of the Jews but they are also prepared to make that perfectly clear.

How do we, as the audience, respond to this?

We know that Christians are taught to love their neighbours as themselves, to turn the other cheek, to do good to those who abuse them. Shakespeare does not have to tell us that these Christians are behaving in a VERY UNChristian way! We can see that just by listening to what Shylock says. Notice that, when Antonio gets a chance to reply to Shylock, he does not deny it or seem at all shocked. He simply says he will behave in the same way again, as soon as he gets a chance!

At this point, what **theme** does Shakespeare seem to be developing?

We can see that some people who profess a belief do not live according to what they say. They are hypocritical and disgraceful. That is one **theme**.

We can also see that such prejudiced treatment is cruel and offensive. This is another **theme**.

Shylock continues by pointing out that the harsh treatment he receives at the hands of the Christians is:

And all for use of that which is mine own.

What is his **tone** here? He is ironic and disbelieving.

Then his tone changes and becomes much more mocking:

*Well then, it now appears you need my help:
Go to, then; you come to me, and you say
'Shylock, we would have moneys': you say so;*

As he speaks, he becomes angry. How angry he is depends on the actor playing Shylock. I would suggest that Shylock remain self-controlled. He knows the Christians have status and power, and, in addition to that very practical awareness, Shylock remains dignified.

*You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold:*

This is truly shocking: Antonio has spat on Shylock's beard so that the thick spit dripped from it. He has kicked Shylock out of the way as a person would kick a strange dog that suddenly tried to enter one's home!

The themes are reinforced. We see what appalling treatment is given to someone as long as the oppressor believes he is superior and the victim is inferior.

Shylock points out the issue:

*moneys is your suit
What should I say to you? Should I not say,
'Hath a dog money? is it possible
A cur can lend three thousand ducats?' Or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this;
'Fair sir, you spet on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys'?*



The irony here is very heavy. Shylock is pretending to be confused and bewildered: if he is a dog, how can he possibly be rich enough to lend money to anyone? Of course, we shall answer that he is not a dog and he does indeed have enough money to lend some (three thousand ducats) to Antonio.

And here is Antonio's reply that we talked about earlier:

*I am as like to call thee so again,
To spet on thee again, to spurn thee too.*

There is no awareness here at all that his behaviour is unChristian, uncivilised and disgusting. He simply lashes out at Shylock, even as he needs Shylock's help. This is indeed shocking.

Shakespeare's themes are clear: people who are prejudiced are vicious and their behaviour is hideous and unjustified. Prejudice itself is abhorrent and disgusting. Those who act on prejudice do not have the right to see themselves as Christian and decent. Unfortunately, all too often people do not have enough honesty and self-awareness to see the truth of their behaviour.

PASSAGE 2

Act II, Scene I. Belmont. A room in PORTIA'S house.

Flourish of cornets. Enter the PRINCE OF MOROCCO and his train; PORTIA, NERISSA, and others attending

Morocco Mislike me not for my complexion,
The shadow'd livery of the burnish'd sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phoebus' fire scarce thaws the icicles,
And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath fear'd the valiant: by my love, I swear
The best-regarded virgins of our clime
Have lov'd it too: I would not change this hue,
Except to steal your thoughts, my gentle queen.

Look at this passage in some detail, taking note that the Prince of Morocco is a dignified and gentle man who expects to be disliked for his black skin. This man has clearly encountered prejudice before from whites and braces himself for the same rejection and denigration.



Activity 1

Read over the following very famous speech and discuss tone, character and theme.

Shylock He [Antonio] hath disgraced me, and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me I will execute, and it shall go hard but I will better the instruction.



Lesson 27

READING AND VIEWING

Word choices, imagery and sound devices

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.

Assessment Standard

Demonstrate various reading and viewing strategies for comprehension and appreciation

- explain how word choices, imagery and sound devices shape mood, meaning and theme

Overview

In this lesson we will focus on reading skills for literary texts in particular.



Lesson

You apply your reading skills to all kinds of texts. This lesson and the last two give you practice in applying various reading skills to literary texts in particular.

In this lesson we will focus on:

- Word choices
- Imagery
- Sound devices

We will use a very famous extract from a play by William Shakespeare. You often see this in poetry books with the title: The Seven Ages of Man.

In the play, *As You Like It*, the character, Jacques, describes how our entire life can be divided into seven “ages”:

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then, the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part.
The sixth age shifts
Into the lean and slipper'd pantaloon,



With spectacles on nose and pouch on side,
His youthful hose well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

DISCUSSION

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.

These opening lines introduce the dominant imagery of the extract: the central metaphor is of life as a stage and of people as the actors in a play. Because this metaphor is continued over the whole extract we call it a **sustained metaphor or extended metaphor**. Jacques divides a person's life into seven parts.

At first the infant,
mewling and puking in the nurse's arms.

Notice Jacques's word choice: "mewl" and "puke". "Mewl" is onomatopoeic and creates the sound of shrill crying; the child whines and whimpers or cries weakly. In addition, the child is vomiting up his feed. This is not a very encouraging picture of babies! We could draw this the picture is so clear!

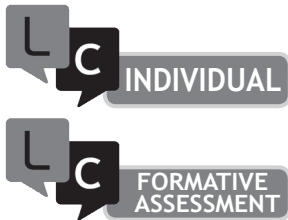
Then the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school.

Again we can picture the schoolboy very clearly. The word choice makes the schoolboy come alive for us. He is complaining about going to school (what has changed?). He has his bag on his back.

Notice the "shining morning face". What is IMPLIED in this description?

Firstly, he has been forced to scrub his face by a parent (probably his mother) and it is clean and sparkling. This is the face he takes with him in the morning, but it is implied that by the afternoon his face will be grubby and dirty. Notice the contrast between his shining face and his depressed, miserable mood! He goes to school "like snail". The simile emphasises how reluctant he is.





Activity 1

You analyse the next section. Remember to focus on:

- Word choices
- Imagery
- Sound devices

And then the lover,
Sighing like furnace, with a woful ballad
Made to his mistress' eyebrow.

Discuss the **tone** in this section. How does Jacques present the young lover?

Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth.

Jacques uses a number of sound devices in this section: there are firm, round sounds in: "Full of strange oaths, and bearded like the pard," and much quicker, lighter sounds in: "Sudden and quick in quarrel". Jacques mock the young man even more in this section. He laughs at the soldier's determination to appear manly and virile (swearing, beard), showing him to be excessively sensitive about his good name and more than that, to be foolish in his attempt to appear heroic: he looks for the reputation of a brave man "Even in the cannon's mouth", running the risk of dying in order to win a reputation as a fighter. The word, "bubble", is particularly ironic: the young soldier wants to win a reputation – is prepared to die to do so – and the reputation will pop as easily as a bubble! The metaphor emphasises the valueless pursuit of military glory.

Jacques next presents the justice:

And then the justice,
In fair round belly with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;

NOTE: Vocabulary

capon – a male chicken castrated to improve its growth and the quality of its flesh for eating

saws – sayings

modern instances – commonplace examples

There are similar sound devices here: firm, round sounds in "fair round belly with good capon lin'd," emphasising the fat belly and self-satisfaction of the justice (a kind of magistrate who administers the law).

Again, the details make the person come alive: he is fat because he eats well (and presumably gets little exercise); he is stern and strict, giving his advice even when other people don't want it!

Jacques continues: And so he plays his part.



Activity 2

You analyse the next section. Remember to focus on:

- Word choices
- Imagery
- Sound devices

The sixth age shifts

Into the lean and slipper'd pantaloon,

With spectacles on nose and pouch on side,

His youthful hose well sav'd, a world too wide

For his shrunk shank; and his big manly voice,

Turning again toward childish treble, pipes

And whistles in his sound.

Finally, Jacques describes:

Last scene of all,

That ends this strange eventful history,

Is second childishness and mere oblivion,

Sans teeth, sans eyes, sans taste, sans everything.

This is rather a dreadful final picture: the old man is senile and helpless. He is without (“sans”) teeth, eyes, taste – the senses that make life worth living – and, in fact, “sans everything”. He has lost his faculties and his senses. He is simply oblivious to everything around him.

Let us remind ourselves of what **LO 2** focuses on:

Explain how word choices, imagery and sound devices shape mood, meaning and theme.

What is the overall **mood** of the extract? What would you say is its **theme**?

Let us go back to what we were discussing in our earlier broadcasts on literary texts: character.

Who is the speaker here? Jacques, a character from a play. What can we gather about his personality, his own character from what he says?

It has been argued that Jacques' cynicism is revealed by his emphasising the unlovely aspects of human life in each of the seven ages. Jacques seems sour and negative, sneering and mocking, pointing to faults and weaknesses.



Lesson 28

DIRECT AND INDIRECT SPEECH

Spoken and reported speech

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language Structures and Conventions

Assessment Standard

Use structurally sound sentences in a meaningful and functional manner

- use direct and indirect speech correctly and for required effect

Overview

In this lesson we will focus on using direct or reported speech.



Lesson

Direct speech refers to the words a person ACTUALLY SAID. When we repeat these words to someone else, we report the words, and so we talk of REPORTED or INDIRECT SPEECH.

In this lesson we will revise something which is included in all the language exams:

direct and indirect speech.

DIRECT SPEECH

WHY do we use direct speech?

- In speaking, a person might use direct speech when he or she wants the listener to know that the speaker is being accurate, or that what someone has said is their fault, and no one else's. E.g. "Mother told me to say, 'If you do not help, you will be punished'."
- Direct speech also gives immediacy. E.g. "Put that down or I'll beat you up!"
In reported speech this might be phrased as "*He warned his friend to put the object down or he would hurt him*" – which is far less forceful.
- In writing, direct speech adds life and interest to the work.

HOW TO SET OUT DIRECT SPEECH

When writing direct speech, keep in mind the following:

1. Each new speaker must be given **a new paragraph**. That means leaving a WHOLE LINE OPEN between one speaker and the next. If the speaker does not change, you continue in the same paragraph; when the speaker changes, you start a new paragraph.
2. Direct speech must be carefully punctuated. To show that the words we write were the words a person actually said, we use quotation marks which are placed before and after the exact words spoken by someone.

The punctuation comes inside the quotation marks.

English has three patterns:

- A. In the first, the person and the introductory verb come **before** the direct speech.
A comma, or, less often, a colon, separates the verb from the direct speech.



The first word spoken has a capital letter.

Examples:

- a. He stated, "Business is doing extremely well."
 - b. The woman asked, "Do you stock baby clothes?"
 - c. The child exclaimed, "I did my homework all by myself!"
- B. In the second, the person and the introductory verb come **after** the direct speech, and are separated from the direct speech by a comma, or appropriate punctuation mark, as shown below.

Examples:

- a. "Business is doing extremely well," he stated.
- b. "Do you stock baby clothes?" the woman asked.
- c. "I did my homework all by myself!" the child exclaimed.

Note: If the direct speech is a statement, it is followed by a **comma** (not a full stop) when the verb of saying and its subject come afterwards.

Examples:

- "We are going on holiday tomorrow," he said.
- "They really wanted to help us, you know," she stated.

