



English Home Language

Learner's Workbook

Grade 11

Learning Channel (Pty) Ltd
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2001

Website: www.learn.co.za

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How to use the Learning Channel English Home Language programme for Grade 11

Congratulations and thank you for choosing this Learning Channel English Home Language Grade 11 programme.

This English Home 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 Home 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 Home Language for Grade 11 DVD;
- The Learning Channel English Home 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 Home 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 vi).
- 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.

How to use the activities

The activities can all be tackled by you alone. However, it is much more fun to work with someone. If you have a partner, then answer the tasks with the other person. Share your ideas. Find out what your partner thinks. See what new ideas are created by you as a team.












Some learners have formed study groups. This is also an excellent idea. Remember that you are stronger when you have the input of other people. If you have a study group, discuss the tasks as a group and share your responses.

If you have a study group, you might also like to try the "pairs-squared" approach. This means that two people discuss the task first (pairs), and then they share with two others (four people = "pairs squared"). The value of this is that you get to tackle the task first in a small group where you have a chance to speak and contribute, and then you move on to sharing in a bigger group.

Even if you have a study partner or a study group, you might like to tackle each task ALONE first, and then get help and ideas after you have seen how much you can manage by yourself.



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 I know before starting (prior knowledge)
-  **FORMATIVE ASSESSMENT** Formative assessment – how I am progressing
-  **SUMMATIVE ASSESSMENT** Summative assessment – a check of what I know
-  **PROJECT** Project – a project to research and present
-  **COLLECTION OF EVIDENCE** Collection of evidence – include in your portfolio



Your Learning Channel presenters

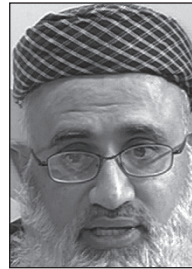
Afrikaans FAL



Melinda Lawrence



Donovan Lawrence



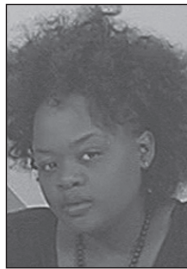
Ashraf Patel



Eurika Fourie

Accounting

English Home Language/FAL



Casandra Gudhluza



Janet Unterslak



Mary Adams



Pule Hlabane

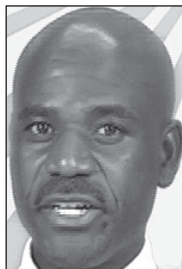
Business Studies



Talita Lewis



Babalwa Mafuya



Nelson Mogodi



Moira Clarke



Mvelo Phungula



Mark Phillips

Mathematics

Life Sciences



Cathy Hastie



Farida Cassim



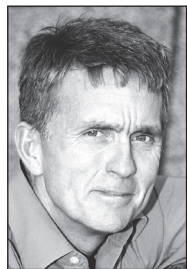
Zikhona Ntsangani



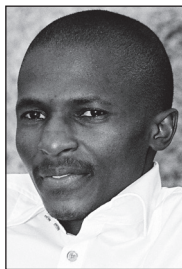
Juliet Glover

Life Orientation

Mathematical Literacy



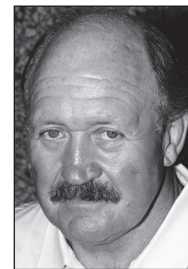
Aarnout Brombacher



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 First Additional 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 web, 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 with 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

Prepared speaking: The content of a speech



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 Standards

We know this when the learner is able to:

- demonstrate planning and research skills for oral presentations;
- research a topic by referring to a range of sources;
- organise material coherently by choosing main ideas and relevant and accurate details;
- or examples for support;
- identify and choose appropriate formats, vocabulary, and language structures and conventions;
- prepare effective introductions and endings; and
- incorporate appropriate visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media.

Overview

The importance of public speaking and preparing speeches to deliver to an audience: this is a critical skill that you have been practising since you were in Grade 4. In this lesson, we will look at the CONTENT of a speech, which is focused on in the second Assessment Standard:

- demonstrate planning and research skills for oral presentations.

Lesson



WHAT MAKES FOR A GOOD SPEECH?

Content and structure of a speech

You have to start by choosing your topic:

- something you are interested in; and
- something you are prepared to research.

Where do you get your ideas from?

- Research a topic by referring to a range of sources:
 - books;
 - the Internet;
 - magazines;
 - interviews;
 - discussions with parents and friends;
 - own experience; and
 - anecdotes.

Make sure you have considered the following:

- examples: from your own experience or from what you have heard or read;
- common sense ideas: things that you believe everybody knows;



- expert opinion: the opinions of experts – this comes from research; and
- statistics: numbers – these also come from research.

Use your own examples together with research and expert opinion to add depth, substance and power to your argument.

Then you have to structure your speech.

Coherence is essential: your speech must be logical and have a clear development or order; logical development is achieved by having ideas build on one another. Use words such as “first”, “lastly” and “in my next example” to help your listener follow your argument. Also think about consistency (reasonable or logical harmony between parts). If your speech is consistent, then the listener will be able to understand how all the pieces of your speech fit together to form a whole. Don't forget to define your terms: if you use a term that you think the audience might not understand or might not understand in the way you want, then make sure you explain exactly what you mean.

Once you have decided on the order of your ideas and have made sure that all your ideas develop each other and flow from each other, you need to think of your introduction and your conclusion: a good introduction grabs your audience's attention. A good conclusion leaves them with a strong argument and convinces them about the truth and intelligence of what you were saying. If you are going to present an argument, you must have knowledge, information, facts and details. Make sure you do thorough research.

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 most people.

Check that you have followed these steps:

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 and statistics).

Remember the style of your speech should be:

- formal;
- simple; and
- grammatically correct.

Prepare your speech on cue cards. Your cue cards must have only the key words.

In this lesson, we have focused on how to prepare the ideas and content of a speech. You have seen that there is a lot to remember and to practise before you get it right. We hope you feel inspired to start practising writing your next speech!

In the next lesson, we shall look at what goes into the delivery of a speech.



Activity 1



You need to practise writing speeches. Choose a topic that interests you and prepare a five-minute speech for your family and friends. Revise all the tips we have given about how to prepare the content of a speech before you start and once you have finished (to make sure that you have followed our advice).



Lesson 2

LISTENING AND SPEAKING

Prepared speaking: The delivery of a speech

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 Standards

We know this when the learner is able to:

- demonstrate the skills of listening to and delivery of fluent and expressive oral presentations;
- use and evaluate rhetorical devices such as anecdotes, rhetorical questions, pauses and repetition;
- use tone, voice projection, pace, eye contact, posture and gestures correctly and respond appropriately;
- pronounce words without distorting meaning;
- demonstrate critical awareness of language use in oral situations;
- use and evaluate appropriate styles and registers to suit purpose, audience and context;
- recognise and explain language varieties with understanding and appreciation;
- identify and use a wide range of persuasive techniques;
- evaluate arguments and assumptions and distinguish between facts and opinions;
- make inferences and judgments and motivate with evidence; and
- recognise and evaluate the effects of language forms such as technical language and jargon.

Overview

We have already stressed the importance of public speaking and preparing speeches to deliver to an audience – effectively. We have reminded you that you have been practising this skill since you were in Grade 4 when you started being assessed on delivering speeches.

In this lesson, we will look at DELIVERY, which is focused on in the third and fourth Assessment Standard:

- demonstrate the skills of listening to and delivery of fluent and expressive oral presentations.



Lesson

WHAT MAKES FOR GOOD DELIVERY OF A SPEECH?

Let us imagine that you have written your speech and now have to deliver the speech in front of an audience.

What do you need to think of?

Your voice is obviously the most important part of your delivery. First, volume: you must be easily heard; variety of volume is also important, speak louder in some parts and softer in others.

Expression is essential. Focus on a variety of expressions and pitch; remember emphasis.

Don't forget pause as a means of emphasis. Use pause throughout your speech to reinforce your points and allow your audience time to absorb what you say. Never fear that you have been silent for a few seconds. Your audience will not get up and leave!

Make the delivery natural. Do not put on a false “speaking” voice.

Think about phrasing: the right grouping of parts of the sentence.



Smoothness is essential: you do not want a jerky delivery; your speech must be well rehearsed.

Pace: vary your pace; do not speak too slowly or too fast.

Clarity: make sure your words are clearly audible. Do not mumble. Open your mouth enough for your words to be clearly heard at the back of the audience. Enunciate clearly.

Pronunciation: make sure that you pronounce words correctly. Check with someone if you are unsure.

Body language is important

- Use appropriate body language, for example:
 - stand up straight;
 - make sure you have the appropriate facial expression;
 - maintain eye contact with the audience;
 - be calm;
 - use appropriate gestures or hand signals (no nervous play with knuckles, etc); and
 - have a relaxed, confident stance.

Prepare your speech on cue cards. Have cue cards with just key words. DO NOT WRITE OUT YOUR WHOLE SPEECH.

Preparing and rehearsing the delivery of a speech takes a lot of effort. You will find yourself stopping and starting, getting annoyed with yourself, and then trying again. Delivering a speech takes a lot of practice. It doesn't just happen.

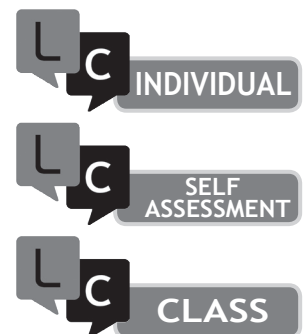
In this lesson, we have focused on how to deliver a prepared speech. You have seen that there is a lot to remember and to practise before you get it right. We hope you feel inspired to start practising your next speech!

In the next lesson, we shall look at reading out loud for an audience.

Activity 1

Take the speech you prepared in your last activity and practise delivering your speech. Talk to friends and family, even your pet, be it a dog or a hamster. Stand in front of the mirror and deliver your speech to yourself. If you are not looking at yourself to check delivery, then you do not have enough eye contact.

Watch the lesson and evaluate the speakers according to the assessment grid. Remember that the learners were trying to show you both what to do and what not to do. They tried to give an idea of what a regular learner might achieve in a classroom situation, but they were also showing you that there is room for improvement.





LISTENING AND SPEAKING

Reading

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 Standards

We know this when the learner is able to:

- demonstrate knowledge of different forms of oral communication for social purposes;
- learn about and share ideas, show an understanding of concepts, comment on experiences, defend a position, make an unprepared response, tell a story;
- demonstrate the skills of listening to and delivery of fluent and expressive oral presentations;
- use and evaluate rhetorical devices such as anecdotes, rhetorical questions, pauses and repetition;
- use tone, voice projection, pace, eye contact, posture and gestures correctly and respond appropriately;
- pronounce words without distorting meaning; and
- demonstrate comprehension of oral texts by recording main and/or supporting ideas by making notes, checklists, summaries and paraphrases and/or by retelling and explaining.

Overview

There is an emphasis on prepared and unprepared reading in the curriculum and in the programme of assessment for Grade 11. Most of the reading you do is silent reading, but, throughout your lives, there will be times when you will have to read aloud: at a parents' meeting when you read a letter from the school principal; to your child when you read a bedtime story; or at a community meeting when you read the notice from local government; at a business meeting when you read a copy of the tax report – there will always be times when you are asked to read out loud, and you need to be able to do it with flair and confidence. Reading aloud is a life skill. We need it.

In this lesson, we will look at prepared and unprepared reading, which is focused on in the third and fourth AS:

- demonstrate knowledge of different forms of oral communication for social purposes;
- demonstrate the skills of listening to and delivery of fluent and expressive oral presentations.



Lesson

WHAT MAKES FOR GOOD READING?

What do you need to think of when you prepare a passage for reading out loud?

Your voice is obviously the most important part of your delivery. Think about volume; you must be easily heard.

The variety of volume also matters. Sometimes speak a little louder and sometimes a little softer. Vary the volume in your reading to keep your audience interested.

This goes with expression; you must focus on variety of expression and pitch and variety of emphasis.



Don't forget pause. There will be places in your reading where pause is effective and you must not rush on.

Make the delivery natural. Some people get a funny, false voice when they read. This is very distracting and off-putting. Read in as natural, but expressive and exciting a way as possible. Remember that you are using your voice as if you were an actor. Your voice is the tool with which you entertain your audience. Be entertaining!

Phrasing is critical when you are reading: the right grouping of parts of the sentence makes for a good reading because your audience can then understand what you are reading. If you group your words incorrectly, the audience will not be able to follow.

Think about smoothness: you do not want a jerky delivery; prepared readings must be well rehearsed. Practising prepared reading will give you confidence and improve your results when you are asked to do unprepared reading.

Body language is important. Do nothing to distract your audience while you are reading.

- Use appropriate body language, for example:
 - stand up straight;
 - facial expression must match the content of what you are reading;
 - have as much eye contact with your audience as possible; never put the book in front of your face; don't bend down to your book;
 - be calm;
 - there must be no nervous gestures or hand signals (no nervous play with knuckles, etc); and
 - have a relaxed, confident stance.

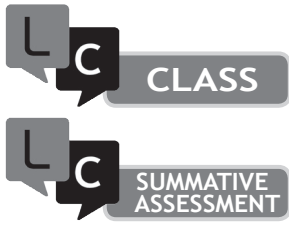
What do you notice about everything we have said so far? These are the same skills you need for delivering a speech, which we discussed in our last lesson. Many of the skills of public speaking also apply to reading.

Always ask your teacher for the assessment grid, according to which you will be assessed. If you know what the teacher is looking for when you are reading, you will be able to concentrate on those aspects and so improve your reading. Refer to the assessment grid we have included later in this lesson but remember that your teacher's grid could be slightly different. In essence, every assessment grid will be looking for the obvious points about reading effectively.

In this lesson, we have focused on reading aloud to an audience. You have seen that there is a lot to remember and to practise before you get it right. We hope you feel inspired to start practising on members of your family and your friends!

In the next lesson, we shall look at holding a conversation.





Activity 1

Watch the lesson and look at the four Grade 10 learners who have been given a piece of unprepared reading. The teacher photocopied the pages from **ANTHONY HOROWITZ's novel *RAVENSGATE***. They battled with the pages so the teacher should have put each passage on card. Please do not mark them down for this – it was the teacher's fault!

As you watch them, assess their reading against the criteria given.

Look out for:

- Too fast? Needs to slow down?
- More eye contact needed?
- Needs variety of pace and pitch?
- Not enough expression?

Remember that, when you are reading, your eyes must go ahead of your voice. You need to see what clues the writer will give you about how to read the passage. You need to try to create character and you do this by varying the colour of your voice. Never forget the power of pause! Maintain eye contact with the audience as much as you can. Practise this by reading in front of a mirror and checking to see how often you look up at yourself.

Understand what you read, otherwise the reading makes no sense. Your **READING SKILLS** will be critical in helping you read out loud.

You can see that prepared reading takes a lot of practice. It doesn't just happen.



LISTENING AND SPEAKING

Conversation

Lesson

4

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 Standards

We know this when the learner is able to:

- demonstrate knowledge of different forms of oral communication for social purposes;
- learn about and share ideas, show an understanding of concepts, comment on experiences, defend a position, make an unprepared response, tell a story;
- initiate and sustain conversation by demonstrating appropriate turn-taking conventions, filling in gaps and encouraging where appropriate;
- interact effectively in group discussions by expressing own ideas and opinions, listening to and respecting those of others, and intervening to redirect focus while engaging with a range of issues such as inclusivity and power relations, and environmental, ethical, socio-cultural and human rights issues;
- apply interviewing skills and critically report on findings where appropriate;
- demonstrate the skills of listening to and delivery of fluent and expressive oral presentations;
- use and evaluate rhetorical devices such as anecdotes, rhetorical questions, pauses and repetition;
- use tone, voice projection, pace, eye contact, posture and gestures correctly and respond appropriately;
- pronounce words without distorting meaning;
- demonstrate comprehension of oral texts by recording main and/or supporting ideas by making notes, checklists, summaries and paraphrases and/or by retelling and explaining;
- listen critically and respond to questions for clarification;
- demonstrate critical awareness of language use in oral situations;
- use and evaluate appropriate styles and registers to suit purpose, audience and context;
- recognise and explain language varieties with understanding and appreciation;
- identify and use a wide range of persuasive techniques;
- evaluate arguments and assumptions and distinguish between facts and opinions;
- make inferences and judgments and motivate with evidence;
- explain how meaning may be distorted by the deliberate inclusion or exclusion of information;
- recognise and evaluate the effects of language forms such as technical language and jargon;
- evaluate the relationship between language and culture, and language and power;
- recognise and challenge subtle emotive and manipulative language, bias, prejudice and stereotyping such as in propaganda and advertising.

Overview

Being able to hold up your end of a conversation is very important. This is a life skill. Why do we need it? You will be having conversations for the rest of your life and sometimes it is important to make a good impression. You will not always just be chatting casually to your friends. You will meet people in your business life or lecturers at university, and you will need to be able to speak well and intelligently. The content of what you say is important – can you think on your feet? Does your brain go to mush? Can you speak clearly? Do you look confident?

In different cultures, ordinary conversation plays different roles. In my culture, for example, if you are being given a lift – let's say to school every day by a teacher at your school – you do not sit silent in the car; you are expected, as my mother always said, to entertain your audience "with idle chatter"!



9



Lesson

In this lesson, we will look at having a conversation, which is focused on in the following AS:

- demonstrate knowledge of different forms of oral communication for social purposes:
 - learn about and share ideas, show an understanding of concepts, comment on experiences, defend a position, make an unprepared response, tell a story;
 - initiate and sustain conversation by demonstrating appropriate turn-taking conventions, filling in gaps and encouraging where appropriate;
 - interact effectively in group discussions by expressing own ideas and opinions, listening to and respecting those of others, and intervening to redirect focus.

WHAT MAKES FOR A GOOD CONVERSATIONALIST, ACCORDING TO THE ASSESSMENT STANDARDS WE HAVE JUST READ?

You need to be able to share ideas, which means you need to have ideas in the first place! You must be able to show that you understand new ideas that are explained to you. You must be able to comment on experiences – your own, those of other members of your class, those of people you read about in the newspaper. You must be able to present an argument and then defend your point of view. You must be able to reply to a question when you have not been given any time to prepare. Can you tell a story – about what happened to you yesterday?

You need to learn how to keep a conversation going, replying to questions, adding your own points, asking questions so that the other person keeps talking, encouraging the other person by nodding or agreeing or affirming what that person has said. You can direct the conversation along another path or encourage a person to tell you what he or she thinks. Remember that listening is as important as speaking. You do not stop listening, just waiting for the moment when you can start speaking again. You are expected to interact in a conversation.

How can you be assessed in terms of Learning Outcome 1?

Firstly, look at the assessment grid later in the lesson. This grid talks about unprepared speaking or conversation. Make sure that you understand how you might be assessed.

Then, note the following (these are the ways in which your teacher might choose to assess you).

1. Daily assessment in Grade 11

Daily assessment occurs in every lesson and can take place at the beginning of, during or at the end of the lesson. Examples of tasks where you can be assessed:

Group work;

Pair work;

Answering the teacher in class;

A formal “unprepared speaking” task; and

Role play.



- Listening and speaking should develop awareness of other people and cultures and promote general sensitivity in social situations. This can be achieved by individual, pair or group work activities such as speeches, debates and interviews.

Look at the programme for assessment that you have been given by your teacher for the year. It might look like this:

PROGRAMME OF ASSESSMENT FOR GRADE 11

NOTE: All writing (creative, functional, research, literary, summary) has the following Learning Outcomes and Assessment Standards:

LO 3 AS 3.1 3.1.1 3.1.2 3.1.3 3.1.4 3.1.5 3.1.6 3.1.7 3.1.8 3.1.9
 AS 3 3.2 3.2.1 3.2.2. 3.2.3 3.2.4 3.2.5 3.2.6 AS 3 3.3. 3.3.1 3.3.2 3.3.3
 3.3.4 3.3.5 3.3.6 3.3.7 3.3.8

LO 4 AS 4.1 4.1.1 4.1.3 4.1.9 AS 4.2 (sentences) 4.2.1 4.2.2 4.2.3 4.2.4
 4.2.5 4.2.6 4.2.7 4.2.8 4.2.9 4.2.10 (punctuation) 4.2.11

Term 1	Task 1 50 marks	LOs and ASs	DATE	Task 2 40 marks	LOs and ASs	DATE	Task 3 * 10 marks	LOs and ASs	DATE	Task 4 50 marks	LOs and ASs	DATE
140 marks Converted to 100	Writing – essay Focus on style Assessment tool: Rubric	LO 3 and 4 (see above)		Literature: Poetry essay Assessment tool: Rubric	LO 3 and 4 (see above)		*ORAL: Group work Poetry analysis/ reporting back Assessment tool: Rubric	LO 1 AS 1.1.1 1.2 (all) 1.3 (all) 1.4.1 1.4.3 1.4.5 1.4.6 1.4.7		Test 1 Comprehension/ Language/ Summary Assessment tool: Marking memorandum	LO 2 AS 2.1 (all) 2.2 (all) 2.3 (all) 2.4.1.1	
Term 2	Task 5 50 marks			Task 6* 30 marks + 20* marks ÷ 2			Task 7 20 marks			Task 8 250 marks		
350 marks Converted to 100	Writing – essay Focus on style Assessment tool: Rubric/grid Self and peer assessment	LO 3 and 4 (see above)		Literature: Drama Contextual and Listening skills (*oral) Assessment tool: Marking memorandum	2.4.2.7 2.4.2.8 2.4.2.9 Oral AS (as for task 3)		Language skills Assessment tool: Memorandum	LO 4		Midyear examinations Paper 1 (70) 2 hrs Paper 2 (80) 2½ hrs Paper 3 (100) 2½ hrs	LO 2, 3, 4	

* **Oral:** Learners should do at least one reading, speaking and listening task during the year.



Then at the end of the year, these oral marks (from all four terms) are put together like this: **TOTAL: 50**

Paper 4 (50) – see oral tasks 3, 6, 11 & 14.

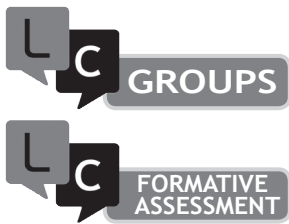
The total marks for Tasks 1 – 15 (700) is divided by 7 and added to the November examination mark.

Your November examination is assessed like this: **TOTAL: 250**

Paper 1 (70) – 2 hours Paper 2 (80) – 2 hours Paper 3 (100) – 2 hours
TOTAL: 50 PLUS Paper 4 (50) – see oral tasks 3, 6, 11 & 14.

You do not do a separate exam for Paper 4. These are your year’s oral marks, made up like this:

Paper 4	DETAILS
Orals	Orals will be internally set, internally assessed and internally moderated. <ul style="list-style-type: none">• Reading (10)• Speaking: Prepared speech/unprepared speech/conversation/interview/debate (10)• Listening (10)• Response to literature: film study/short stories/folklore/radio drama/television drama/essay/autobiography/biography (20)



Activity 1

Watch the lesson and look at two Grade 10 learners talking about their exams and plans for the holidays.

Consider the following points and use the assessment criteria to evaluate their ability to:

- ask questions;
- take turns;
- speak and maintain a conversation;
- speak clearly;
- appear relaxed and confident; and
- encourage each other and respond to what they each say.



READING AND VIEWING

Reading skills

Lesson

5

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 Standards

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation;
- evaluate the meaning of a wide range of written, visual, audio, and audio-visual texts;
- evaluate how language and images may reflect and shape values and attitudes in texts; and
- explore and evaluate key features of texts and explain how they contribute to meaning.

Overview

We cannot stress enough the importance of reading skills; learners are often very weak in this and do badly in tests, examinations and tasks as a result. Reading affects all aspects of English and all your studies, and poor reading skills will damage your ability to read and comprehend for the rest of your lives. Whatever career you choose will involve reading and it is critical that you become an effective reader.

Lesson

In this lesson, we will look at an article from the *Sunday Times*; we are interested in the reading skills that are needed to understand a simple article in a newspaper. If you can develop all the necessary reading skills, you can apply them to ANY piece of text, be it journalism, literature, functional writing or advertising. The reading skills are the same – it is just the texts that change.