- C. In the third, the person and the introductory verb come **in the middle of** the direct speech, and are separated from the direct speech by commas before and after the interruption. One comma is needed when breaking off the speech and another immediately before continuing it. The next word inside the quotation marks has a small letter, because it is continuing the direct speech.

Examples:

- a. "Business," he stated, "is doing extremely well."
- b. "Do you," the woman asked, "stock baby clothes?"
- c. "I did my homework," the child exclaimed, "all by myself!"

In each of the above, single quotation marks may be used in place of the double inverted commas. This often occurs in published material.

In a newspaper, direct speech is used to give the directness that is missing from any form of reported speech, and is usually punctuated differently, e.g., if a speaker is quoted for more than one paragraph, the single or double quotation marks are opened at the beginning of a new paragraph, but not closed at the end of each paragraph until the quoted speech ends. Do not, however, follow this method yourself.

SINGLE INVERTED COMMAS

If a quotation comes within direct speech, then the quotation must be punctuated differently from the direct speech, i.e. if double quotation marks are used for the direct speech, then single quotation marks must be used for the quotation; on the other hand, if single quotation marks are used for the direct speech, then double quotation marks must be used for the quotation.



Examples:

1. *My sister reported to her friends, "Mother says, 'You can have tea at four o'clock'."*

My sister reported to her friends, 'Mother says, "You can have tea at four o'clock".'

2. *The teacher asked, "Who said, 'Kiss me, Hardy'?"*

The teacher asked, 'Who said, "Kiss me, Hardy"?'

3. *'We "Reds" do not do this thing,' she said. 'We only kiss our babies.'*

(Francis Carey Slater: "The Dictionary")

Here, "Reds" alludes to the way in which a group of people are described, and so the term is placed in quotation marks, which are shown to be different from the punctuation of the direct speech.

The use of either double quotation marks or single quotation marks is acceptable, as long as you are consistent. The use of single inverted comma instead of double quotation marks is widespread.

Remember: Do not use quotation marks with indirect or reported speech.

INDIRECT OR REPORTED SPEECH

If the direct words of a person are recounted, then the person doing the communicating is using **indirect** or **reported** speech.

HOW do we change direct into indirect speech (or reported speech)?

Look at the following examples:

1. Direct speech:

The actor said, "I have given up acting, but I plan to start again next year."

Indirect speech:

The actor said that he had given up acting, but he planned to start again the following year.

2. Direct speech:

The butcher said, "My cousins were working in the garden yesterday, and will be here again this morning."

Indirect speech:

The butcher said that her cousins had been working in the garden the day before, and would be there again that morning.

3. Direct speech:

This driver argued with the other driver, "Why don't you pay attention when you are driving! We may have had a nasty accident!"

Indirect speech:

This driver argued with the other driver, asking angrily why he didn't pay attention when he was driving. She exclaimed that they might have had a nasty accident.



What do you notice?

- If the introductory verb is in the PRESENT TENSE, then you make NO changes to the verb in the reported speech.

- If the introductory verb is in the PAST tense, every verb in the reported speech is put one back into the past.
- The pronouns and the possessive adjectives (our, your, his, her, their) change. Usually first and third persons are changed.
- The words telling us about TIME and PLACE change. Certain words associated with the moment of speaking are changed to suggest distance of time and place.
- An indirect or reported question begins with the word “whether”.
- Words are often inserted to try to capture the attitude or atmosphere of the original passage. Thus what is reported includes the surface meaning as well as attitudes and feelings. As few or as many introductory verbs are used as are necessary.

To sum up:

Here are some general guidelines for transforming direct into indirect speech:

1. Verbs

If the introductory verb is in the present tense, simply repeat the sentence as it was originally said. The verb does not change, e.g. “He says that we are foolish”.

If the introductory verb is in the past tense, all the verbs that follow are usually put into some form of the past tense. If the verbs that follow the introductory verb are already in the past tense, they must be put into the past perfect tense.

Present tense goes to **past tense**.

E.g. “I hate pawpaw,” Ronald exclaimed. (present tense)

Ronald exclaimed that he hated pawpaw. (past tense)

Past tense goes to **past perfect tense**.

E.g. “We ate the mangoes,” the parents said. (past tense)

The parents said that they had eaten the mangoes. (past perfect tense)

Note: The **past perfect tense** always has **had** in it e.g. had eaten, had walked, had played.

2. Pronouns

The pronouns must match. Be careful when using the following pronouns: “I”, “we” and “you”. These generally change to “he”, “she”, “it” and “they”. Make sure there is no confusion in the words the pronouns refer to.

3. Adverbs and adjectives

Be careful with those that show nearness in time and place. These must be changed in indirect speech to those that show distance.

Here are some of the common changes referring to time and place.

TIME		
Today	That day	
Yesterday	The day before The previous day	
Tomorrow	The next day The day after The following day	



Ago	Before	
Now	Then	
Last night	The previous night The night before	
Next week	The following week The week after	
PLACE		
This		That
These		Those
Here		There

4. **Direct questions** become indirect questions. Use a verb such as “asked”, “inquired”, “questioned”, “wondered”.
5. **Exclamations** become statements. Use a verb or a word or phrase to show the emotion.
6. **Direct commands** become indirect commands. Use a verb such as “order” or “command” with the infinitive or a verb such as “ought to”.
7. Remove **slang and interjections**. Don’t use **contractions**, e.g. “I’m”, “you’re”, “we’ll”!
8. Remember to take out the quotation marks of the direct speech. The direct words are no longer being quoted.
9. If you are not given an introductory verb, choose the very best one you can. Do not always use “said”, “asked”, “ordered”, “exclaimed”. Verbs that could be used include: express, announce, demonstrate, indicate, inform, instruct, prove, remind, show, urge, declare, maintain, assert, beg, demand, cross-examine, implore, interrogate, invite, plead (with), request, inquire, agree, admit, give in, confess, contradict, deny, argue, acknowledge, ignore, respond, retort, rebuke.

A writer or speaker may choose to use indirect speech for a number of reasons, most important of which is that it has a certain objectivity, even aloofness that is sometimes preferred to direct speech. It gives impartiality to the person who is doing the reporting. This effect of disassociation is achieved in the following ways:

- There are no direct questions.
- There are no exclamations.

Instead, we use suitable introductory verbs.



Activity 1



Change the following sentences from **direct** into **indirect speech**.

1. The waiter informed the patrons, "You may smoke only in this corner of the restaurant."
2. "The man reads his newspaper," she noted.
3. "The tractor drives up and down the fields," the farmer explained to his grandchildren.
4. "Our teacher had been giving us extra lessons so that we passed," the Grade 12s explained.
5. The elderly gentleman asked the client, "May I sit here? I am waiting for my daughter to pick me up now."
6. Our principal asked the teachers, "Have you finished the work that was scheduled for yesterday? We need to fax the working marksheets to these schools by tomorrow or we shall not be able to hold the oral moderation next week."



Activity 2



In the next sentences, try to capture the feeling of the speaker, who is given in brackets.

7. "I am so cold!" (child)
8. "May we all enjoy good health this year!" (father)
9. "I refuse to rinse out these nappies for the nurse!" (mother)
10. "The phone may have rung, but I didn't hear it." (child)



Lesson 29

VISUAL TEXTS

Visual, audio and multi-media texts

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts

Visual, audio and multi-media texts:

- identify and explain message and theme; and
- explain the effect of visual, audio and audio-visual techniques such as the use of colour, dialogue, music, sound, lighting, editing, framing, styles of shot, camera techniques, foregrounding and backgrounding.

Overview

In this lesson, we discuss basic film terminology to do with shots, camera movement and angles, lenses and editing.



Lesson

Here are some learners' questions, with our answers:

1. *Do I have to do a visual text as part of the syllabus?*

YES, you do! Visual texts are part of every examination and can be included throughout the year in portfolio tasks.

2. *What kinds of visual texts can I be asked to answer questions on?*

Graphs
Photos
Cartoons
Film

3. *Are cartoons a visual text? Yes.*

4. *What is meant by editing and framing?* This is part of film study but you should have been introduced to the idea of a frame in your study of cartoons. A "frame" is one shot from a film or one block of a cartoon that has the edge of the film or a block around it – hence, a "frame". Editing refers to how the film is put together, which shots are placed next to which and how the editor moves from one shot to another.

5. *What camera techniques do I have to know?*

There are a number of aspects which you have to look at when you discuss a film. Firstly, let us deal with the shots.

VISUAL IMAGES

What kinds of shots are there?

"Shot" in *photography* refers to a particular view recorded on film with a camera.

SHOTS

- Establishing/master shot: places the characters and action in a context.
- Long shot: taken from a distance, shows the whole body.



- Extreme long shot/distant shot. incorporates whole buildings or even cities. Extreme long shots are often used for scenic views; they set the scene, place the character within the scene or could show how insignificant the character is, e.g. mountain views, ship at sea, etc.
- Medium shot/medium long shot: shows the figure from the waist/knees up
- Two shot: shows two people in medium long shot, used to show conversations.
- Close shot/close-up: shows a small amount of subject matter, the head and shoulders of a person, used to show emotion.
- Extreme close-up: minute amount of subject matter shown, e.g. a tear on a person's face. Often used to create tension in thrillers.

We also need to discuss angles:

Angle = a position from which the camera can look at something.

ANGLES

- Low-angle shot: looks up at what is viewed.
- High-angle shot: looks down on what is viewed.
- Eye-level shot: this is the usual shot to give a realistic effect. The camera is set horizontally, at the eye level of the average person.

We can also look at the lens and the effect of different lenses:

LENSES

- Normal: little distortion.
- Zoom in/out: the lens makes it appear as if the viewer towards or away from the subject matter.
- Wide-angle: this gives a wide view; the distance between and proximity to subjects/objects is enhanced, e.g., "*Braveheart*" battle scenes.

CAMERA MOVEMENTS

- Tracking: this is taken from a moving vehicle. The camera and entire support are moving. The whole camera is moved forwards or backwards on a dolly, varying the distance from the subject or, alternatively, maintaining a set distance from the subject.
- Panning: can be horizontal, vertical/tilt, diagonal or a swish pan (very quick sideways movement). The subject is kept within the frame. The camera is moved horizontally to left or right, i.e. panning left or right, or the camera is moved vertically up or down, i.e. panning up or down.
- Zooming: a zoom lens is used to bring a subject into close-up without moving the camera. This can distort if not used expertly.
- Dolly: a small, sturdy, wheeled platform built to carry the camera and operators to facilitate the movement of the camera while shooting.
- Dolly in: to move the camera in by means of a dolly towards subject while shooting.
- Dolly out: to move the camera out by means of a dolly away from subject while shooting.
- Crane: a movable vehicle that has a long boom on which a camera can be mounted and moved up much higher than a dolly. Can move up, down and in an arc.



- Handheld: shot with a camera carried by a camera operator. Also, the somewhat wobbly image on the screen, which results from such shooting.
- Tilt: up/down.

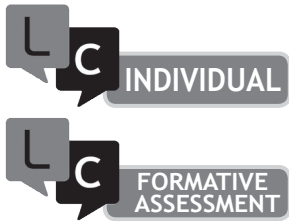
EDITING TERMS

- Cutting: the way shots are put together, the movement from one shot to another. Instant change between frames.
- Mix/dissolve: image on screen appears to dissolve/fade away while another scene is appear.

When studying a film, concentrate on WHY certain devices have been used rather than passively identifying them! Any form of test will test your understanding of why the scene has been constructed as it has, so do not lose sight of this. Keep questioning HOW the shot/scene, etc, makes you feel and then analyse what precisely makes you feel that way, e.g, Why does this close-up make me feel sad? The expression on her face arouses sadness in me.

Activity 1

Discuss the techniques used in each of the following. Look at angle and distance of the subject from the camera.



1.



2.



3.



4.





5.



6.



7.



Lesson 30

ACTIVE AND PASSIVE VOICE

Learning Outcomes and Assessment Standards

Learning Outcome 4:

Language

The learner is able to use language structures and conventions appropriately and effectively

We know this when the learner can:

- use structurally sound sentences in a meaningful and functional manner;
- use active and passive voice appropriately and explain the function of each in texts;

Overview

Sentences can be written in the active or the passive voice. This depends on whether the writer wants the subject to be performing the action or the recipient of the action.

VOICE

In grammar, **voice** may be defined as a category of verbs that expresses whether the relationship between the subject and the verb is that of agent and action, or that of recipient (receiver) and action.



Lesson

THE ACTIVE VOICE

A sentence in which the subject performs the action is said to be in the **active voice**, i.e. the subject “does” or “is” the verb.

Examples:

1. The doors bangs in the wind.
The door is doing the banging, so it is in the active voice.
2. He is a good soccer player. This is in the active voice because the subject “is” this.
3. “He clasps the crag with crooked hands” (Alfred, Lord Tennyson: “The Eagle”). Here, the subject is “he”; the verb, in the active voice, is “clasps” (it is in the simple present tense), and the object is “crag”.
4. “In the scented, mothy evening she felt the presence of the house like someone standing behind her” (Nadine Gordimer: *A Guest of Honour*). Here, the subject is “she”; the verb, in the active voice, is “felt” (it is in the simple present tense); the object is “the presence of the house”.

If we rewrote these last two sentences in the **passive voice**, they would read as follows:

- a. The crag is clasped (by him) with crooked hands. “By him” can be omitted. “The crag” is the subject. The verb, “is clasped”, is in the passive voice of the simple present tense.
- b. In the scented, mothy evening the presence of the house was felt (by her) like someone standing behind her. “By her” can be omitted. The



subject is “the presence of the house”. The verb, “was felt”, is in the passive voice of the simple present tense.

As should be obvious, in the sentences in the passive voice, the subject receives (suffers) the action.

The passive equivalents of the examples given here are more awkward and less effective than the originals in the active voice. In his “Politics and the English Language”, George Orwell offers as a “rule”: “Never use the passive where you can use the active”. The passive voice should be used only when the agents (doers) are unknown or really unimportant in the context of the sentence.

Note that the passive voice can be used as a means of avoiding stating the responsibility of guilty parties. Consider the following:

In December 1901 Milner had privately rejected the desirability of political equality for blacks, and recommended that they should be represented in the legislature by whites nominated for the purpose.

(T.R.H. Davenport: *South Africa: A Modern History*, Second Edition, p. 152.)

Davenport uses the active voice – “had ... rejected”; “recommended” – to indicate that Milner, not some vague system, was guilty of the injustice. He names the policy-maker who formed the policy. The sentences would lose their accusatory power if they were rewritten in the passive voice. In the passive voice, in which the “by Milner” could be omitted, the sentences would read as follows:

In December 1901 the desirability of political equality for blacks had been privately rejected, and it had been recommended that they should be represented in the legislature by whites nominated for the purpose.

The sense of individual responsibility is lost.

Activity 1

State whether the following sentences are in the active or the passive voice:

1. The lawyer has won the case.
2. His eyes were hurt by the harsh glare of the sun.
3. This blind must be washed with a soft, wet cloth.
4. The books give us all the information that the teacher has asked for.
5. The investigators were walking down the fire escape.



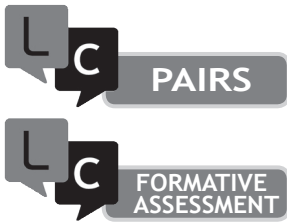
Activity 2

Change the following sentences from the passive to the active voice:

1. The door was banged by the wind.
2. Our lesson will be interrupted by a visit from the police.
3. I am being instructed by my teacher on how to play the marimbas.
4. This computer programme has been shut down.
5. The ATM had been vandalised by the youths.



6. My father has been injured in a car accident. The insurance company has been contacted and they will be asked to investigate for us. We will be contacted next week when our car has been inspected by the assessor.



Activity 3

Look at some documents which you might find at school or your parents might have been given at work, such as brochures, advertisements and school rules, and identify examples of active and passive voice. Rewrite the sentences in the opposite voice. Consider which is easier to understand.



Extension activity

Write two sentences, one in the active voice and one in the passive voice, using the verbs listed:

1. Active – to learn passive – are learnt
2. Active – to hear passive – was heard



Extension activity

Say whether the active or passive voice is more appropriate for the following sentences. If the sentence works better in the opposite voice, rewrite it.

1. He has burnt his hand on the stove.
2. The bed will be made by the servant in the morning.
3. The questions will be being answered by the learners.
4. The children are playing games in the park.



ASSESSMENT AND ANSWERS

Lesson 1

Here is an example of a checklist for assessing a debate against which you can judge the content of your speech. Ask a friend to judge how you deliver the speech:

AN EXAMPLE OF A CLASSROOM DEBATE CHECKLIST

Criteria	• • ✓	• • ✗
1. Organisation and clarity: Viewpoints and responses are outlined clearly and in an orderly way.		
2. Use of arguments: Reasons are given to support viewpoint.		
3. Use of examples and facts: Examples and facts are given to support reasons.		
4. Use of rebuttal: Arguments made by the other teams are responded to and dealt with effectively.		
5. Presentation style: Tone of voice, use of gestures and level of enthusiasm are convincing to audience.		

Lesson 2

We will look at each aspect of the article:

1. TITLES

Here, we examine the headline: “Where have all the heroes gone?” as well as the name of the author (Luke Alfred) and the information about him given just under his name: 2010 WORLD CUP CORRESPONDENT.

What we now expect is something to do with FOOTBALL heroes, because we know that 2010 World Cup refers to football.

2. INTRODUCTIONS:

Look at the extract in italics before the article begins.

*“Whatever happened to Leon Trotsky?
He got an ice pick
That made his ears burn
Whatever happened to dear old Lenny?
The great Elmyra, and Sancho Panza?
Whatever happened to the heroes?
Whatever happened to the heroes?”*
— “No More Heroes”, The Strangers

If we do not know who Leon Trotsky, Lenny, Elmyra and Sancho Panza are, then we need to make a promise to ourselves to look them up as soon as we can. What we can guess, however, is that they were all “heroes” to someone.

3. FIRST PARAGRAPH:

What do we read in the introductory paragraph?

It's a common affliction to fall out of love with your heroes. It's a creeping disease, starting, I suspect, somewhere in the cynical wastes of your late twenties and hastening at a clip through your thirties. By the time you hit 40 you've developed fully fledged herophobia. The very word makes you cringe. Heroes? Come again?

The author suggests that everyone has heroes when he or she is a child and an adolescent, but that this admiration for other people disappears as one

grows older. We predict that the article will show how this author used to admire certain people but no longer does.

4. INTRODUCTORY SENTENCES OF PARAGRAPHS

Here are the introductory sentences of paragraphs 1-4:

Paragraph 1: Yet there's another, less personal dimension to heroes.

Perhaps the article is NOT going to be about the author after all!

Paragraph 2: This wasn't always the case.

We don't know what the author is talking about because we missed the rest of paragraph 1. Let's try...

Paragraph 3: I was even vaguely enamoured – confession time – of Eric Tinkler.

Now we are back to what we first thought: the author is going to tell us who he used to admire and why he doesn't any more.

Paragraph 4: I also liked John Moeti, the scurrying Orlando Pirates midfielder.

Exactly what we predicted!

You can continue through the article reading the introductory sentences of each paragraph. Then read the final paragraph in full:

The question is why. Is it simply a by-product of my age? Or is it a damaging consequence of consistent under-achievement and maladministration? Whatever the answer, we find ourselves in a deeply peculiar situation. We're hosting the World Cup in 2010 and the sport is bereft of heroes.

A FINAL NOTE:

This is one way to orient yourself when you are reading an article for the first time. Try this technique also when you open a new chapter in your Biology textbook or in your History book. You will find these reading skills help you to get going and get your mind thinking before you read the text completely for the first time. You will remember better what you read – because it will fit in with what you predicted, or be completely different. Whatever the outcome, you will be a more ACTIVE, INVOLVED READER, and that's what counts!

Lesson 3

Activity 1:

Answer: When did you realise you were wrong?

Activity 2:

Answer: As the evidence proved he was innocent, he was acquitted.

Activity 3:

Answer: Find out where they work.

Activity 4:

Answers: 1. Exercise daily.
2. Sale on now!

ANSWER TO THE ASSESSMENT TASK ON SUMMARISING

Some people want to talk so much they interrupt others. This makes other people angry because they are stopped from doing what they want.



Lesson 4

Assess your mind maps using the following assessment grid:

ASSESSMENT CRITERIA FOR MIND MAP

The learner has:	7	6	5	4	3	2	1
<ul style="list-style-type: none"> Chosen a suitable topic for the centre of the mind map Has organised key ideas as main branches from the centre. These branches form a paragraph each. The key ideas are expressed in single words, above and below the lines. Different colours are used for each paragraph. 							
<ul style="list-style-type: none"> Has developed each paragraph around those main ideas. The ideas are presented in key words, above and below the lines. The words can be read without turning the page, i.e. nothing is written upside down. There are sufficient ideas to create a paragraph (an average paragraph will be 8-10 lines long). Each paragraph is written in a different colour. 							
TOTAL: 14							

Lesson 5

ASSESSMENT CRITERIA FOR RESEARCH PROJECT

Content/Research	Excellent	Very good	Good	Average	Poor	Very weak
	7	6	5	4	3-2	1
Length correct Interesting information; details Accurate Relevant to topic						
	5		4	3	2	1
Response to information: Thoughtful analysis Intelligent opinion Clear point of view						
Language and style	5	4	3	2	1	0
Grammar, spelling and punctuation correct Paragraphs well structured, use of sentences and paragraphs Use of own words, no plagiarism						
Presentation	3		2		1	
Neatness (handwriting, blue pen, headings underlined with a ruler) Bibliography (layout, details) Illustrations (1-2)						
TOTAL: 20						

Lesson 6

- a. "When I saw the prisoner step aside to avoid the puddle I saw the mystery, the unspeakable wrongness of cutting a life short when it is in full tide".

Orwell states his main thought, and then develops it with details and description relevant to his story. The first two sentences make up the main idea of the paragraph, with the second sentence summing up the main idea. In effect, this is a loose paragraph.



- b. “The dead man was a hundred yards away.”