Let us start with this article:



Cold weather on the way

"In the Free State, Bloemfontein saw sleet falling by lunchtime today with temperatures hovering around three degrees"

Severe cold is to hit large parts of the country later today and tomorrow, with temperatures dropping to -9°C in places such as Sutherland. The Northern Cape town was blanketed in snow yesterday.

The SA Weather Service has warned South Africans to brace

themselves for very cold weather.

In the Free State, Bloemfontein saw sleet falling by lunchtime today with temperatures hovering around 3°C .

Snow was expected later in the day at places in the eastern Free State and southern Free State as well as the Maluti mountains in Lesotho.

The Weather Service said gale force westerly winds were expected between Plettenberg Bay and East London, with very rough seas and wave heights exceeding 2m expected between Lamberts Bay and East London.

(continued on next page)

Cold weather on the way

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Very cold, wet and windy conditions were likely over the high ground areas of the Western, Northern, and Eastern Cape Provinces, the KwaZulu-Natal Drakensberg, as well as the southern and eastern highlands of the Free State.

Snowfalls were expected on the high ground of the Western, Northern, and Eastern Cape Provinces, the southern and eastern high grounds of the Free State, and south-western KwaZulu-Natal highlands.

Chilly conditions would persist on Wednesday over the interior regions of the Cape Provinces, Free State, and Highveld areas.

The public and small stock farmers were advised to take the necessary precautions.

The service also warned of expected weather conditions that could lead to runaway fires over central and northern KwaZulu-Natal, north-east Free State, as well as provinces north of the Vaal River.

According to the service's website, a strong cold front, associated with a vigorous upper air trough and surface low, was expected to advance rapidly across the country today.

The cold system was expected to exit the country later on Wednesday, with daytime temperature recovery likely to begin across the country from Thursday.

Another – but weaker – cold front, associated with a steepening upper air trough, was expected to approach the Western Cape from Friday, bringing rain and showers to the south-western parts from early Saturday.

The Atlantic High Pressure system should ridge eastwards behind the front on Sunday, feeding low-level moisture into the southern and eastern parts.

Sapa – Published: June 26 2007

Read the article two or three times, and then note the following. This article needs you to have noted the following:

To hit – you must recognise the verb in its infinitive form; notice the connotation of damage and destruction.

The journalist's mention of -9°C – what is his intention? This detail has an impact on the reader; why choose this detail?

Blanketed – figurative language, metaphor; notice that figurative language is not only found in literature; we use figurative language all the time.

Facts included: severe cold; Sutherland had snow, but the journalist is using figurative language to get a different effect.

You are often asked: "Analyse the effectiveness of...?" Let's do that with "blanketed". Is it an effective metaphor? "Blanketed" isn't really good because it is a cliché or a hackneyed expression. This is a very common use of "blanketed".

Idiomatic language: "brace themselves".

Tone: "has warned"; remember that "tone" refers to the feeling you could hear in a person's voice if the person were speaking directly to you. Be accurate when describing tone. "Bloemfontein saw". This is a less usual figure of speech. The journalist does not mean that the city of Bloemfontein saw something but that the people in the city saw something. The journalist is using the city to represent all the people living there; therefore, this is an example of metonymy.

METONYMY

Metonymy is used when a writer uses something associated with something else to represent it.

Vocabulary: Do you know what "sleet" is? If not, check the word in a dictionary.



Punctuation: eastern – has no capital letter, but East London has capital letters. Why? Similarly “Northern Cape town” has capital letters. “East London” is a proper noun and so it is punctuated by using capital letters; in the phrase “Northern Cape town”, Northern Cape is functioning as an adjective, but it is an adjective made from a proper noun and so it has capitals.

Notice the verb: hovering; what is its meaning and effect?

Paragraphs 6-9 sound like the weather forecast. How do we know? This comes from the style. STYLE refers to the way you write. If you are asked to discuss style, look at:

- diction (choice of words);
- sentences;
- paragraphs; and
- punctuation.

This section of the article sounds like the weather forecast because of the details (diction) and the use of the passive voice.

What are “the necessary precautions”? We are expected to know what small stock farmers are and who “the public” is, and what “precautions” they are expected to take. Notice that this is BACKGROUND KNOWLEDGE (another important part of understanding a passage).

What precautions should you take before a sudden cold front? I should have taken in my two geraniums last night. I forgot and, of course, when I came out at 5am this morning, they were covered in snow! I can’t remember when I last saw snow in our building! What precautions should I have taken?

Once in winter, the water in the pipes froze and we had no water one morning. For a long time after that, I would fill the kettle and a jug the night before.

We often hear the weather people talking of “runaway fires”. What does that mean? Is this an example of a dead metaphor or just clichéd language?

Look at the geographical jargon in the last paragraph.

JARGON

Jargon is technical language.

In this paragraph, the technical language comes from Geography.

CONCLUSION

This passage requires an understanding of the following if you are to understand it properly:

- parts of speech;
- figures of speech;
- punctuation matters;
- vocabulary;
- background knowledge;
- intention, tone, and style; and
- idiomatic language.





Activity 1

Read the last paragraph and answer the questions:

The Atlantic High Pressure system should ridge eastwards behind the front on Sunday, feeding low-level moisture into the southern and eastern parts.

1. Discuss the use of punctuation in this sentence:
 - i. Capital letters
 - ii. Comma
 - iii. Hyphen
 - iv. Full stop



Activity 2

Name the parts of speech of each of the following:

- i. The
- ii. System
- iii. Should ridge
- iv. Eastwards
- v. On



Activity 3

Discuss the style of the passage.



READING AND VIEWING

Reading skills continued



Learning Outcomes and Assessment Standards

Learning Outcome 2 Reading and Viewing

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Assessment Standards

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation
- evaluate the meaning of a wide range of written, visual, audio, and audio-visual texts
- evaluate how language and images may reflect and shape values and attitudes in texts
- explore and evaluate key features of texts and explain how they contribute to meaning

Overview

Reading skills are critical, yet learners often do very badly in this area; poor reading skills affect all aspects of English and all your studies, and will damage your ability to read and comprehend for the rest of your lives.

Lesson

This is the second lesson where we look at reading skills in general by looking at an article from the *Sunday Times*; we are interested in the reading skills that are needed for understanding a simple article in a newspaper. If you can develop all the necessary reading skills, you can apply them to ANY piece of text, be it journalism, literature, functional writing or advertising. The reading skills are the same – it is just the texts that change.



Expect 'normal' winter despite killer cold snap

'There will be cold snaps frequently or infrequently. That's what you can expect in winter. Cold fronts go hand in hand with winter'

PREGA GOVENDER

SOUTH Africans can look forward to a "fairly normal" winter despite this week's killer weather, which claimed the lives of 19 people.

Lee-Ann Clark, a weather forecaster at the SA Weather Service in Pretoria, described this week's cold front as a "very, very deep and intense system".

"This kind of system [cold frontal system] is expected this time of the year and it is expected later in the season but we can't for certain say when or where."

She said the intensity of the cold front was "quite substantial" resulting in its effects being wide-spread rather than localised.

"Normally it has a grip on the Eastern Cape or KwaZulu-Natal or the southwestern Cape but this time it covered all of these areas, which made it very intense."

This week's big chill was caused by a "nicely developed cold frontal system" and the

(continued on next page)

Expect 'normal' winter ...

... continued from previous page

introduction of extremely cold polar air that was drawn up from far south of the country.

"This [cold polar air] swept through the central and eastern interior, even encroaching as far south as the southern tip of Botswana and Namibia. They also felt the grip of the cold weather."

She said that during winter, an average of at least one cold front a week was expected. "There will be cold snaps frequently or infrequently. That's what you can expect in winter. Cold fronts go hand in hand with winter."

Ezekiel Sebege of the SA Weather Service said on the service's website that it had issued weather advisories as early as last Wednesday that warned of heavy rainfall, very

cold conditions, snowfalls, gale force winds and conditions favourable for runaway fires.

Sub-zero temperatures, heavy rains, hail, snowfalls and freezing winds resulted in the deaths of at least 14 people in the Eastern Cape.

The frosty cold spell also resulted in five deaths in Gauteng, including:

- Six-month old Kwaziyena Ngabuza and his one-year-old brother, Fikiswa, who died after their shack near the Nancefield hostel in Soweto caught alight;
- Annetjie Nyamukudi, 62, and her disabled granddaughter, Rokunda Nulaudzi, 10, who died of suspected asphyxiation in Tshwane while sleeping in a room with a burning brazier; and
- An unidentified man in Sandton who died after apparently being overcome by fumes from a brazier while trying to fight off the cold.

A busload of passengers and several truck drivers spent an icy night on the Lootsberg pass in the Eastern Cape after snow and wet conditions prevented them from negotiating the pass.

Six Telkom contractors were also rescued after being trapped in heavy snow in the Eastern Cape's Katberg mountains.

Meanwhile, several parts of Johannesburg were plunged into darkness this week because of power shedding.

On Thursday, Eskom issued a national power alert warning consumers to use electricity sparingly or face the possibility of power cuts.

Eskom's chief executive Jacob Maroga said the demand for electricity had grown because of the cold weather.

The cold snap also resulted in damage to vegetable and citrus crops in Limpopo, running into millions of rand.

Theo de Jager, vice-president of Agri Limpopo, said small-scale, emerging farmers had been worst hit.

This article tests the following skills:

Headline and quote under column 2

Discuss how the reader's attention is caught and held.

The use of inverted commas makes the reader wonder what exactly "normal" is and the quote grabs our attention.

HOW TO FIND PARAGRAPHS

Note indentation, except for first paragraph in journalism.

Test yourself by numbering the paragraphs.

PUNCTUATION

Notice the following:

1. single and double inverted commas, and how they are used: "normal" to suggest that this is what many people would say; "fairly normal" paragraph 1 is a quote; "very, very deep and intense system" paragraph 2 is a quote.
2. Commas

Used to show:



- parenthesis for a noun phrase in apposition paragraph 2; a noun in apposition (bullet 1);
- dividing items in a list paragraph 10 and 11;
- separating a non-defining clause bullet 1;

Notice the wrong use of a comma in the last paragraph!

3. Hyphen

- used to separate the syllables and show that the word will continue on the next line (Weath-; Wednes-). Remember to hyphenate on the syllable. Revise your rules of hyphenation and syllabification;
- used to join two or more words to make a compound word (sub-zero paragraph 11; six-month; one-year-old (bulleted points)).

4. Apostrophe

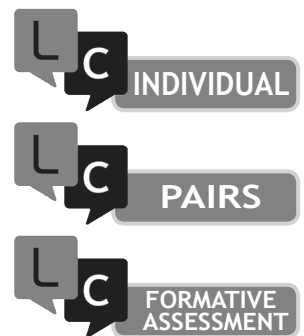
Used for:

- singular possession (This week's; Service's website paragraph 10);
 - omission or contraction (Can't paragraph 3; That's paragraph 9).
5. Use of square brackets [] in paragraphs 3 and 7 to show that inside the direct speech these are words that were not used by the speaker but are the journalist's words.
6. Capital letters for the beginnings of sentences and proper nouns.

Activity 1

The text also requires an understanding of the following. Find examples and discuss each one:

1. Idiomatic expressions (with prepositions)
2. Literal and figurative language
3. Jargon
4. Parts of speech
 - Verbs
 - Nouns
 - Adjectives
 - Conjunctions
5. Spelling
6. Style





READING AND VIEWING

Reading skills continued

Learning Outcomes and Assessment Standards

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- explore and evaluate key features of texts and explain how they contribute to meaning.

Overview

In the past two lessons, we stressed the importance of reading skills and how badly learners do in this area, how it affects all aspects of English and all your studies, and will damage your ability to read and comprehend for the rest of your lives.



Lesson

This is the third lesson where we look at reading skills in general by looking at an article from the *Sunday Times*; we are interested in the reading skills that are needed for understanding a simple article in a newspaper. If you can develop all the necessary reading skills, you can apply them to ANY piece of text, be it journalism, literature, functional writing or advertising. The reading skills are the same – it is just the texts that change.

Read the article: **SA man aims to be first polar swimmer** on the opposite page.

This article has a photograph with it, so it is a good idea to read the headline and then look at the photograph to see how this develops the headline and increases our understanding of what the article is about.

When you discuss a photograph, you need to look at what is in the foreground (front) or background (back) of the frame. You will see blocks of ice in the foreground, looking quite large and very cold, and the swimmer in the background, looking determined and serious.

Why does the photographer shoot the swimmer in the background and the ice in the foreground? We might have expected to see the swimmer in the foreground – after all, the article is all about him. What the photographer is trying to achieve is to focus our attention on the surprising – even shocking – idea of someone's swimming in ice! The ice looms large at the front of the photograph and we focus our attention on it. The ice reinforces the word “polar” in the headline, and we shiver as we imagine what it would be like to be that swimmer in that pool.

Also read the caption.



CAPTION

A **caption** refers to the words underneath the photograph.

SA man aims to be first polar swimmer

27 May 2007

Bobby Jordan

Extreme athlete heads for the Arctic to draw attention to global warming by covering 1km in the open sea of the not-so-frozen North

A SOUTH African swimmer is aiming to become the first man to swim in the ocean at the North Pole, braving sub-zero water for over 15 minutes — a virtually impossible feat.

Lewis Pugh, who went to school in Cape Town and studied law at the University of Cape Town, has spent the past several months training in tanks filled with ice cubes. He has also packed on an extra 20 kg of body weight to “insulate” himself from Arctic water that could be as cold as $-1,6^{\circ}\text{C}$.

The lanky 38-year-old former maritime lawyer has baffled scientists by setting world records for the most northern and southern long-distance swims and has swum among icebergs and in driving snow.

Medical studies have found he can keep his body temperature

high in cold water for much longer than normal people, earning him the nickname “the human polar bear”. The North Pole swim is part of a campaign to raise awareness about global climate change.

Pugh said he would travel to the North Pole in December, with a team of assistants to monitor his physical condition and protect him from hazards such as real polar bears. To succeed, he must survive a 1 km swim wearing only swimming briefs and a bathing cap.

Salt water freezes at a lower temperature ($-1,8^{\circ}\text{C}$) than fresh water (0°C).

Pugh said: “If a normal person jumped into that [polar] water they would be dead within a few minutes. That having been said, we have planned

and prepared so much that we believe it is going to be safe.”

He has spent the past several months training under close supervision in ice-cold water at the South African Sports Science Institute in Cape Town. He will swim the North Pole with an electronic harness to measure his core body temperature, ensuring he does not endanger his life.

Pugh said the aim of the swim was to raise awareness about global climate change, which had had a dramatic effect on the Arctic, where large portions of the ice cap have melted.

The situation was so severe that there were now large cracks in the ice even at the North Pole.

“We’re confident we’re going to get water at the North



Toughening up: Lewis Pugh swims in a pool of icy water at Cape Town’s V&A Waterfront this week. Picture: Esa Alexander

Pole. We’ve got to find what is called a ‘lead’, where the ice has broken apart. We plan to find one that leads straight to the North Pole. Over the past few years they have been getting bigger and bigger, enabling a swim to take place,” he said.

Pugh has accomplished remarkable swimming feats. Last year he swam the full length of the River Thames in Britain — a 325km journey that took 21 days.

He has also swum across the English Channel and Lake Malawi. In 2004 he became the first person to swim around the entire Cape Peninsula: a distance of 100 km.

During his expeditions, he has encountered sharks, polar bears, leopard seals, crocodiles and the odd hippopotamus.

On his website, he said: “Through my swims I have had a unique perspective on climate change.

“I have witnessed retreating glaciers, decreasing sea ice, coral bleaching, severe droughts, and the migration of animals to colder climates.

“It’s as a result of these experiences that I am determined to do my bit to raise awareness about the fragility of our environment and to encourage everyone to take action.”

The caption increases our understanding of what the photograph, and so the article, is about.

Now, read the article two or three times.

In the subheading we read: “Extreme athlete heads for the Arctic to draw attention to global warming by covering 1km in the open sea of the not-so-frozen North”.

You need to understand what is meant by an “extreme athlete”. These are people who endure rigorous and very challenging situations to test and prove themselves. There are certain standards that are set – very high standards – that an “extreme” athlete must fulfil, or else he would simply be called an “athlete”.

Let us think about the DENOTATION and CONNOTATION of the word, “athlete”.

DENOTATION

The **denotation** of a word is its most basic meaning.

For example, the denotation of “house” is a place where a person lives, usually having four walls and a roof.

CONNOTATION

A **connotation** is an additional sense or senses associated with or suggested by a word or phrase.

The connotations of the word, “home”, are:

- warmth;
- family;
- love;
- security;
- safety;
- comfort; and
- privacy.

What about the word, “athlete”?

The denotation of athlete is: somebody who has the necessary abilities to participate in physical exercise, especially in competitive situations such as games, races, and matches.

The connotations of “athlete” are:

- healthy;
- strong;
- fit;
- energetic;
- well-trained;
- concerned for his/her health;
- supple;
- flexible;
- has stamina;
- competitive;
- achiever;
- admirable; and
- to be respected.

Let us practise that skill again. Here are five words from the article. Give the denotation and connotation of each one:

1. polar

Denotation:

Geography relating to, located at, or found in the regions surrounding the North or South Pole



Connotation:

- cold;
- freezing;
- below 0°;
- frightening;
- could mean your death;
- people have died going there (or trying to go there);
- dangerous;
- extreme weather conditions;
- beautiful;
- snow;
- ice;
- winter; and
- dark.

2. the first man

Denotation:

1. before the rest: preceding or ahead of any others in order
2. earlier than the rest: occurring before any others in a series.

Connotation:

- great achiever;
- done better than others;
- ambitious;
- admirable;
- the best;
- the winner;
- the person who takes the accolades (praise); and
- someone who does not settle for being anything less.

3. braving

Denotation:

having or showing courage, especially when facing danger, difficulty, or pain.

Connotation:

- courageous;
- admirable;
- someone for whom one has respect;
- facing danger;
- having courage and strength;
- having determination and willpower; and
- asserting himself against the odds.



4. for over 15 minutes

Denotation:

a grammatical word used to indicate a position directly above something, either resting on the top of something, or above the upper surface of something with a space in between (a *preposition*).

Connotation:

- an amazing achievement;
- doing something for longer than anyone could have expected;
- unbelievable;
- amazing;
- incredible;
- surprising achievement; and
- shocked admiration.

5. feat

Denotation:

a remarkable act or achievement involving courage, skill, or strength.

Connotation:

- achievement;
- amazing;
- incredible;
- something that not everyone can do;
- admirable;
- an action that demands other people's respect;
- something to look up to; and
- something to take note of.

All these words are emotive. By EMOTIVE LANGUAGE, we mean language that appeals to the emotions.

EMOTIVE LANGUAGE

- shows the emotion or feeling of the writer
OR
 - creates an emotion or feeling in the audience
-
-

Emotive language is a very important part of your syllabus, and you need to understand this concept well. You can be asked about emotive language in the following areas of your curriculum:

- advertising: advertising depends on the emotive connotations of many words, such as “biggest”, “best”, “sale”, “NOW!”
- propaganda: propaganda also uses emotive language;
- articles in the newspaper you are asked to read in a comprehension passage;
- literary texts; and
- graphic texts such as cartoons.

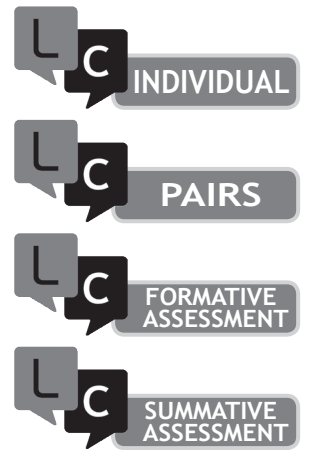


Imagine a politician giving a speech: “We have had enough of crime. This government has allowed crime to get out of control! Will we stand for this any longer? Will we accept living in fear, behind our high walls and security gates? Will we accept that our children are no longer safe? Surely we have the right to live in a safe country, where our children can play in the street or garden outside our houses and not be stolen away and brutally raped and murdered? We have had ENOUGH. This government must do something now, or acknowledge that they are helpless and allow someone else to try!”
Many of these words, such as “crime”, “out of control”, “brutally raped and murdered”, are emotive words.

Activity 1

Read the article again. Discuss the following aspects of the article, finding at least one example of each item:

1. an interesting verb
2. the use of the dash
3. an emotive adjective
4. an emotive noun





READING AND VIEWING

Summarising 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 Standards

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation;
- read fluently and attentively according to purpose and task;
- summarise main and supporting ideas in point and/or paragraph form.

Overview

Summarising skills are a life skill; these skills are needed for all your subjects and will be skills that you will use for the rest of your lives. You could help your child summarise an article for a Biology project, or you could be asked to take the minutes of a meeting when you are in business.

Summarising is something that you have been doing all your lives and that you will continue to do for the rest of your life.



Lesson

Summarise the article on the next page in one fluent paragraph of approximately 110 words.

STEPS TO FOLLOW

1. Read the article two or three or four times, until you feel confident that you understand what the article is about.
2. Create a mind-map of the main ideas of the article. Go through the article, sentence by sentence, looking for what you want to put on your mind-map.
3. Write your summary in full sentences.
4. Count the number of words and adjust the length of the summary. Make sure you have all the important points. Do not leave anything out; just be concise (to the point, brief, short)
5. Count the number of words again.
6. Write your neat version. Give a title (if that is required). Write the EXACT number of words in square brackets at the end of the summary.



When does indulgence slide into excess? At what point does “spoiling yourself a little” turn into greed? Is it the second concurrent lover, the third helping of chocolate mousse, the fourth Botox treatment or the fifth mega-rich spouse?

When do you reach that moment when, as the Bible says, it would be easier for you to thread a camel through the eye of a needle than for you to join the heavenly host singing softly behind the Pearly Gates?

We all have our own perception of what excess is, but I recently read about an event that made me gasp at the monstrous vulgarity of the whole thing. It was a banquet held in Bangkok, with a 10-course gourmet menu, for which the price tag was 25 000 baht which, at current exchange rates, would cost a South African at least R200 000. Forty people signed up for the feast, which means a total price tag of R80-million, and that’s just for the food.

Imagine all the designer dresses that were bought for the occasion, the Botox booster shots and costly hairdos that were styled, the executive jets that flew from all corners of the Earth and all the other hidden extras that were not figured into the restaurant bill.

The total cost is incalculable and, of course, much was made of the fact that a portion of those profits would go to two charities, Médecins Sans Frontières and the Chaipattana Foundation.

But everybody knows that the “profits” are only what is left after all the expenses have been met. The charities will definitely get something, but not a significant chunk of the total revenue.

Creative accounting often achieves its masterpiece when it calculates the charity’s share. After the organisers have settled every detail, they will rapidly tell you they also have a business to run and they too are entitled to their share of the profit.

The charity may say, bravely, that anything is better than nothing, but when you think of all that money spent by just 40 people for a single evening of indulgence, you have to wonder.

I’m not anti-wealth and I am definitely not anti-capitalist. Of all the “isms” that buzz through the

world like ideological mosquitoes, things such as fascism, communism, Marxism, racism and religious fanaticism, all of which have extremism as their inevitable Siamese twin, I’d settle for capitalism any day. It allows people to build their own freedom and pursue their own goals.

However, I doubt that a 10-course meal of the most extravagant kind could properly be called “a goal”. The fact that the identities of all the guests at this feast have been kept secret, bears that out. I don’t know who would be more eager to see those names — Interpol or various tax authorities — but they were kept secret.

One observer commented that when they reached the eighth course, which was “pigeon en

croute with cepes mushrooms”,

some of the diners were already glassy-eyed. Don’t forget that

with every course, from

the Beluga caviar and

Perigord truffles to the

Kobe beef and Brittany

lobster, they were

served a different,

rare vintage wine

or, if they preferred,

a stream of 1990

Cristal champagne

that sells for at least

R800 a bottle.