This is the last paragraph of the story. Orwell ends his story with a description of the men who have witnessed the hanging, but he ends with a shocking reminder that their amused celebration is taking place very close to the body of the prisoner. This is a periodic paragraph.

- c. “And then, when the noose was fixed, the prisoner began crying out to his god”.

The focus of this paragraph is the prisoner’s cry. The first two sentences direct the reader’s attention to what is at the centre of the circle of men, and the rest of the paragraph, after the topic sentence, presents the preparations for the hanging in relation to the cry. This is a mixed paragraph.

Lesson 7

You have written your own introductions and conclusions. Ask a friend or peer to evaluate your work to give you feedback on how effective your writing is.

Lesson 8

The essay as written has loads of potential, but the learner has been lazy – there was no proper planning and no reworking, checking, or editing. The learner deserves between 40 and 50%.

Here is an improved version. Now, the learner might receive 70-75%. The changes start with the title!

The Splendour of Friday

At 4:30 am the alarm starts its reverberating screech, scary because it’s simply too loud. In my boxers, I crawl angrily out of bed, I fill the bathtub as I’m brushing my teeth. At 5:10 am I’m having my cold cereal. Our maid is not yet up because her rights to work for eight hours only are protected. Learners’ rights are not. It’s like that.

It’s always dark when I leave the house at about 5.45 am to catch the 5.45 bus which arrives at the bus stop at 5.52 am. It takes about an hour from the moment I enter the bus to the time I arrive. In this one hour, I usually read a novel or sleep. At the moment I am reading *The Great Gatsby* (an interesting book). I get off at Auckland Park near the SABC and walk for about 5-10 minutes, depending on my mood, to Barry Hertzog where I catch another bus to take me close enough to school. From there it is ten minutes to the back gate.

I go straight to my locker. I take only the books for the next two periods unless English is the third one (because if I pass by the lockers on my way to English, it’s a demerit). As soon as my books are sorted, I chill with my fellows – I can’t really call them my friends, because I never see them other than at school because I live very far away. For a few minutes, we exchange some of our lies – one thing for sure is that people get more excited about lies than about the truth.

The school bell rings and the routine begins. I mean, school at Greenside High is simply the same old thing – maybe the teachers change what they were wearing! At break time, I eat a fruit or grab a few bits from my peers and share a bit of the so-called knowledge.



During lunch, I usually have a homemade sandwich and juice. I don't see Greenside like a prison but simply a place to spend the day, while at the same time getting a little bit of education.

Unless it's a Friday. When it comes to Friday everything changes. There is the Friday look, the Friday shoes and the Friday humour. Instead of my smaller bag, I use the other one in school on Fridays. When it comes to break on a Friday, I have a pie, then, during lunch, a chocolate bar or crisps because, on a Friday, money is always there.

I always take the school bus after school – what can I say? I am a bus boy! Unless it's a Friday. On Friday, I catch two taxis, which get me home in 30 minutes. With the bus, it takes me 1 hour 30 minutes to 2 hours to get home. That is just crazy! It can even be longer if the driver is some inexperienced old man. Sometimes, I also take the bus on Fridays – but because I want to. On a Friday everything is possible. In that two hours bus ride, with the Friday-confidence, I charm one or two girls sitting next to me. (On all other days, I will be exhausted and moving like a sloth.)

I get home at 4:30 pm – or 3.15 pm if it's a Friday and I used the taxi. The only problem is that my mom doesn't like taxis or the taxi drivers. She says they are "dangerous", but I can only say it is the fastest public transport in Jozi. So, for her not to find out that I used a taxi, I go to my friend's house to chill until 4.30 pm and pass by a video store to grab one or two DVDs. The first thing I do when I get home is eat – usually four eggs and bread will calm the rumbling stomach. My mom complains about four eggs. She would probably have a heart attack if she heard that some of my fellow Greensiders eat eight eggs. That is insane!

After supper, it's a three-hour study-and-homework session, then to bed, usually at 11 pm – but if it's a Friday then I get to watch one or two movies.

This essay still needs a good final paragraph, but you can see that, with some spelling and grammatical corrections, some cutting and restructuring, it becomes a very effective essay.





<p>ENGLISH FIRST ADDITIONAL LANGUAGE RUBRIC NSC SECTION A: ESSAY 50 MARKS</p>	<p>LANGUAGE</p>	<p>Outstanding</p> <ul style="list-style-type: none"> – Language, punctuation effectively used. Uses figurative language appropriately. – Choice of words highly appropriate. – Sentences, paragraphs coherently constructed. – Style, tone, register highly suited to topic. – Text virtually error-free following proof-reading, editing. – Length in accordance with requirements of topic. 	<p>Meritorious</p> <ul style="list-style-type: none"> – Language, punctuation correct, and able to include figurative language correctly. – Choice of words varied and correctly used. – Sentences, paragraphs logical, varied. – Style, tone, register appropriately suited to topic. – Text largely error-free following proof-reading, editing. – Length correct. 	<p>Substantial</p> <ul style="list-style-type: none"> – Language and punctuation mostly correct. – Choice of words suited to text. – Sentences, paragraphs well constructed. – Style, tone, register suited to topic in most of the essay. – Text by and large error-free following proof-reading, editing. – Length correct. 	<p>Adequate</p> <ul style="list-style-type: none"> – Language simplistic, punctuation adequate. – Choice of words adequate. – Sentences, paragraphing might be faulty in places but essay still makes sense. – Style, tone, register generally consistent with topic requirements. – Text still contains errors following proof-reading, editing. – Length correct. 	<p>Moderate</p> <ul style="list-style-type: none"> – Language ordinary and punctuation often inaccurately used. – Choice of words basic. – Sentences, paragraphs, faulty but ideas can be understood. – Style, tone, register lacking in coherence. – Text contains several errors following proof-reading, editing. – Length – too long/short. 	<p>Elementary</p> <ul style="list-style-type: none"> – Language and punctuation flawed. – Choice of words limited. – Sentences, paragraphs constructed at an elementary level. – Style, tone, register inappropriate. – Text error-ridden despite proof-reading, editing. – Length – too long/short 	<p>Not achieved</p> <ul style="list-style-type: none"> – Language and punctuation seriously flawed. – Choice of words inappropriate. – Sentences, paragraphs muddled, inconsistent. – Style, tone, register flawed in all aspects. – Text error-ridden and confused following proof-reading, editing. – Length – far too long/short
<p>CONTENT</p> <p>Outstanding</p> <ul style="list-style-type: none"> – Content shows impressive insight into topic. – Ideas: thought-provoking, mature. – Coherent development of topic. Vivid detail. – Critical awareness of impact of language. – Evidence of planning and/or drafting has produced virtually flawless, presentable essay. 	<p>Code 7 80-100%</p>	<p>Code 7: 80 – 100% 40 – 50</p>	<p>Code 6: 70 – 79% 38 – 42</p>	<p>Code 5: 60 – 69% 35 – 39</p>	<p>Code 4: 50 – 59%</p>	<p>Code 3: 40 – 49%</p>	<p>Code 2: 30 – 39%</p>	<p>Code 1: 00 – 29%</p>

<p>Meritorious</p> <ul style="list-style-type: none"> – Content shows thorough interpretation of topic. – Ideas: imaginative, interesting. – Logical development of details. Coherent. – Critical awareness of impact of language. – Evidence of planning and/or drafting has produced a well-crafted, presentable essay. 	Code 6 70-79%	38 – 42	35 – 39	33 – 37	30 – 34			
<p>Substantial</p> <ul style="list-style-type: none"> – Content shows a sound interpretation of topic. – Ideas: interesting, convincing. – Several relevant details developed. – Critical awareness of language evident. – Evidence of planning and/or drafting has produced a presentable and very good essay. 	Code 5 60-69%	35 – 39	33 – 37	30 – 34	28 – 32	25 – 29		





<p>Adequate</p> <ul style="list-style-type: none"> - Content: an adequate interpretation of topic. - Ideas: ordinary, lacking depth. - Some points, necessary details developed. - Some awareness of impact of language. - Evidence of planning and/or drafting has produced a satisfactorily presented essay. 	Code 4 50-59%		30 - 34	28 - 32	25 - 29	23 - 27	20 - 24	
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<p>Moderate</p> <ul style="list-style-type: none"> - Content: ordinary. Gaps in coherence. - Ideas: mostly relevant. Repetitive. - Some necessary points evident. - Limited critical language awareness. - Evidence of planning and/or drafting that has produced a moderately presentable and coherent essay. 	Code 3 40-49%		25 - 29	23 - 27	20 - 24	18 - 22	15 - 19	
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<p>Elementary</p> <ul style="list-style-type: none"> - Content not always clear, lacks coherence. - Ideas: few ideas, often repetitive, - Sometimes off topic. General line of thought difficult to follow. - Inadequate evidence of planning/drafting. Essay not well presented. 							03 - 17
<p>Not achieved</p> <ul style="list-style-type: none"> - Content irrelevant. No coherence. - Ideas: repetitive, off topic. - Non-existent planning/drafting. Poorly presented essay. 	Code 2 30-39%				15 - 19	03 - 17	00 - 14

Lesson 9

Assess the participants according to the criteria outlined below. For each aspect, evaluate the participants on a 7-point scale.

Here are the aspects you will be assessing:

CRITERIA	1	2	3	4	5	6	7
1. Tone							
2. Voice projection							
3. Pace							
4. Eye contact							
5. Pronunciation							
6. Use of gesture							
7. Pauses and repetition							
8. Facial expression							
9. Effectiveness of introduction and conclusion							
10. Relevance of content/research							
11. Quality of questions							
12. Confidence and self-esteem							
TOTAL							

Lesson 10

Activity 1

The headline declares two things:

That the *Sunday Times* is the reader's favourite newspaper.

That the *Sunday Times* is getting better.

In the article itself, there are no facts whatsoever to prove that this newspaper is any particular reader's favourite or to prove that this newspaper is the most popular newspaper printed on a Sunday. You might argue that there are facts to show the circulation figures but the article itself does not provide these facts.

As for the claim that the newspaper is getting better: you would have to read the various articles and decide for yourself. All you know from the article is that the newspaper has made various changes which the editor hopes will prove exciting to the readers.

Activity 2

- The statistics provide one kind of evidence: these statistics give the results of three years of matric examinations in terms of the pass rate and the endorsement rate (those who can attend tertiary education). This kind of factual evidence helps to make the article more authoritative and reliable. The reader feels she can judge for herself by looking at the evidence.
- The journalist focuses on schools whose matric pass rates are appalling. The government is blaming principals of schools where too many learners fail matric.

The action that will be taken:

- Principals will be removed and given administrative jobs.
- Principals will be sent to good schools and mentored.
- Principals will have their salaries decreased.



However, it is also reported that:

- Government officials in charge of those schools will also be financially penalised or demoted or given a different job.
- Poor teachers will also be dealt with.

Therefore, the headline is mostly accurate but does not cover everyone who the department will target as being responsible for poor education.