I know I’m sounding

all purse-lipped

and puritanical, but

excess is offensive. Three

magnificent courses with

superb wines would have sufficed

for any epicure. The rest are just a

cheap display of power, money and “Because I can ...” bravado.

The guests dined in a banqueting room 65 storeys above the street. On those streets they could have found teachers who would have to work for five years before they could earn the price of that single meal. The people who were dining in the café opposite the hotel were paying 25 baht (R6) for a traditional Pad Thai noodle dinner.

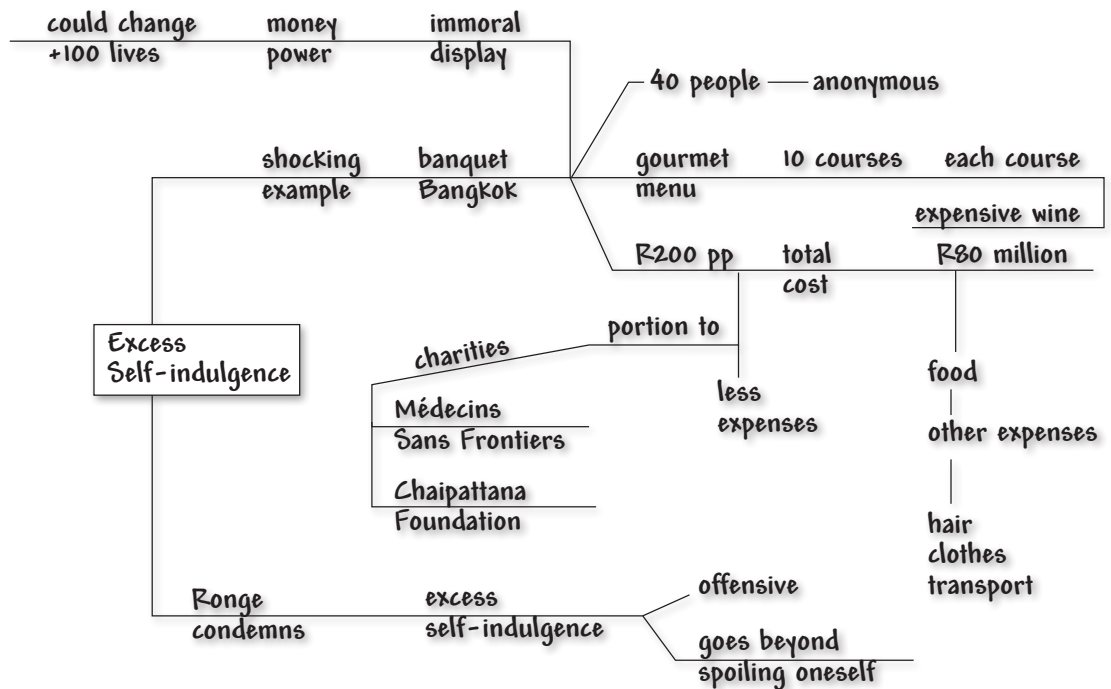
The money paid by those people feasting on the 65th floor could have irrevocably changed, indeed, saved, the lives of at least 100 people. Instead, it gave them a hangover and the urgent need to flush a toilet the next morning. I hope all those guests have their “people” out in the world, urgently seeking the world’s smallest camels and its largest needles, because there are some things that you cannot just buy your way into — or out of.

Spoiling their fun

Barry Ronge

The world may be their oyster, but those Pearly Gates will probably clang shut in the face of offensive excess.

Here is the mind-map we have created for the summary:



From this mind-map, we can write out the following summary:

Barry Ronge condemns excess as offensive self-indulgence that goes beyond spoiling oneself. He gives the shocking example of a banquet in Bangkok which was an immoral display of money and power: the 40 guests (who chose to remain anonymous) paid R200 000 each totalling R80 million for the food alone. They received a gourmet, 10-course meal with an expensive wine accompanying each course. Other expenses included the costs for appearance (hair, clothes, cosmetic treatment) and transport. Organisers said a portion of the money (less expenses) would be given to two charities: Médecins sans Frontiers and the Chaipattana Foundation. Ronge argues that the money could have changed about 100 lives. [109 words]

The title is not included in the word count. Create a short title that sums up the passage:

Offensively expensive Bangkok banquet

Remember:

You have seen one way of doing summaries. Your teacher might show you a different method. You must choose a method of summarising that suits you and is effective.

Activity 1

Summarise the same article, this time in 50 words.

INDIVIDUAL
SELF ASSESSMENT

READING AND VIEWING

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 Standards

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- evaluate the meaning of a wide range of written, visual, audio, and audio-visual texts;
- evaluate how language and images may reflect and shape values and attitudes in texts;
- explore and evaluate key features of texts and explain how they contribute to meaning; and
- analyse the effect of a wide range of figurative, rhetorical and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia, symbol, pun, understatement, wit, hyperbole, contrast, sarcasm, caricature, irony, satire, paradox, oxymoron, antithesis and anticlimax on the meaning of texts.

Overview

As you read the Assessment Standards you will realise how many figures of speech there are, and how you are expected to be familiar with all of them. In this lesson, we shall revise what figures of speech are. Remember that you have learnt about figures of speech since you were in Grade 3, but you need to know the terminology we use so that you can discuss figures of speech easily.

Lesson

You first need to know the difference between literal and figurative language:

LITERAL AND FIGURATIVE 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
- used in a completely usual way, with its primary or basic meaning.

Examples:

- The child broke her wrist when she fell off the jungle gym.
- My mother made a fire to warm the house.
- My father hit his head on the garage door.

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. The girl broke her heart over losing the man she loved.
- b. My mother fired us all up to study for the exams.
- c. A brilliant idea hit my father: he now knew how to fix the table!

Many learners think that figures of speech are found only in literary texts, such as novels, plays and poetry, but we speak and write using figures of speech all the time.

Look again at these sentences. What figures of speech are found in each?



Examples:

- a. The girl broke her heart over losing the man she loved.
- b. My mother fired us all up to study for the exams.
- c. A brilliant idea hit my father: he now knew how to fix the table!

Each of these sentences uses a metaphor.

METAPHOR

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

Notice that we use figures of speech when we are writing very ordinary sentences. What about when we are speaking?

If I say that I read an interesting novel at the weekend, this would sound so dull and not very enthusiastic. How would you tell a friend at work that you had read a novel and show the person that you really enjoyed it?

You might say:

- This was a fantastic book.
- This was the best book I have ever read.
- This book is amazing. You have to read it or you'll miss out.

You can see that we look for BIGGER expression; we want to make the book we read sound really good and so we use words like “fantastic”, “best”, “amazing”. But, in fact, we are using a figure of speech: 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; and
- to emphasise the truth of a statement.

Note: To **exaggerate** is to regard something or to represent something as larger, greater, more successful, more important, etc than it actually is.

So, you can see that we use figures of speech in speaking. What about in writing?

Here are a lot of headlines from articles which we found in the *Sunday Times*; what we are interested in is how often figures of speech are used, and so how often these reading skills are needed just for understanding a simple article in a newspaper. If you can develop all the necessary reading skills and you know all your figures of speech, you can apply them to ANY piece of text, be it journalism, literature, functional writing, advertising, whatever. The reading skills are the same – it is just the texts that are changing.

Here are the headlines:

Bear in mind that you are meant to DISCUSS THE EFFECTIVENESS OF each one. When you have looked at them, you will see that they are mostly clichéd, and not very effective, but, if you can start to grapple with these, you will manage better when you are asked to analyse literary texts.



1. **Any warmth left in the alliance withered to nothing this winter**

This is a metaphor. The alliance is being described as something that gives warmth such as a fire or the sun. This warmth we are told has “withered” or shrunk and gone dry and limp. Notice that the sun cannot really wither, so this is an example of a mixed metaphor. You can see that the sub-editor who wrote the headline wanted the ‘w’ alliteration (warmth, withered, winter) and was not really concerned whether or not the metaphor worked properly. It sounded good!

2. **NC fails to give people clear role in social change**

A role is a part a person plays in a film or play. This metaphor is used so often that it is really a “dead metaphor” now – a metaphor that no-one even realises is a metaphor because it has been used so often, like “the chair’s leg”.

3. **Have the last laugh, turn a blind eye to his loud gear.**

In this headline, we have examples of idiomatic language, language that is used in a special way in English. To “have the last laugh” means to win when everyone thinks you have failed, to score against your opponents even though they thought you had been defeated. To “turn a blind eye” means to pretend that you have not seen something although you know what is happening. These are both examples of figurative usage in English; idioms often involve metaphorical language.

4. **Wake-up call for kids who lose sleep**

This is a metaphor. Literally, the alarm clock or your mother wakes you up and gives you a wake-up call. In this context, a “wake-up call” is a warning.

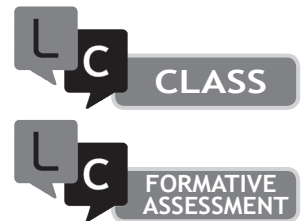
Look at all the headlines: What do you notice? They are all METAPHORS.

The most common figures of speech are the simile and the metaphor.

Activity 1

Discuss the following headlines:

1. Ousmane Sembene: Filmmaker seen as the father of African cinema
2. Rome reborn
3. Deal heralds a new age for soccer
4. Robin Hood banker sent down
5. The heart is always right
6. Look again: Israel is the victim, not the root of all evil



Lesson 10

READING AND VIEWING

Figurative language (1)

Learning Outcomes and Assessment Standards

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- explore and evaluate key features of texts and explain how they contribute to meaning.

Overview

There are very many figures of speech. Learners are expected to be familiar with all of them. In our last lesson, we discussed simile, metaphor, personification and metonymy. These are all examples of figurative language.

LITERAL AND FIGURATIVE LANGUAGE

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

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

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.

Our lesson today looks at those figures of speech that are based on CONTRAST.



Lesson

CONTRAST (NOUN)

1. a difference, or something that is different, compared with something else

Example:

This front room is very light in contrast to the darkness of the back room.

2. an effect created by placing or arranging very different things, for example colours, shades or textures, next to each other

Example

You can create a contrast in your writing by describing how noisy the classroom is at break with how quiet it is during a lesson.

TO CONTRAST (VERB)

to compare different things or arrange them in a way that highlights their differences, or to be markedly different when compared with something



Examples:

These poems sound more mature when they are contrasted with the writer's earlier work.

Look around your home to see the things that contrast:

A big pen and a small pen

A thick sandwich and a thin piece of bread

A yellow curtain and a blue curtain and an orange curtain

A gold chain and a silver chain

A bead bracelet and a metal bracelet

Our first figure of speech that uses contrast is antithesis.

ANTITHESIS

In general usage, **antithesis** refers to a direct opposite, e.g., "good" and "evil" are antithetical, so are "night" and "day".

In literature and rhetoric, **antithesis** refers to the balancing of words, phrases, statements or ideas to achieve a deliberate contrast.

Examples:

1. Children are noisy; old people are quiet.
2. The teenagers speak like saints but act like devils.
3. Do as I say, not as I do.
4. To err is human, to forgive divine

Antithesis is often found in reflective or philosophical poetry where it is used to explore the alternatives of a subject. It was particularly used by 18th century satirists who wrote in heroic couplets because it enabled them to link and contrast opposing ideas and emotions.

Here is such an example where antithesis creates balance and a reflective tone. Alexander Pope is discussing Man:

Placed on this isthmus of a middle state,
A being darkly wise, and rudely great:
With too much knowledge for the sceptic side,
With too much weakness for the stoic's pride,
He hangs between ...

(Essay on Man, Epistle II)

In these lines, Pope presents man's divided nature through antithesis: "darkly wise" and "rudely great" are parallel in construction (a phrase consisting of an adverb and an adjective). Similarly lines 3 and 4 employ a parallel structure contrasting man's learning and his shortcomings.

Following on from antithesis, we have OXYMORON.

OXYMORON

An **oxymoron** is a figure of speech that combines two normally contradictory terms. **Oxymoron** is taken from Greek **oxy** ("sharp") and **moros** ("dull"). Thus the word **oxymoron** is itself an oxymoron.



In an oxymoron, the two contradictory words are right next to each other.

The two words of opposite meaning are intentionally placed next to each other, for a particular effect, often to bring out a conflict of interest.

The most common form of oxymoron uses an adjective-noun combination.

Example:

Deafening silence

The love story of Romeo and Juliet is a bitter sweet one

A very famous example of the use of antithesis and oxymorons together comes from Shakespeare's *Romeo and Juliet*:

O brawling love! O loving hate!
O anything of nothing first create!
O heavy lightness, serious vanity!
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!

Romeo and Juliet Act I scene i

The last figure of speech we are going to discuss today is the PARADOX.

PARADOX

A **paradox** is an apparent contradiction. A paradox is a statement containing an obvious contradiction but which, after thought, can be seen to express a truth

Example: *I felt alone in the crowd.*

At first glance, the reader thinks that a person cannot possibly feel alone when surrounded by lots of other people, but, when we come to think about it, it IS possible to feel alone even when surrounded by other people: perhaps they are all celebrating and the person is sad; or everyone gets drunk except the speaker; or everyone is smoking dagga and giggling in a private world except the speaker who now feels terribly alone. So, it IS possible to feel alone in a crowd.

Other examples are:

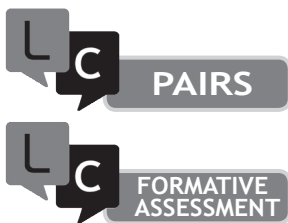
1. Cruel to be kind
2. cold fire
3. hot ice

Activity 1

Discuss the effectiveness of the figures of speech in depicting Romeo's character at this point in the play.

Romeo is deliberately trying to appear like a lover. The Petrarchan convention of writing love poetry included lots of examples of oxymoron and antithesis, so Romeo is consciously being a miserable lover in love. This suggests to us that he is actually enjoying being unhappy, rather than being genuinely distressed. We shall not be surprised when he abandons this love (Rosaline) the moment he sets eyes on Juliet. The language has already suggested a degree of insincerity.

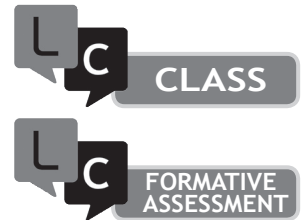
There are many popular examples of oxymorons, and some people make a joke about a person's being "an honest politician"!



Activity 2

Discuss the paradox in the last line of John Donne's sonnet: "Death be not proud":

Death be not proud, though some have called thee
Mighty and dreadful, for thou art not so,
For those whom thou think'st thou dost overthrow,
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure: then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell;
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die





READING AND VIEWING

Figurative language (2)

Learning Outcomes and Assessment Standards

Learning Outcome 2

Reading and Viewing

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Overview

There are many figures of speech with which you are expected to be familiar. In the last lesson, we looked at figures of speech based on contrast. This lesson continues that idea of contrast as we examine irony and sarcasm.



Lesson

THERE ARE A NUMBER OF KINDS OF IRONY:

1. 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.

Example:

You might have a cartoon in which a person is expected to be very calm and in control; instead, the hair is upright, the eyes are huge, and the hands are straight down at the sides, tense and shocked.

The visual irony depends on the contrast between what you expected to see and what you actually see.

2. VERBAL IRONY

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

Example:

This is the best day of my life: my mother has fallen ill and gone to hospital, my child has failed the term, and my dog has died.

In this example, it is clearly NOT the best day of the person's life.

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.



3. **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;
- there is incongruity between what would seem appropriate and what actually happens.

Example:

Water, water, every where,
And all the boards did shrink ;
Water, water, every where,
Nor any drop to drink

The Rime of the Ancient Mariner Samuel Taylor Coleridge

In this example it is ironic that water is everywhere but none of it can be drunk

4. **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;
- when tragic or comic circumstances can be foreseen by the reader or audience.

This technique heightens tension and expectation.

It can be used to show the tragedy or sadness of a situation.

Examples:

- *Romeo and Juliet* by William Shakespeare. When Romeo finds Juliet in a drugged sleep, he assumes her to be dead and kills himself. Upon awakening to find her dead lover beside her, Juliet then kills herself.
- *Oedipus Rex* by Sophocles in which Oedipus searches to find the murderer of the former king of Thebes, only to discover that it is himself, which is known to the audience all along.
- *Othello* by William Shakespeare, in which Othello blames Desdemona for cuckolding him but the audience knows that he is being deceived by Iago.
- *Macbeth* by William Shakespeare. Macbeth plans the murder of Duncan while feigning loyalty. Duncan does not know of Macbeth's plans but the audience does.
- *The Tempest* by William Shakespeare – Miranda does not know that Gonzalo is on the island but her father Prospero, and the audience, do.

We have shown you in some detail what we mean by irony, but we are often asked what the difference is between irony and sarcasm.

SARCASM

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



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.

Example:

Well, Jane, you have failed the term with 18% for English. I think we should SMS the good news to your mother, and post the information on our school’s website.

In this example, the teacher is being viciously cruel to Jane.

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.
4. Sarcasm is a taunting remark, often ironic, 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.

SIMILARITIES BETWEEN IRONY AND SARCASM

- Both intend to insult, hurt and laugh at their victims.
- Both may be uttered or written in a “sarcastic” tone of voice that makes this intention clear.
- Irony always works indirectly through pretence, whereas sarcasm (from the Greek sarkazein, to tear flesh) attacks openly.

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, in 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:

- a. we do not love it at all
- b. we know exactly why we dislike it.

In this lesson, we have discussed irony and sarcasm. In our next lessons, we shall look at specific literary texts like poetry, the novel or short story, film, and visual texts.

Activity 1



Discuss the following uses of sarcasm:

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. “I suppose you’re here to ask for help again!”
4. “Late as usual!”



LITERARY TEXTS

The novel, folktales and essay



Learning Outcomes and Assessment Standards

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Overview

In this lesson, we shall look at some of the aspects involved in reading a novel.

Lesson

Stories are what we call “literary texts”.

In this lesson, we are focusing on the Assessment Standard that deals with short stories, the novel, folktales and essays.

If someone tells a story. They will tell you:

This happened

Then this happened

Then this happened

What is plot and subplot?

When you tell me what happened and why it happened, then you are dealing with PLOT.

Plot = the reasons for what happens

this and then this and then this = story

this and therefore this and therefore this = plot

Plot or structure refers to the way actions are developed in a play or story.

Plot is the sequence of actions or events that 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.

1 min

What is the subplot of a story?

A **subplot** is a secondary plot strand that is attached to the main action. Subplots may connect to main plots, in either time and place or in thematic significance. Subplots often involve supporting characters, those besides the protagonist or antagonist.

Think about the subplot in *The Great Gatsby* by F Scott Fitzgerald. The main plot consists of Gatsby’s attempt to gather the admiration of his old love, Daisy, but a subplot develops concerning the romance of their friends, Nick Caraway and Jordan Baker.



Subplots are distinguished from the main plot by taking up less of the action, having less significant events occur, with less impact on the 'world' of the work, and occurring to less important characters.

In previous grades, you have learnt about the characters in a story.

CHARACTERS

Characters are the people in a story.

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.

What is the role of narrator? You all know from your previous studies that the **narrator** is the person within a story that tells the story to the reader.

The most common narrator is:

1st person narrator

3rd person, omniscient narrator

The first person narrator tells the story from his or her point of view. He or she uses "I".

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.

Omniscient = all-knowing; knowing or seeming to know everything

Here is the beginning of *Wuthering Heights* by Emily Brontë.

Chapter 1

1801. - I have just returned from a visit to my landlord - the solitary neighbour that I shall be troubled with. This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's heaven: and Mr. Heathcliff and I are such a suitable pair to divide the desolation between us. A capital fellow! He little imagined how my heart warmed towards him when I beheld his black eyes withdrawn so suspiciously under their brows, as I rode up, and when his fingers sheltered themselves, with a jealous resolution, still further in his waistcoat, as I announced my name. 'Mr. Heathcliff?' I said.

A nod was the answer. 'Mr. Lockwood, your new tenant, sir. I do myself the honour of calling as soon as possible after my arrival, to express the hope that I have not inconvenienced you.

What you notice is the use of "I", telling us that the novel begins with a first person narrator.



What do we learn about the character?

He wants to be alone; he says that he and Heathcliff will make a good pair, because they are both clearly men who dislike their fellow human beings. Heathcliff seems downright rude – he doesn't even greet the man!

Conflict is at the centre of stories; conflict means a disagreement or clash between ideas, principles or people.

In literature, conflict refers to the opposition between or among characters or forces in a literary work that shapes or motivates the action of a plot.

In this next extract from *Wuthering Heights*, Mr Lockwood is staying the night at Heathcliff's home, and he has what he thinks is a bad dream.

This time, I remembered I was lying in the oak closet, and I heard distinctly the gusty wind, and the driving of the snow; I heard, also, the fir bough repeat its teasing sound, and ascribed it to the right cause: but it annoyed me so much, that I resolved to silence it, if possible; and, I thought, I rose and endeavoured to unclasp the casement. ... stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed, 'Let me in - let me in!' 'Who are you?' I asked, struggling, meanwhile, to disengage myself. 'Catherine Linton,' it replied, shiveringly ... - 'I'm come home: I'd lost my way on the moor!' As it spoke, I discerned, obscurely, a child's face looking through the window. Terror made me cruel; and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes: still it wailed, 'Let me in!' and maintained its tenacious gripe, almost maddening me with fear. 'How can I!' I said at length. 'Let ME go, if you want me to let you in!' The fingers relaxed, I snatched mine through the hole, hurriedly piled the books up in a pyramid against it, and stopped my ears to exclude the lamentable prayer.

This passage tells us more about Lockwood and we can start to develop our understanding of some of the themes of the novel.

Lockwood seems to have inherent violence; look at the description of the blood dripping and the fact that he rubs the little girl's wrist across the broken glass. His own fear deadens all other feelings. He shows no pity for the ghost; she's not threatening him but he attacks her and the attack is brutal and shocking. The reader will be revolted at what Lockwood does. Will we trust him as a narrator? Not likely. Everything he says from now on will be filtered through our memory of this terrible incident.

What THEME does the passage develop?

THEME

A **theme** is an idea or line of thought that is explored, expressed and developed in a work of literature. To decide on a theme, examine any of the following:

- an issue or problem facing a character, with which he has to deal in the course of the play. For example, how love influences a person is one of the main themes of the novel.



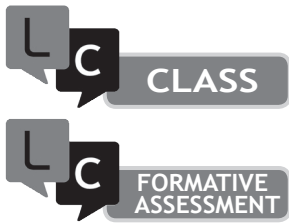
- the meaning of the novel as a whole or part of the novel
- an important idea or issue
- an attitude to life
- a statement about human behaviour

The themes of a work of literature are of lasting, universal interest and importance.

The theme in this passage can be expressed as:

Some people respond to threat or feeling under attack by using violence. Some people are inherently violent. You can relate this theme to our society in South Africa in 2007.

In our next lesson, we examine drama.



Activity 1

What is the theme of the novel you are studying at the moment?



LITERARY TEXTS

Drama

Lesson

13

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 Standards

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation;
- evaluate the meaning of a wide range of written, visual, audio, and audio-visual texts;
- evaluate how language and images may reflect and shape values and attitudes in texts;
- explore and evaluate key features of texts and explain how they contribute to meaning;

Drama

- analyse development of plot, subplot, conflict, character and role of narrator where relevant;
- interpret and evaluate messages and themes and relate them to selected passages in the rest of the text;
- evaluate how background and setting relate to character and/or theme; and
- interpret mood, time-line, ironic twists and ending.

Overview

In our last lesson we focused on the novel and we looked at: plot and subplot, character and theme

You will see that the Assessment Standards for drama are very similar to those for the novel.

Lesson

To revise plot, let us look at how we might describe the storyline of Shakespeare's play, *Romeo and Juliet*.

Romeo is in love with Rosaline.

Romeo meets Juliet at a party.

They fall in love.

They are married the next afternoon.

Romeo kills Tybalt and is exiled.