Activity 3

1. We expect the earlier articles in the newspaper to be news reports with mostly facts. We expect the later articles to be under the heading: *News and Opinion*, so we expect these articles to be giving us the journalist's point of view, together with the factual evidence to support that point of view.
2. The cartoon at the top of the article alerts us to the fact that this section of the newspaper will include opinion. You should discuss what point the cartoonist is making and whether or not you agree with it.

The cartoon introduces the idea of discipline and what discipline in schools should be. Is this focus continued in the article itself?

3. Look at who wrote the article: Duncan Hindle. Look at the end of the article where this person is identified: he is the Director-General of the Department of Education.

If this person is a D-G, are you expecting the article as a whole to praise or criticise the education department? We would expect him to be fair and balanced in his opinions, but we would not expect open criticism of his own department in so public a forum!

Read the article and decide what opinion is presented and what facts are used to support that opinion. Then decide whether or not you agree with Duncan Hindle. Plan your response: make sure you have a few main points to make (your opinion). Then write down all the facts or evidence you will use to support that opinion.

Lesson 11

STEP 1

Find the use of a figure of speech.

Note that the conjunction “as” alerts the reader to the use of a comparison. The similes are:

as big as fate
as forbidding as a mountain
stern as a mimosa tree

STEP 2

Identify which figure of speech it is.

They are all similes.

STEP 3

Explain the figure of speech.

The grandmother's size is described as being as big as fate. “Fate” is a power that some people believe controls everything that happens. She is as “forbidding” (having a severe and unfriendly appearance) as a mountain, and she is as “stern”



(rigorous and unsparing in the treatment of others) as a mimosa tree. A mimosa tree is a small acacia tree with yellow flowers that grows in hot countries.

STEP 4

Analyse the figure of speech.

These comparisons indicate that the grandmother was large, both physically and in her personal impact, uninviting in the way a mountain can be, and severe and harsh. To say that she was “as big as fate” suggests that her impact on others was enormous. Her physical presence was as overwhelming as fate would be, if you could confront it. A mountain is hard and fixed, and so the description of the grandmother suggests that she, too, is fierce and immovable, and her manner is severe and unfriendly. Finally, describing her as a mimosa tree suggests that she is harsh towards others.

When you read a simile, always ask yourself: what thoughts does the picture bring to my mind?

Lesson 12

Activity 2



National coat of arms

South Africa’s coat of arms, or state emblem, is the highest visual symbol of the state. Its central image is a secretary bird with uplifted wings, a sun rising above it. Below the bird is the protea, an indigenous South African flower, representing the aesthetic harmony of all cultures and the country flowering as a nation.

The ears of wheat are emblems of the fertility of the land, while the tusks of the African elephant symbolise wisdom, steadfastness and strength.

At the centre stands a shield signifying the protection of South Africans, above which are a spear and *knobkierie*. These assert the defence of peace rather than a posture of war.

Within the shield are images of the Khoisan people, the first inhabitants of the land. The figures are derived from images on the Linton Stone, a world-famous example of South African rock art. The motto of the coat of arms – *ǃke e:ǀxarra//ke* – is in the Khoisan language of the /Xam people, and means “diverse people unite”, or “people who are different joining together”.

National animal

The country’s national animal is the springbok, which also gives its name to the South African rugby team – fondly (and sometimes not so fondly) known as the Boks.



Lesson 13

Activity 1

1. Both intend to insult, hurt and laugh at their victims.
2. Both may be uttered or written in a “sarcastic” tone of voice that makes this intention clear.
3. Irony always works indirectly through pretence, whereas sarcasm (from the Greek *sarkazein*, to tear flesh) attacks openly.

Example:

Imagine a scene where a wife and a husband are washing up and he breaks something.

Here are two possible responses from the wife:

Sarcasm: “It’s clumsy idiots like you that keep the supermarket profits up. Have you got shares?”

Irony: “What a skilful, masterly touch you have, darling. Have you ever thought of working in a shop selling glass?”

Lesson 14

Activity 1

1. un/employ/ment
2. un/pleasant/ness
3. im/prison/ment
4. un/certain/ty
5. mis/understand/ing
6. in/formal/ly
7. dis/respect/ful

Activity 2

1. ownership
2. fellowship
3. knighthood
4. scholarship
5. manhood
6. workmanship
7. priesthood

Activity 3

1. co-operate
2. refrigerate
3. contribute, distribute
4. emigrate, immigrate
5. corrode



Activity 4

- triangle
 - tripod; tricycle
 - triplets, trio
 - tricolour
 - Trinity
- From the Latin word meaning *head*: *caput*
 - captain
 - capital
 - capital
 - cape
 - to cut off a person's head
- vital; vitamins; vitality

Lesson 15

Activity 1

- He **has eaten** the plums that **were** in the fridge. (present perfect; past)
- We **shall execute** your commands immediately, sir. (future)
- The contestants **had shouted** at each other. (past perfect)
- The wife **shall have made** the meal before that. (future perfect)
- The fan **whirls** around in the centre of the ceiling. (present)

Activity 2:

If I **had gone** to the teacher yesterday, I would not be in trouble now.

Tomorrow, all the time I **am studying** (or "shall be studying"), you **will be playing** on the computer.

Lesson 16

Activity 1

- When I was a child, if my dad **told** me to do something, **i did** it.
- If our favourite author **publishes** a book, we **read** it.
- Ten years ago, if we **visited** our grandmother in the Eastern Cape, we always **bought** her a present.
- If you **play** well, I **can play** well, too.
- If you **will not go** to the party tomorrow, I **will not/won't go** either.
- When the astronaut **leaves** the space shuttle, she **wears** a space suit.



Lesson 17

ASSESSMENT GRID:

ENGLISH FIRST ADDITIONAL LANGUAGE RUBRIC NSC SECTION A: ESSAY 50 MARKS	LANGUAGE	<p>Outstanding</p> <ul style="list-style-type: none"> – Language, punctuation effectively used. Uses figurative language appropriately. – Choice of words highly appropriate. – Sentences, paragraphs coherently constructed. – Style, tone, register highly suited to topic. – Text virtually error-free following proof-reading, editing. – Length in accordance with requirements of topic. 	<p>Meritorious</p> <ul style="list-style-type: none"> – Language, punctuation correct, and able to include figurative language correctly. – Choice of words varied and correctly used. – Sentences, paragraphs logical, varied. – Style, tone, register appropriately suited to topic. – Text largely error-free following proof-reading, editing. – Length correct. 	<p>Substantial</p> <ul style="list-style-type: none"> – Language and punctuation mostly correct. – Choice of words suited to text. – Sentences, paragraphs well constructed. – Style, tone, register suited to topic in most of the essay. – Text by and large error-free following proof-reading, editing. – Length correct. 	<p>Adequate</p> <ul style="list-style-type: none"> – Language simplistic, punctuation adequate. – Choice of words adequate. – Sentences, paragraphing might be faulty in places but essay still makes sense. – Style, tone, register generally consistent with topic requirements. – Text still contains errors following proof-reading, editing. – Length correct. 	<p>Moderate</p> <ul style="list-style-type: none"> – Language ordinary and punctuation often inaccurately used. – Choice of words basic. – Sentences, paragraphs, faulty but ideas can be understood. – Style, tone, register lacking in coherence. – Text contains several errors following proof-reading, editing. – Length – too long/short. 	<p>Elementary</p> <ul style="list-style-type: none"> – Language and punctuation flawed. – Choice of words limited. – Sentences, paragraphs constructed at an elementary level. – Style, tone, register inappropriate. – Text error-ridden despite proof-reading, editing. – Length – too long/short 	<p>Not achieved</p> <ul style="list-style-type: none"> – Language and punctuation seriously flawed. – Choice of words inappropriate. – Sentences, paragraphs muddled, inconsistent. – Style, tone, register flawed in all aspects. – Text error-ridden and confused following proof-reading, editing. – Length – far too long / short
CONTENT		Code 7: 80 – 100%	Code 6: 70 – 79%	Code 5: 60 – 69%	Code 4: 50 – 59%	Code 3: 40 – 49%	Code 2: 30 – 39%	Code 1: 00 – 29%





<p>Outstanding</p> <ul style="list-style-type: none"> - Content shows impressive insight into topic. - Ideas: thought-provoking, mature. - Coherent development of topic. Vivid detail. - Critical awareness of impact of language. - Evidence of planning and/or drafting has produced virtually flawless, presentable essay. 	<p>Code 7 80-100%</p>	<p>40 – 50</p>	<p>38 – 42</p>	<p>35 – 39</p>	<p>30 – 34</p>			
<p>Meritorious</p> <ul style="list-style-type: none"> - Content shows thorough interpretation of topic. - Ideas: imaginative, interesting. - Logical development of details. Coherent. - Critical awareness of impact of language - Evidence of planning and/or drafting has produced a well crafted, presentable essay. 	<p>Code 6 70-79%</p>	<p>38 – 42</p>	<p>35 – 39</p>	<p>33 – 37</p>	<p>30 – 34</p>			

<p>Substantial</p> <ul style="list-style-type: none"> – Content shows a sound interpretation of topic. – Ideas: interesting, convincing. – Several relevant details developed. – Critical awareness of language evident. – Evidence of planning and/or drafting has produced a presentable and very good essay. 	Code 5 60-69%	35 – 39	33 – 37	30 – 34	28 – 32	25 – 29		
<p>Adequate</p> <ul style="list-style-type: none"> – Content: an adequate interpretation of topic. – Ideas: ordinary, lacking depth. – Some points, necessary details developed. – Some awareness of impact of language. – Evidence of planning and/or drafting has produced a satisfactorily presented essay. 	Code 4 50-59%	30 – 34	28 – 32	25 – 29	23 – 27	20 – 24		





<p>Moderate</p> <ul style="list-style-type: none"> - Content: ordinary. Gaps in coherence. - Ideas: mostly relevant. Repetitive. - Some necessary points evident. - Limited critical language awareness. - Evidence of planning and/or drafting that has produced a moderately presentable and coherent essay. 	Code 3 40-49%			25 - 29	23 - 27	20 - 24	18 - 22	15 - 19
<p>Elementary</p> <ul style="list-style-type: none"> - Content not always clear, lacks coherence. - Ideas: few ideas, often repetitive, - Sometimes off topic. General line of thought difficult to follow. - Inadequate evidence of planning/drafting. Essay not well presented. 	Code 2 30-39%			20 - 24	18 - 22	15 - 19	03 - 17	

<p>Not Achieved</p> <ul style="list-style-type: none"> - Content irrelevant. - No coherence. - Ideas: repetitive, off topic. - Non-existent planning/drafting. - Poorly presented essay. 	Code 1 00-29%					15 – 19	03 – 17	00 – 14
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Lesson 18

Activity 1

1. We dance. This tells you what we do habitually.
2. We shall dance. This tells you what will happen in the future.
3. We should dance. This tells you that we feel we ought to do something; there is an obligation on us.
4. We may dance. This tells you either that we have permission to dance, or that it is possible that we shall dance sometime in the future.
5. We might dance. This tells you that there is a possibility that we shall dance in the future. This sentence is very similar to “We may dance”, but expresses more uncertainty.
6. We can dance. This tells you we have the ability to dance, or it might tell you that we are allowed to dance.
7. We could dance. This tells you that we have the ability to dance but have chosen not to or something prevents us from dancing.
8. We do dance. This tells you what is happening now, expressed affirmatively, or what happens habitually.
9. We would dance. This tells you we have the wish to dance but something prevents us.
10. We must dance. This tells you what has to be done. It is compulsory.
11. We need to dance. This tells you that we feel we should do this, that we feel an obligation to dance.
12. We ought to dance. This also tells you that we feel a duty or obligation to dance. It does suggest that we are reluctant, however, and are probably not going to.
13. We dare to dance. This tells you that we have the courage to dance even though there are some reasons for not dancing.