Juliet is told to marry Paris.

She drinks a potion and appears dead.

Romeo kills himself

Juliet kills herself.

This gives us the events of the play; to describe the plot rather than just a series of events, we really need to add why these events happen.

This play does not have a subplot. Why not?

Shakespeare wants to keep the focus on his young lovers as he hurries them to their deaths. A subplot would distract us from the main action. There must be a sense of events happening so fast that nothing can prevent the tragedy.

Now let's look at the characters. Let's start with Romeo.

He is a Montague. Juliet is a Capulet. They each come from two different families but the families have been fighting each other for a very long time. However, Romeo falls in love with Juliet, who is the daughter of his family's enemy. When



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he is challenged to fight by Tybalt, who is also a Capulet, Romeo, at first, refuses to fight.

We said in our last lesson, that

Conflict is at the centre of stories.

In literature, *conflict* refers to the opposition between or among characters or forces in a literary work that shapes or motivates the action of a plot.

Conflict shapes plot. Romeo is married to Juliet. Romeo meets Tybalt. There is conflict. Tybalt wants to fight Romeo. Romeo refuses. How does Romeo's refusal to fight Tybalt affect the PLOT?

Romeo's friend, Mercutio, is so angry with him for NOT fighting, that Mercutio fights Tybalt instead. Romeo tries to stop them, Mercutio is wounded under Romeo's arm, and he is killed.

How does PLOT now interact with CHARACTER?

Romeo is so upset that his friend was killed because of him, that he now chooses to fight Tybalt – and kills him!

Romeo's sense of guilt and self-blame lead him to make a terrible choice.

However, does he see that what he has done is his fault – that he should never have fought Tybalt?

What he says when he sees Tybalt dead is:

O I am Fortune's fool!

A "fool" is a toy or a plaything. He sees himself as a victim of bad luck or chance. That's not true. He made a choice. He must see that! However, he refuses to. What does this show about him?

We can see that he is a typical, irresponsible adolescent who wants to find someone else to blame for his mistakes!

You should be able to see how character and plot are intertwined.

What about THEME? How can we get to themes through plot and character?

In literature, a **theme** is a broad idea in a story, or a message or lesson conveyed by a work.

Many novels, plays and stories contain more than one theme. To find a theme find a common issue that is dealt with throughout the story.

One way of expressing the theme of the play is:

When families fight, they involve all the young people in the family and this can hurt the children.

Another way is:

Young people take time to mature and face the consequences of what they have done.

Another possibility is:

Violence breeds violence, unless someone is prepared to stop it, and this might even involve someone sacrificing his or her own life.

Remember that a theme must be universal. If we focus on the idea of violence in the play and how it affects young people growing up in a violent society, we can then see how Shakespeare's theme relates to us today. We have a violent society in which young people are growing up, and we can see the terrible effect of that



violence on our young people. If Shakespeare has relevance to today, then we must see that his themes are still real for us.

A theme must be UNIVERSAL, i.e. it must be an idea or message that applies to different people, in different places, at different times.

One of the Assessment Standards talked about dramatic irony.

DRAMATIC IRONY

Dramatic irony refers to a situation in a play where one character knows more than the other characters, or the audience knows more than the characters.

There are many examples of dramatic irony in *Romeo and Juliet*, and these examples are all part of the tragedy of the play. The Friar and Juliet know she is going to pretend to be dead, but Romeo does not.

- When the Friar is apparently commiserating with Juliet's parents on her death, he is actually pleased that his plan is going so well.
- When Romeo comes to Juliet's tomb he cannot understand why she still looks so beautiful. He says:

O my love! my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd; beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.
.. Ah, dear Juliet,
Why art thou yet so fair?

What he does not know is that she is still alive! Then, he kills himself and Juliet wakes up and asks for him, not knowing that he is dead beside her.

O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

In this lesson, we have been studying some of the aspects of drama or plays: plot, character, theme, and dramatic irony.

In our next lesson, we shall examine poetry.

Activity 1

Find an example of dramatic irony in the play you are studying. Explain the irony.



Lesson 14

LITERARY TEXTS

Poetry

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 Standards

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation;
- evaluate the meaning of a wide range of written, visual, audio, and audio-visual texts;
- evaluate how language and images may reflect and shape values and attitudes in texts; and
- explore and evaluate key features of texts and explain how they contribute to meaning.

Poetry

- explain how word choices, imagery and sound devices affect mood, meaning and theme; and
- explain how lines, stanza forms, rhyme, rhythm and punctuation affect meaning.

Overview

In our last two lessons, we have been discussing literary texts, and we focused on the novel and on drama. Today, we turn to poetry.



Lesson

There are three main ideas in the first Assessment Standard: meaning, mood and theme.

To understand the meaning of a line, you need to know what individual words mean and so you need a GOOD VOCABULARY. The mood of a line or section of a poem or even of the whole poem itself, means feeling.

MOOD

Mood refers to the feeling of a line or section of a poem, even of the whole poem.

We discussed theme in our last lesson:

In literature, a **theme** is a broad idea in a story, or a message or lesson conveyed by a work.

To find a theme, find a common issue that is dealt with in the poem.

A theme must be UNIVERSAL – it must be an idea or message that applies to different people, in different places, at different times. The Assessment Standard says that you must be able to:

- explain how word choices, imagery and sound devices affect mood, meaning and theme.

What do we mean by “word choices, imagery and sound devices”? “Word choices” is obvious: what words the poet chooses to attain a particular effect; the term we use here is “diction”.

“Sound devices” refers to any interesting and effective use of sound. This could be the use of figures of speech such as alliteration, assonance and onomatopoeia, rhyme and rhythm.



Imagery refers to the use of figurative language to create a particular effect in writing.

Imagery often involves the use of figures of speech and always involves the five senses (sight, touch, smell, hearing, and taste).

Imagery is the use of vivid description, usually rich in sensory words and figurative language, to create pictures, or images, in the reader's mind.

Be careful when you talk about those “pictures in the mind” which is how many teachers explain imagery. Imagery does not simply refer to creating a colourful picture in words, for example:

She was an old lady, dressed in purple, with a red hat, and she was spitting at the railings along the road.

That isn't really what we mean by imagery, although it is a vivid picture and you could draw the old lady and colour her in. No, imagery refers to a different kind of picture. You want us to see the old lady as clearly as possible, but we don't know her, so you give us a picture of something we DO know that will explain her better:

She was an old lady, dressed in purple, with a dinner plate of a red hat, and she was spitting like an enthusiastic baby at the railings along the road.

What mood is created by those images? What is the writer's attitude to the old lady?

The idea of a “dinner plate of a red hat” is amusing; a dinner plate is an ordinary, domestic item and we are all familiar with it; it is a friendly and comfortable image. The simile, “like an enthusiastic baby” makes us smile. She seems vulgar but innocent.

However, I can change the mood by changing the imagery. What is the mood now, and what is the writer's attitude to the old lady?

She was an old lady, dressed in purple, with a blood spot of a red hat, and she was spitting like an adder at the railings along the road.

The change from “dinner plate” to “blood spot” is ominous and threatening. Now the hat has become revolting and the image is disturbing. The simile, “like an adder”, increases our feeling of disquiet. The old lady is described as a snake: venomous and frightening.

Now you can see how imagery creates mood and atmosphere – the feeling of the poem, and shows us how the writer feels about her subject matter – the tone of the poem.

In the last section of our lesson, we are going to discuss two lines from Shakespeare's sonnet: “Let me not to the marriage of true minds admit impediments.”

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no, it is an ever-fixèd mark,
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his heighth be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;



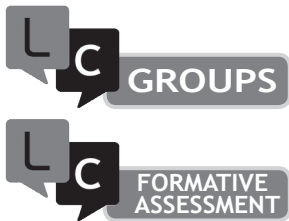
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

We are looking at the imagery and the theme. Here are the lines in which Shakespeare is describing love:

O no! it [love] is an ever-fixed mark
That looks on tempests and is never shaken;

The exclamation marks the beginning of the second quatrain, and reveals Shakespeare's spontaneous conviction about the nature of true love. In lines 5-8, love is described as a still, constant point that views "tempests" calmly and never alters. "Ever-fixed" contrasts strongly with "alters" and "alteration" in line 3. "Looks on" implies that love is above the turbulent problems and difficulties of life ("tempests"), and cannot be influenced by them. The metaphor implies that love is like a beacon (buoy) that guides constantly and unwaveringly although it is lashed by angry storms.

In this lesson, we have discussed some of the techniques used in poetry. In our next lesson, we shall be looking at visual or graphic texts.



Activity

Discuss lines 6-10, which are the next four lines from the same sonnet:

It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.



LITERARY TEXTS

Film

Lesson

15

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

We know this when the learner is able to:

- demonstrate various reading and viewing strategies for comprehension and appreciation;
- evaluate the meaning of a wide range of written, visual, audio, and audio-visual texts;
- evaluate how language and images may reflect and shape values and attitudes in texts; and
- explore and evaluate key features of texts and explain how they contribute to meaning.

Film study, television and radio drama

- identify and analyse message and theme and how they contribute to the impact of the text; and
- evaluate the impact of visual, audio and audio-visual techniques such as the use of colour, subtitle composition, dialogue, music, sound, lighting, editing, framing, styles of shot, camera techniques, camera movement, foregrounding and backgrounding.

Overview

In our last three lessons, we have been discussing literary texts, and we focused on the novel, on drama, and on poetry. Today, we turn to film study.

Read over the Assessment Standards for Learning Outcome 2 – film study.

Lesson



PART 1

In the lesson, we show a short section of a film, “Backtrack”. Watch the selection and then look at the following points.

You need to be able to discuss the various uses of the camera, sound track, and editing techniques.

The section we showed you started with a man playing a guitar. Discuss the effect of the sound on you. Does it make you feel happy? Sad? What about the lighting? The picture is rather dark, creating a gloomy atmosphere. The white T-shirt surrounded by darkness seems rather melancholy.

There is a cut to what is clearly a flea market. We are now outside in the bright sunshine. This functions as an establishing shot: the sun, the crowds of people, the colours looking slightly faded in the heat – all this contributes to a change of mood.

Notice, however, the AUDIAL LINK with the previous sequence; the sound of the guitar continues on the sound track and so we still feel the sadness of the main character.

Then, at the left side of the frame, we notice the man in the white T-shirt; he looks left and right as he approaches the stationary camera. Eventually he is in medium shot, in the middle of the frame: this gives him importance and we focus on him. He passes the camera and moves out of the frame. Cut.



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PART 2

In the next scene, we see goal posts and a number of people who are scattered around but generally watching the match. Again, this shot functions as an establishing shot, telling us that we have moved in time and space.

The camera pans right and settles on the man in the white T-shirt again. He fills the frame in medium shot. He is looking slightly over his shoulder: he is not really watching the soccer match; he is on the edge of events; he has distanced himself from what is happening; he is not involved in the match and he drinks alcohol from a bottle.

The positioning of the man and the detail of the alcohol suggests his loneliness and isolation which is reinforced by the continuation of the guitar music on the sound track. We hear the whistle blow but the man pays no attention. Instead, he looks intently out of the frame. This is an open frame because we know he has seen something but we, as yet, do not know what this is. This creates suspense.

Cut to a low angle medium long shot of a woman, seductively dressed and framed by the goal posts. She beckons to him and fades away. We look at the empty goal posts. This is a Point of View shot: we are seeing exactly what the man sees. The goal posts also act as an index of the emptiness of the man's life at this point. He is clearly looking for her so hard that he sees her where she is not.

Cut to him still staring; his shoulders drop and he sighs. He feels the hopelessness of his obsession and his belief that he cannot find her.

Cut

His hopelessness is sustained by the visual and sound track: he is in the foreground of the shot, still drinking, and seen in long shot. In the background are empty tracks (his life is going nowhere) and surrounding the tracks are derelict buildings. The area is deserted. He walks towards the camera which tracks with him slightly until he is in medium shot. He stops, looks to his left and then front. He focuses.