Lesson 19

Activity 1

Assessment grids attached.

Activity 20

Add a subject and a finite verb, e.g., “The pupils, talking to their friends and laughing at each other’s jokes, wandered through the school gates.”

Change one of the verbs into a finite verb, e.g., “Weary and exhausted, carrying a heavy load on her head, she wished she were already home.”



Lesson 20

Activity 1

Clause	Type and relation of clause
Here is the library book	Main clause
which I lost!	Subordinate adjectival clause qualifying “book” in the main clause
Please pass me the salad	Main clause
which is next to you.	Subordinate adjectival clause qualifying “salad” in the main clause
The woman ... will lie down for an hour.	Main clause
who is feeling sick	Subordinate adjectival clause qualifying “woman” in the main clause
The cook ... is excellent.	Main clause
whom I have employed	Subordinate adjectival clause qualifying “cook” in the main clause

Lesson 21

Activity 1

What Brutus is doing is appealing to the people’s emotions by using loaded questions and then answering them! The questions are so emotionally charged that no one in the crowd could reasonably challenge Brutus. It is a very skilful piece of oratory.

Brutus begins by emphasising the fact that they all have a common heritage and nationality. He hopes to rouse the people’s sense of patriotism, and so to win approval for Caesar’s murder.

“Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men?” is the first of a number of extremely clever and emotive rhetorical questions. Here, Brutus expects the people to agree with him. Brutus uses strong contrasts: *living* and *dead*, *die* and *live*, *all slaves* and *all free men*. He persuades the people by stating that, under Caesar, they would be oppressed and all die as slaves to a tyrant, whereas with Caesar dead, they will now be free. Brutus does not know whether this is indeed true. He has transformed his fears into facts, and now uses emotive language to convince the people of the honesty and justice of a murder.

Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country?

Brutus continues his attack, not by offering proof of his accusations against Caesar, but by asking questions that the people cannot answer except in the way he wants. Any other answer would disgrace the person replying. He implies that those who criticise his action must be *base*, *rude* and *vile*; *base* means worthless, low or vile, but can also imply that they are not legitimate Romans. *Rude* suggests not only that the people are uneducated, ignorant and uncultured, but also that they are without delicacy of feeling. They are strong but coarse. *Vile* describes not only a person’s low rank but also suggests that he or she is evil. Brutus also accuses the people of wanting to be slaves because they are not proud of their Roman heritage. Therefore, to oppose the murder of Caesar is to be unpatriotic, even treasonous. Brutus’ reasoning here sounds impressive but is illogical. Moreover, the repetition of *offended* shows that the murder must obviously hurt and displease any friend of Caesar. An explanation must therefore be offered: it is



that Brutus' love for the Roman people whom he is addressing was stronger than his affection for Caesar.

Lesson 22

Activity 1

- (1) The programme will be shown, won't it?
- (2) The teacher praises the pupils, doesn't he?
- (3) The dogs haven't bitten the child, have they?
- (4) The investor wasn't tricked, was she?
- (5) The news isn't bad, is it?
- (6) The boys haven't made a mess, have they?
- (7) It will be all right, won't it?
- (8) You like him, don't you?

Activity 2

- (1) The London sales office can be contacted, can't it?
- (2) The labourer mustn't ask for a raise, must he?
- (3) It wasn't Jill, was it?
- (4) The food isn't burning, is it?
- (5) He hasn't a chance in the world, has he?
- (6) Things will be better in South Africa, won't they?
- (7) We may play tennis, mayn't we?
- (8) He had worked well, hadn't he?
- (9) I shan't have to pay for this, shall I?
- (10) You aren't reading this magazine, are you?
- (11) The bus didn't arrive, did it?

Lesson 23

Activity 1

SUGGESTIONS

1. Hang on a minute Cut your telephone call in seconds!

This appeals to us because we all make so many phone calls in our lives. To save time is a pleasure. Perhaps this might not appeal to adolescents who want to talk to their friends for hours, but it will be attractive to business people. This command sounds more like a solution than an instruction.

2. JOIN THE LEADER IN BROADBAND CONNECTIVITY.

GET UP TO SPEED AND WIN!

Once again, this appeal is to save us time. If we can use the internet or e-mail quickly and have instant access to the internet, we would all be pleased. This offer is attractive to anyone who uses internet and e-mail facilities. The



command makes us feel that we are being offered something rather than being forced to do something.

3. ANTICIPATE AND RESPOND TO CHANGE BEFORE IT KNOCKS YOU OVER. GO GLOBAL.

This is a very similar appeal: we all want to be at the forefront of change and not be seen to be lagging behind, unsure and confused. Instead, the offer allows us to join the international community. The command here makes us feel that someone is watching over us to make us part of change.

4. Meet our first website winner – online

This suggestion interests us because there is a competition, we can find out more about it and perhaps enter ourselves at a future date. This command sounds more like something that is in our interests than an order.

5. TELL US WHAT YOU THINK

This command actually allows us the opportunity to speak to a company and have our voice heard – this is always appealing.

6. Has number portability increased competition amongst cell phone companies? Write to us ...

This is very similar in effect to the one above. We are given a chance to express our opinion, which is something we all enjoy.

7. LEARN with your step-by-step guide to success

This sounds more like encouragement than an order. We will be able to learn something new – and do it easily because there is a step-by-step guide to help us.

Lesson 24

Evaluate your peers and ask someone to evaluate you to give you guidance on how to improve your speech. Use the grid below:

Criteria for assessment of prepared speech: Rating scale

CRITERIA	1	2	3	4	5	6	7
PRESENTATION							
1. Tone: variety of tone and pitch							
2. Voice projection: easily audible; variety of volume							
3. Pace: Pauses and repetition							
4. Use appropriate body language: for example, stand up straight, maintain eye contact with audience, be calm and use appropriate hand signs (no nervous play with knuckles, etc.); use of notes – sparing; use of cue cards, not paper Project confidence and self-esteem							
5. Pronunciation/clarity of sound							
TOTAL (35)							
CONTENT							
1. Effectiveness of introduction and conclusion							



2. Planning and structure of speech: relevant points in the body of the speech, well supported, logic of arguments; main ideas must be supported by examples, details, reasons, analogies, statistics, etc The main ideas must be characterised by words such as 'firstly', 'secondly', 'the following main reasons are' and 'in conclusion' Supporting sentences must be characterised by phrases such as 'for example', 'take the following analogy' and 'this situation is comparable with'							
3. Relevance of content to topic, audience and the aim							
4. Validity and power of points, intelligence, originality, humour, imagination, interest sustained							
5. Suitable level of research							
6. Balance of personal response; anecdote, etc							
7. Correct length							
8. Suitable use of aids (music, posters, etc)							
9. Language use: formal simple grammatically correct no bias or prejudice style and register must take cognisance of audience diversity							
TOTAL /56							

Lesson 25

Activity 1

1. Any reasonable answer.
2. Whatever tone you have chosen in your answer for 1. will shape your answer here. If you suggested that Ophelia uses a submissive tone, then your answer here would outline an obedient child, unwilling to question or flout her father.

Make sure that your answer remains consistent and logical.



ACTIVITY 2

Use the attached grid for marking a short piece of writing.

	Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved
ENGLISH FIRST ADDITIONAL LANGUAGE RUBRIC NSC	<ul style="list-style-type: none"> Has applied all the necessary rules of format. Text is grammatically accurate and well constructed. Vocabulary is very appropriate to purpose, audience and context. Style, tone, register very appropriate. Text virtually error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied the necessary rules of format. Text is well constructed and accurate. Vocabulary is mostly appropriate to purpose, audience and context. Style, tone and register mostly appropriate. Text largely error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied most of the necessary rules of format. Text is well constructed and easy to read. Vocabulary is appropriate to purpose, audience and context. Style, tone and register generally appropriate. Text mostly error-free following proof-reading, editing. Length correct 	<ul style="list-style-type: none"> Has applied an adequate idea of the requirements of format. Text is adequately constructed. Errors do not impede flow. Vocabulary is adequate for the purpose, audience and context. Style, tone and register adequately appropriate. Text still contains few errors following proof-reading, editing. Length correct 	<ul style="list-style-type: none"> Has a moderate idea of the requirements of format – some critical oversights. Text is basically constructed. Several errors. Vocabulary is limited and not very suitable for the purpose, audience and context. Lapses in style, tone and register. Text contains several errors following proof-reading, editing. Length – too long/short 	<ul style="list-style-type: none"> Has vaguely applied the necessary rules of format. – Text is poorly constructed and difficult to follow. Vocabulary requires remediation and not suitable for purpose, audience and context. Style, tone and register inappropriate. Text error-ridden despite proof-reading, editing. Length – too long/short 	<ul style="list-style-type: none"> Has not applied the necessary rules of format. Text is poorly constructed and muddled. Vocabulary requires serious remediation and not suitable for purpose. Style, register and tone do not correspond with topic. Text error-ridden and confused following proof-reading, editing. Length – far too long/short
SECTION C: SHORTER TRANSACTIONAL TEXTS 10 MARKS							
SECTION D: REFERENCE / INFORMATIONAL / VISUAL AND MULTI- MEDIA-TEXTS 10 MARKS							
CONTENT	Code 7: 80 – 100%	Code 6: 70 – 79%	Code 5: 60 – 69%	Code 4: 50 – 59%	Code 3:40 – 49%	Code 2: 30 – 39%	Code 1: 00 – 29%





<p>Outstanding</p> <ul style="list-style-type: none"> - Specialised knowledge of requirements of the text. - Disciplined writing - learner maintains thorough focus, no digressions. - Text fully coherent in content and ideas, and all details support the topic. - Evidence of planning and/or drafting has produced a virtually flawless, presentable text. 	<p>Code 7: 80-100%</p>	<p>08 - 10</p>	<p>08</p>	<p>07 - 08</p>	<p>06 - 07</p>			
<p>Meritorious</p> <ul style="list-style-type: none"> - Good knowledge of requirements of the text. - Disciplined writing - learner maintains focus, hardly any digressions. - Text is coherent in content and ideas, with all details supporting the topic. - Evidence of planning and/or drafting has produced a well crafted, presentable text. 	<p>Code 6: 70-79%</p>	<p>08</p>	<p>07 - 08</p>	<p>07</p>	<p>06 - 07</p>			

<p>Substantial – Fair knowledge of requirements of the text. – Writing – learner maintains focus with minor digressions. – Text is coherent in content and ideas, and details support the topic. – Evidence of planning and/or drafting has produced a presentable and good text.</p>	Code 5: 60-69%	07 – 08	07	06 – 07	06	05 – 06		
<p>Adequate – Adequate knowledge of requirements of the text. – Writing – learner digresses from topic but does not impede overall meaning. – Text adequately coherent in content and ideas and some details support the topic. – Evidence of planning and/or drafting has produced a satisfactorily presented text.</p>	Code 4: 50-59%		06 – 07	06	05 – 06	05	04 – 05	



<p>Elementary – Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus. – Writing – learner digresses, meaning is obscure in places. – Text not always coherent in content and ideas and has few details which support the topic. Planning/drafting inadequate. Text not well presented.</p>						01 – 03	
<p>Not achieved – No knowledge of requirements of the text. – Writing – learner digresses, meaning is obscure in places. – Text not coherent in content and ideas and too few details to support the topic. – Planning and drafting non-existent. Poorly presented text.</p>	Code 2: 30-39%				04 – 05	03 – 04	00 – 01



Lesson 26

Activity 1

Go through the speech slowly and carefully, saying as much as you possibly can. The most famous section is where Shylock makes an appeal for equality and fair treatment:

I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?

His point is that a Jew is as much a human being as anyone else and deserves the same kind of treatment as any other person.

There is also a warning: if human beings are abused and dehumanised, then they will react with hatred and violence, as would any other person. If the Jew becomes cruel and violent, then the Christian must look to the cause: the Christians' inhuman and inhumane treatment of the Jews – nothing else!

Lesson 27

Activity 1

Jacques makes fun of the lover. He sighs “like furnace”, hot, passionate and frustrated, and he composes sad poetry (“a woful ballad”) ridiculously “to his mistress’ eyebrow”. Jacques emphasises his immaturity in a gently mocking way.

Activity 2

NOTE: Vocabulary

pantaloon – a stereotyped character in the old Italian farces; it represented a thin, emaciated old dotard in slippers

This is a rather sad picture of the old man. The sound devices are found in “childish treble”, “pipes” and “whistles”, all of which echo the high-pitched sound of the old man’s voice. The word choice includes “lean”, “shrunk shank”, “slippered”, “spectacles” and “pouch”, all of which add to the poignancy: the old man is thin and has lost the muscular thighs of his youth; his world now revolves around his slippers, his spectacles and his tobacco pouch – not much to celebrate!

There’s something really sad about “well saved” – he has saved his clothes but they are now far too big for him.

Lesson 28

Activity 1

1. The waiter informed the patrons that they might smoke only in that corner of the restaurant.
2. She noted that the man read his newspaper.



3. The farmer explained to his grandchildren that the tractor drove up and down the fields.
4. The Grade 12s explained that their teacher had been giving them extra lessons so that they had passed.
5. The elderly gentleman asked the client whether he might sit there. He added that he was waiting for his daughter to pick him up then.
6. Our principal asked the teachers whether they had finished the work that had been scheduled for the day before. She added that they needed to fax the working marksheets to those schools by the next day or they would not be able to hold the oral moderation the following week.
7. The child exclaimed unhappily that he was so cold.
8. The father hoped that they might all enjoy good health that year.
9. The mother exclaimed with determination that she refused to rinse out those nappies for the nurse.
10. The child said without concern that the phone might have rung, but he had not heard it.

Lesson 29

1. Close-up: head – intimacy, close to the subject, mocking smile, laughing at the other man
2. Two-shot: confrontation, conflict, face-to-face argument
3. Extreme close-up: eyes, glasses – vulnerability, frustration
4. Establishing shot: tells us where we are; establishes setting, e.g. a park in Johannesburg
5. Low angle: looking up at the subject, looms over the viewer, seems much bigger – can be comforting or threatening depending on context
6. High angle: look down on one man, from the point of view of the other man who is arguing with him; the subject looks vulnerable
7. Long shot: distance, plenty of detail, see all the details
Medium long: legs and up; distance; some detail
Two-shot: setting of the argument as well as the participants

Lesson 30

Activity 1

1. active
2. passive
3. passive
4. active
5. passive

Activity 2

1. The wind banged the door.
2. A visit from the police will interrupt our lesson.



3. My teacher is instructing me on how to play the marimbas.
4. I have shut down this computer programme.
5. The youths have vandalised the ATM .
6. A car accident injured my father. We have contacted the insurance company and we will ask them to investigate for us. They will contact us next week when the assessor has inspected our car.

Activity 3

The answers will change according to what you find at home or what your parents bring you from work.

Activity 4

Your sentences will differ.

Examples:

1. The choir learns the songs.
The songs are learnt by the choir.
2. The child heard the dog barking.
The dog was heard barking by the child.

Activity 5

1. active
2. passive
3. passive. Better: The learners will be answering the questions.
4. active



TIPS FOR TEACHERS

Lesson 1

Have a few informal debates so the learners get used to standing up and presenting their points of view formally, not interrupting, listening to and rebutting an argument. These debates can arise quite naturally from various issues in the texts you are studying. For example, if you are reading *The No. 1 Ladies' Detective Agency*, each chapter focuses on an issue which can be debated: witchcraft, child abduction, physical abuse of women by their partners. You can model the chairman's role for your learners. Once they have the "feel" of a debate, you can set up a formal debate with all the rules and restrictions.

Lesson 2

Give your learners time to practise these skills with you in class; for example, when you hand out a comprehension test or a new network for the first time. If the learners see you modelling this approach, they will follow your example. If you simply teach the skills and then never use them yourself, the learners will forget everything.

Lesson 3

Learners often find writing summaries very difficult. A number of learners say they can summarise the events of a lesson or the details of a conversation but find it impossible to summarise a text. They need plenty of practice, so they learn to transfer their oral skills to their written work.

It's a bit like teaching the comma: you know how learners deal very well with an exercise after you have taught the comma, but, when they next write a paragraph or an essay, the comma has vanished or is completely misused! The learners do not seem to transfer skills from one class to the next.

We need to give lots of examples so whatever skills we are teaching (summary writing, using the comma, word-attack skills, etc) become second nature.

Lesson 4

Remember to include planning as part of your assessment criteria. If you build planning and drafting into the learners' assessments, they will start to focus on this very important aspect of writing. At first, they might well do the planning only to please you, but they will soon see how planning improves their writing.

Lesson 5

When you set up a project, make sure your assessment criteria are very detailed. List every aspect that you will be assessing. Be precise and accurate. Do not say "Include a page of photographs". Say: Include three colour photographs not smaller than postcard size. Make sure your criteria can be met by the least privileged child in the class. Ask yourself WHAT exactly you are assessing. Do you want pretty pictures or do you want a good piece of writing? Do not add bonus marks for presentation or handing the project in before the due date. What the learners are getting marks for must be stated up front and absolutely



unambiguously. Not only does this focus your learners, you will find that marking the project is so much easier when you know exactly what you are looking for. You will also be able to say with a clear conscience: “Sorry, my child, I did not mark your 10-page project. I asked for three clear paragraphs. Please fulfil the assessment criteria.” And you can have an extra few hours’ sleep!

Lesson 6

Help learners create better paragraphs by giving them the following guidelines for BUILDING A PARAGRAPH:

- “Brainstorm” to collect all your thoughts on a topic.
- Choose a topic sentence. Position it.
- Think about the links between sentences, variety of sentence length and variety of sentence construction.
- Remember the importance of unity of paragraphs.
- Decide on the length of the paragraph.
- Think about the link to the next paragraph. A periodic paragraph immediately followed by a loose paragraph is a useful way of linking paragraphs.
- Be prepared to draft and redraft your work until you are completely satisfied with your composition.

Lesson 7

To teach writing effectively, the learners have to write often. It is useful to teach one small aspect of good writing, such as an effective introduction or conclusion, and then have the learners practise that one aspect.

The learners need to hand in their work for evaluation after every writing lesson. It does not matter how much or how little they have written, they should get feedback. Assess this work in pencil (less intimidating) and give positive guidance on content and style. Do not give a mark of any kind. In this way, you are developing and encouraging your learners, so that, when they are evaluated for marks, they have grasped some skills and tips for improving their writing.

Lesson 8

Use a younger or older grade’s work to help your learners improve. Run small assessment teams to comment on good and bad work.

Use good work to raise students’ awareness and create confidence in them – they can see that good writing is possible in school, if they devote some attention to the task and write from the heart.

Lesson 9

INFORMATIONAL INTERVIEWS

You might like to try this interview, which I used with Grade 11. The learners seem to enjoy it!



A SPORTS INTERVIEW (ROLE PLAY)

This is done in pairs. Choose one person to be the interviewer and the other to be the interviewee. The person being interviewed has achieved something in a sporting field. Decide who will be interviewed (research a real sportsman or woman), who the interviewer will be and what the purpose of the interview is (a news report, a talk show, a TV programme, etc). You will be assessed according to the following criteria:

1. Interviewer: Name of pupil: _____
Name of character: _____
2. Interviewee: Name of pupil: _____
Name of character: _____

CRITERIA FOR ROLE PLAY

1. Authenticity: How real did your interview sound? Was the interview well researched? Was your delivery natural?

Interviewer: _____

Interviewee: _____

2. Clarity

Interviewer: How clear were your questions, both phrased in writing and delivered in speaking?

Interviewee: How clear were your answers, both phrased in writing and delivered in speaking?

3. Did you facial expressions and body language fit the part?

Interviewer:

Interviewee:

4. Interviewer: Were your questions appropriate / suitable? Was the interview well researched?

Interviewee: Were your questions appropriately / suitably answered? Was the interview well researched?



Lesson 10

One way of conveying bias is through the choice of facts. Although all of the information that is reported may be true, the author can deliberately choose to report only the information that suits his or her purposes.

Look out for articles in which facts have been selected to create a certain impression about an incident that has occurred.

Use these articles in lessons to develop more critical thinking in your learners. Learners often find opinion or bias quite difficult to see and they often don't see HOW bias is created unless the writer says something obvious, such as "All girls are stupid and can't do maths". The more subtle kinds of bias often go undetected and so, by finding examples in articles that allow you to discuss the manipulation of facts, you can encourage learners to be more alert. For example, a *Sunday Times* article stated that a white school principal was racist because she refused a black child accommodation in her boarding school. This needs lots of thought. What other reasons might there be besides racism? What questions would the learner like to ask the principal, the child or the child's parents BEFORE deciding whether this principal is racist or not? She might very well be racist, but can we make that decision based solely on her refusal to allow the black child into her boarding school?

Your learners need to start looking carefully at what is provided in texts, but also at what is left out!

Lesson 11

You might have seen the way I set out my analysis of a simile on TV. You might like to try this in the classroom.

Start with your sentence, e.g. "The mud was like toffee."

Ask the learners: What is being compared to what? Mud to toffee.

So, call the two points X and Y, like this: The mud (X) was like toffee (Y).

X	Y
The mud	toffee

Then take the Y: toffee. What does toffee suggest? Write all the ideas down under "toffee", and then relate all these ideas to the X.

X	Y
mud	toffee
dark brown	dark brown
caramel coloured	caramel coloured
sticky	sticky
thick	thick



If you are talking about children playing in mud, then there a few other things you could add:

Y

toffee

fun

enjoyable

gives pleasure

brings joy and happiness

All these things are also true of mud under certain circumstances.

Now you ask yourself: How good is the comparison? How **effective** is it?

It's not bad. The more ideas the comparison generates, the better the simile. This one created quite a lot of ideas: mud is dark brown or caramel coloured, sticky and thick. Children get a lot of fun and pleasure from playing in mud. But don't forget: toffee is many other things that mud isn't! (Good to eat, for one thing).

Lesson 12

In literature, a symbol can be very similar to a metaphor. For example, a woman's wedding ring represents faithful love and loyalty; the lily represents purity, or death, or even cowardice as in *Macbeth* ("lily-livered"). A work of literature may contain several symbols working at the same time.

Lesson 13

Sarcasm works on a lower intellectual level than irony. "This is stupid! I hate it!" is the gist of its message. It appeals to the emotions rather than the brain, leaving us with negative feelings of dislike, anger and contempt. Irony, by contrast, forces us to think. "Look at this", the ironist says with humour. "See how good, how fine, how unselfish, how intelligent this is! Don't you love it?" And because the ideas or behaviour have been exaggerated just enough to bring out their true quality, we realise that:

- we do not love it at all
- we know exactly why we dislike it.

Listening to pretended praise or support of things that are bad has clarified our ideas about what is good. We have been pushed into making a moral choice.

Lesson 14

There are quite a few ways of forming the negative such as by changing the adverb:

I always wash my hair on a Sunday.

I never wash my hair on a Sunday.

When you are dealing with adjectives, you can use prefixes.

like – dislike

kind – unkind



Alert the learners to the idea that learning different prefixes, suffixes and roots separately can help them to unlock other words. Practise word-attack skills at every opportunity in the classroom.

Lesson 15

A sentence must have a finite verb.

The finite verb is used to show a complete action (a final action). Finite verbs therefore form a complete sentence.

How do we recognise a finite verb?

1. A finite verb has a subject. Thus a sentence with a subject and a finite verb is a complete sentence.

The cat has eaten the fish.

finite verb = has eaten

To find the subject of a verb, ask “Who?” or “What?” BEFORE the verb.

“Who?” or “What?” has eaten? = the cat. The cat is the subject

Example:

The staff are drinking tea now.

Find the verb: “are drinking”.

Ask: “Who are drinking?” Answer: the staff. Therefore, “the staff” is the subject of the verb.

Example:

The books are lying on that table.

Find the verb: “are lying”.

Ask: “Who are lying?” No answer. Ask “What are lying?” Answer: the books. Therefore, “the books” is the subject of the verb.

Remember, ask just “who?” or “what?”. NO OTHER QUESTION.

How else do we recognise the finite verb?

2. The finite verb shows the tense of the verb.

Lesson 16

Here are some activities you might like to try to get learners to practise using the subjunctive.

1. **Do you remember the song: I'd like to be a lion tamer...?**

What would you like to be? Why?

Write a paragraph explaining your choice.

2. **Imagine there is a small child playing near a swimming pool that is not fenced.**

Use the following pattern:

If + subject (relative clause) + present tense verb, subject + will/won't/can/can't/might/might not + verb



Write a paragraph in which you say what might happen if something else happens.

3. What would you have done?

Imagine that you find someone's cell phone at school. Another learner has clearly dropped it. What would you do if you found it?

Lesson 17

It is simpler if you can teach the term “subjunctive” (and possibly “indicative”), but if you feel that the terminology will confuse and frustrate your learners, then do not introduce the terms.

Give plenty of examples of the use of the subjunctive and discuss the differences in meaning each time.

Lesson 18

Sentences can often have different meanings depending on whether **could** means “was/were able” or “given permission”; for example, consider the different meanings of “I could put the book back on the shelf”: I was able to reach the shelf, and so put the book back, or I was granted permission to put the book back myself.

Lesson 19

1. Practise recognising fragments and sentences. Do exercises such as the following:

For each group of words:

- State whether or not it is a sentence.
- If it is not a sentence, say what is missing and add words to it to make it a sentence.

1.1. Banging the lid against the pot.

1.2. Into the darkened hallway.

1.3. He hurried to do the washing-up.

1.4. With the TV set turned on.

1.5. Half-way home, as the car went over the bump.

2. Remember that a sentence also needs the correct punctuation, such as a full stop, question mark or exclamation mark.

Lesson 20

Sometimes, learners feel that finding the clauses in sentences is what this skill is all about, but they need to realise that USING a variety of clauses is the aim. Look carefully at their work to find good examples of what is required. Do an analysis of their excellent work to reinforce and encourage the skill of writing with proper control.



Lesson 21

Make sure that FAL learners are confident about the way in which questions should be asked.

Practise the inversion of verb and subject in the question phrasing.

Practise both forming a question from a statement and vice versa.

Lesson 22

Learners find it very difficult to know whether a question expects the answer “yes” or “no”. They need lots of practice with this.

For example, here are the sentences from one of the exercises above with the expected answer in brackets:

The London sales office can be contacted, can't it? (yes)

The labourer mustn't ask for a raise, must he? (no)

It wasn't Jill, was it? (no)

The food isn't burning, is it? (no)

He hasn't a chance in the world, has he? (no)

Things will be better in South Africa, won't they? (yes)

We may play tennis, mayn't we? (yes)

He had worked well, hadn't he? (yes)

I shan't have to pay for this, shall I? (no)

You aren't reading this magazine, are you? (no)

The bus didn't arrive, did it? (no)

The person is expected to agree with the first part of each sentence.

Lesson 23

Find other examples of commands, such as Act I scene ii of *Julius Caesar* (look at who gives commands, to whom, for whom) or this extract from Athol Fugard's play *Sizwe Bansi is Dead*.

STYLES. Come in!

[A man walks nervously into the studio. He is carrying a plastic bag with a hat in it. Styles takes one look at him and breaks into an enormous smile.]

Come in, my friend.

MAN. Mr Styles?

STYLES. That's me. Come in! Have you come to take a card? ...

Right. Sit down. What you got there?

[Out comes the hat.]

Aha! Stetson. Put it on, my friend.

Smile, Robert. Smile!

[Studying his subject through the viewfinder of the camera.]



Lower your hand, Robert ... keep on smiling ... that's it ...

[presses the release button – the shutter clicks.]

Beautiful!

Lesson 24

Here are the instructions for oral presentations from the Department of Education document *Assessment in the National Curriculum Statement: Languages*.

This is a very useful document which you can use to guide and evaluate learners.

ORAL (SPEAKING)

Prepared and unprepared speech

Methodology

Careful planning and research should precede any oral presentation.

1. Allow learners to speak on a topic of their choice.
2. Learners prepare a five-minute talk on their chosen topic.
3. They need to do some research in order to flesh out the topic.
4. Encourage learners to bring along texts to support their speech (examples of texts are music CDs or tapes, pictures, posters, cartoons or any other audio visual material).
5. The prepared speech could be presented to the entire class, school or individually to the teacher (in the case of very shy learners or learners with speech problems).
6. Allow learner to present the prepared speech.
7. Do not penalise learner if the talk is too long overall, especially if he/she uses music.
8.
 - o Marks should be awarded according to the amount of preparation and planning that is evident from the preparation of the talk.
 - o Separate marks are allocated for the prepared speech and the unprepared section. (see breakdown above.)

[10]

Structure

- Introduction, body and conclusion.
- The body must consist of at least four main ideas.
- Main ideas must be supported by examples, details, reasons, analogies, statistics, etc.
- The main ideas must be characterised by words such as 'firstly', 'secondly', 'the following main reasons are' and 'in conclusion'.
- Supporting sentences must be characterised by phrases such as 'for example', 'take the following analogy' and 'this situation is comparable with'.

Language

- Formal
- Simple



- Grammatically correct
- No bias or prejudice
- Style and register must take cognisance of audience diversity

Content

- The content must be relevant to the topic, audience and the aim.
- Sufficient information must be included to support the main ideas.
- The content must keep to the point under discussion.
- The content should include a variety of supportive information, e.g. Reasons, stories, exemplars, analogies and statistics.

Presentation

- Speak slowly, clearly and loudly.
- Use appropriate body language; for example, stand up straight, maintain eye contact with audience, be calm and use appropriate hand signs (no nervous play with knuckles, etc).
- Use rhetorical language, e.g. rhetorical questions and repetition of words or phrases, economically and effectively.

Methodology

- Teachers discuss the requirements of presentation and content with the learners.
- Teachers supply learners with the appropriate topics.
- Learners prepare and deliver a speech of about 4-5 minutes on the topic.
- Selected learners present a speech to the school community on Women's Day.
- Take cognisance of audience diversity.
- Be aware of resistance to change that might be found in target audience.
- Demonstrate the planning and research skills for oral presentation.
- Research a topic by referring to a range of sources.
- Organise material coherently by choosing main ideas and relevant details or examples for support.
- Prepare an effective introduction and ending.

Lesson 25

The learners need plenty of practice in coming to grips with plot and character. When dealing with character, make sure you emphasise direct and implied meaning. This the learners find particularly challenging and they need lots of exposure to this.

TONE is of particular importance here and you might find it useful to revise tone.

TONE

Tone is the quality in a person's voice so that you know what they are thinking and feeling.



Learners do not find tone easy to identify. You might like to plan a series of revision lessons focused on tone alone.

Lesson 26

The learners will benefit from this kind of close analysis, from which will allow their skills to improve.

Learners often ask the teacher for the themes as though themes were so hidden that only someone 'in the know' could possibly ferret them out! Do make it clear to your learners that themes come from language, character and story, and that the learners can work themes out for themselves. In fact, they must learn to do so for that is a very important reading skill.

All you need to do is put the responsibility on to them and encourage them to use their thinking skills.

Lesson 27

Choose another passage that contains a wide variety of interesting word choices and imagery so that learners can practise sound devices, diction and imagery, which they should find quite challenging.

Lesson 28

Learners need quite a bit of practice with this skill. Once they have mastered turning direct into indirect speech, they need practice with doing reported into direct speech. For this, you will also have to revise how to set out direct speech.

Lesson 29

Learners need a lot of practice, not so much in identifying the various film techniques, which they grasp quite quickly, but with analysing these techniques. Only practice can result in confident and good answers.

Lesson 30

You can recognise passive-voice expressions because the verb phrase will always include a form of *be*, such as *am*, *is*, *was*, *were*, *are* or *been*. The presence of a *be* verb, however, does not necessarily mean that the sentence is in the passive voice. Another way to recognise passive-voice sentences is that they may include a "by the..." phrase after the verb; the agent performing the action, if named, is the object of the preposition in this phrase.

Learners often choose the passive voice when the active would be clearer and more appropriate.

Sometimes the use of passive voice can create awkward sentences. Also, overuse of the passive voice throughout an essay can cause the writing to seem flat and uninteresting. In scientific writing, however, passive voice is more readily accepted because using it allows one to write without using personal pronouns or the names of particular researchers as the subjects of sentences. This practice helps to create the appearance of an objective, factual piece of writing because writers can present research and conclusions without having to say who did what. Instead, the writing



appears to give information that is not limited or biased by individual perspectives or personal interests.

Make sure learners know how to use the active voice and when to use the passive voice.