Cut to a long shot of the woman further down the tracks, this time smartly dressed, partially silhouetted with the sunlight outlining her. The wind catches at the scarf at her throat. The guitar continues, accompanied by orchestral sounds. (The guitar throughout this sequence is asynchronous, as is the orchestra here.) She fades out abruptly.

The light, the scarf, the silhouetting effect all make her seem rather haunting and attractive.

Cut to a medium shot of the man looking startled and disbelieving, then disappointed. Notice also that the man is differently dressed from scene to scene, also reinforcing the changes of time and place. Cut.

PART 3

Finally, there is a very out of focus, blurred shot. We can make out a street, with a dark figure on the left of the frame in the background. Who the person is cannot clearly be distinguished. The man enters the frame from the right, medium close-up, in focus while the rest of the frame remains out of focus. He looks to his left out of the frame, towards the viewer's right. He looks sad and sighs again.

Each new scene establishes his search for the woman of his imagination.

He looks around him, left, then straight, then right, his eyes jerking as he scans the scene.



There is a rack focus and the dark figure in the background turns out to be the woman. The viewer has the strange sense that she does exist in more than his imagination because she was visible before he actually noticed her. She attains an independent reality outside of his mind because the viewer saw her before the man did. The viewer is startled for a moment, but is also being prepared for the man's finding her.

The background is urban and unfriendly: cars and concrete. It is a harsh, squalid urban landscape.

Once he sees her, she turns to her left and vanishes between the concrete buttresses as he starts to run after her. The viewer watches him from behind.

Cut. He is now running towards the camera, clearly following her. He rounds a pillar and is stopped by a man in a khaki uniform with a flat hat – some kind of security guard, apparently. The uniformed man holds up his hands stopping the man we have been following. This man stops. In low angle close-up we watch his eyes flicker and his expression flinch; he looks away and looks around: he has lost her again.

Her quick disappearance makes us wonder whether she is, in fact, real or simply an obsession in his mind.

Cut to a high angle, extreme long shot of the city showing cars and buildings. The man wanders around on the rooftop looking down on the city, staring out. In close-up he speaks for the first time in this sequence. He asserts that she is out there somewhere in the city and he is going to find her.

The sequence as a whole reveals his determination as well as his sadness at not yet finding her. The guitar sounds are continued throughout the sequence and we feel that his desperation affects his music also. His emotions are audible through his playing of the guitar. At the end of the sequence we know that he has spent time and energy looking for her, but we are not sure that he will, in fact, find her.

Activity 1

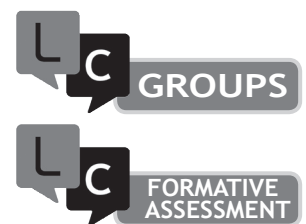
Define and outline the function of the following:

Audial link

Cut

Establishing shot

Frame



Activity 2

Define and outline the function of the following:

Synchronous and asynchronous sound

Extreme long shot

Medium shot



Lesson 16

LITERARY TEXTS

Advertisement

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 Standards

We know this when the learner is able to:

- Demonstrate various reading and viewing strategies for comprehension and appreciation;
- Evaluate the meaning of a wide range of written, visual, audio-visual texts;
- Evaluate how language and images may reflect and shape values and attitudes in texts; and
- Explore and evaluate key features of texts and explain how they contribute to meaning.

Overview

In our last few lessons, we have been discussing literary texts, and in our last lesson, we started to look at visual texts. In this lesson, we continue to examine visual texts, this time turning to adverts.



Lesson

Are our reading strategies different for a visual text? We have chosen an advertisement.

You might have heard your English teacher talk about the AIDA approach to analysing advertisements. AIDA is a mnemonic – a word that helps you remember a number of ideas. This is what AIDA stands for:

- A:** Attention. The advertiser must grab the viewer's attention. He wants consumers to read his advert and pay attention to the product he wants them to buy.
- I:** Interest. The advert must hold the viewer's interest and must create and sustain the viewer's interest. This obviously links with the A, for attention.
- D:** Desire. The advertiser must play on the viewer's desires or what the viewer wants. For example, the advertiser may urge the viewer to "Buy one, get one free", playing on the viewer's desire to get a good bargain, or "Phone now for a free quote", which appeals to the same desire to get something for nothing.
- A:** Action. The advertiser wants to be sure that the consumer will go out and buy the product that has been advertised.

This AIDA mnemonic is a general approach that many teachers use to help their learners know where to start when they find that they must discuss an advert. Your own teacher may have different ideas. Use all the approaches you know, so that you develop the necessary critical and analytical skills.

Now turn to the advertisement which we are using for this lesson: a man pushing up a set of weights.





Let us use our AIDA approach to analyse this advertisement.

A: Attention

When we see the advertisement, our eyes fall immediately on the man. Our attention is focused on the man because he is placed in the middle of the page; also he is in silhouette which makes him seem interesting.

Our attention is also grabbed by the huge weights he has above his head. These weights look ridiculously large and heavy for him.

Then our eyes go down to the energy bar and the advertiser has our attention focused on the product which is being sold: Power. We also now understand why the weights are so big!

I: Interest

With interest, we now examine the advert more closely. We read the headline. It is in bold to grab the readers' attention and to hold our interest. It is also in the form of a rhetorical question, again to grab our attention and to hold our interest. We will answer that question in our heads. Yes, of course we need the power to do more!

A busy housewife never has enough seconds in the day to administer everything she is in charge of: children (fetching and carrying, supervising homework), housework (cleaning, dusting, tidying, washing, washing up dirty dishes), animals (feeding, nursing, taking to the vet), the property (garden, swimming pool, fences and gates, organising stove and fridge repairs), her husband's affairs (being a hostess and a loving wife), financial matters (paying the bills, sorting out the tax), etc. And that's just one kind of person! What about a business man or a teacher or a student? They all need the power to do more. Therefore, this rhetorical question will evoke a response in any number of people of different ages and race groups and careers.

Our interest is definitely roused.



D: Desire

So is our desire! We all have the desire to do more, to achieve more than we can, to cram our activities into the short hours we are given each day. The idea that we can be given – easily and simply – more power to do all those things we want to do and need to do and have to do is a wonderful one. We will all respond by looking closely at the advert to see HOW this can be achieved.

The answer is: “The energy bar with the most power”. We feel: wow! All we have to do is eat at least one of these energy bars and we shall have a whole lot more power to get on with our lives. This is a very tempting thought – no drugs, no expensive or illegal chemicals, just an energy bar.

At this point, we look even more closely at the product. The use of colour (red especially) suggests power and heat. The energy bar is inflated to create the image of size and weight. The inflation also suggests the power that is bursting to come out of the bar.

This rather exaggerated idea (it is, after all, just an energy bar) is continued in the picture of the man and his weights, which we now look at again: there is no way that this man can lift those weights. The advertiser has deliberately used hyperbole in the picture and in the language. This creates a light-hearted atmosphere, which appeals to the viewer. The slogan is definitely hyperbolic: “The energy bar with the most power”. The advertiser is laughing a little at himself and we, the viewers, appreciate this. Many advertisers seem to take themselves and their products far too seriously. It is pleasant and attractive to find one who is prepared to mock himself and his claims a little. Rather than to detract from the claims and the impact of the advert, this technique serves to win our respect.

Notice the asterisk. It is used to draw the viewer’s attention further. The asterisk draws our eye to where more information is given to the consumer: the energy bar is available in white chocolate as well.

A: Action

By now, we are probably salivating for this energy bar with its white chocolate. We shall be very tempted to go out and buy one. In this case, the advertiser has achieved his aim, which is to prompt the viewer to action. All his techniques and skill are worthless if the viewer does not take action, and the action demanded by this advert is to BUY.

There are other techniques that you can be tested on in a question about advertising. The most important one is EMOTIVE LANGUAGE.

Emotive language either

Shows the emotion or feeling of the writer

OR

Creates an emotion or feeling in the audience

An advertiser must make use of emotive language to work on the feelings of the viewer.

In this advert, emotive words include: “need”, “power”, “more”, “energy” and “chocolate”. Each one of these words is intended to arouse a feeling or feelings in the viewer. For example, “need” plays on the idea of stress in people’s lives. We live at a very fast pace and we often feel inadequate. It is not that this energy bar would be an indulgence, the advertiser implies. No, indeed, we “need” more energy and power. More power is essential because so much is demanded of us.



In fact, the advertiser is helping us or doing us a favour by providing the means for us to meet those needs!

Notice that the advertiser has used white space for effect. Our attention is grabbed because the man and his weights are in colour and because there is nothing else surrounding him (white space). Our interest is held as we look at the details the advertiser has provided within that white space. The space of the advert is not filled with detail or cluttered with a great deal of writing. Instead, there is white space to allow our eye to focus on the details the advertiser HAS provided: the headline, the slogan, the picture and the energy bar itself.

Activity 1

Find an example of an advertisement in one of the print media (newspaper, flyer, magazine, poster). Analyse it according to the AIDA approach.





CREATIVE WRITING

Planning

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 Standards

We know this when the learner is able to:

- demonstrate the use of advanced writing strategies and techniques for first drafts;
- apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast.
- demonstrate planning skills for writing for a specific purpose, audience and context;
- identify the target audience and the specific purpose such as narrating, entertaining, persuading, arguing, explaining, informing, analysing, describing and manipulating;
- identify and explain types of texts to be produced such as imaginative, informational, creative, transactional and multi-media;
- decide on and apply the appropriate style, point of view and format of texts;
- independently, research complex topics from a wide variety of sources and record findings.

Overview

Throughout your school career you have been asked to write, and this will continue throughout your life. You will have to write a letter to a teacher explaining where your child's school shoes are or a letter to the governing body explaining why you cannot pay the school fees this month! You will write shopping lists and notes to the family about putting on the evening meal. You will write in terms of your business career: minutes, memos, e-mails. You will SMS your friends and colleagues.

We cannot stress enough the importance of writing skills for life as well as for Grade 11 exams and portfolio tasks; knowing how to write well affects all aspects of English and on all your studies and will be critical for the rest of your lives – even if you think all you are ever going to do is SMS.

Lesson

In this lesson, we are focusing on writing creative essays. You are required to write a number of essays during the year in Grade 11. You have at least two exams – in June and November – and there is an essay in each of those.

The first thing you are expected to be able to do is:

- explain the requirements of advanced tasks.

This means that you know what it is you are expected to do.

Let us look at a task and see how it is set out.



Activity 1

QUESTION1: Composition

Your local community centre has started a campaign to educate high school pupils about the environment: the importance of preserving our natural environment and of creating a pleasant, healthy urban environment.

You have been asked to write a composition – please select only ONE – of approximately 300-400 words in length.

Your completed essay will be submitted to the community centre, and may be published in the local paper.

- 1.1. Teenagers must take control and stop the destruction of the environment.
- 1.2. Are parents concerned enough about the ill-effects of smoking?
- 1.3. My experience of living in the country/living in the city.
- 1.4. The government had made many promises about improving the environment. How well has your local government succeeded so far? What suggestions would you make to help the government fulfil its promises?
- 1.5. My suggestions about how to improve our lives in the area where I live.
- 1.6. What is best in my environment OR what is worst in my environment. (50)

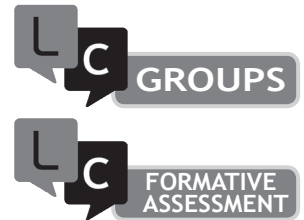
Some of these topics lend themselves to descriptive essays (1.3, 1.6); others would suggest that you write opinionative essays (1.1, 1.4). Do you see anything in the topics that you might have to be careful about? If you want to write 1.1, you must make sure that you have enough ideas about what teenagers could do to stop the destruction of the environment. If you have very few ideas, do not choose this topic! Perhaps you belong to a youth group that goes out and cleans up the environment, takes rubbish out of rivers, or picks litter up off the streets. If this is the case, you will have lots of ideas about what to write. Otherwise, choose another topic.

If you choose an opinionative topic, always ask how much research you would have to do. Look back at the Assessment Standards that talk about research:

- independently, research complex topics from a wide variety of sources and record findings;
- locate, access, select, organise and integrate relevant data independently from a variety of sources;
- convert a range of information from one form to another, such as from a graph to a paragraph.

If you are writing in class and have been given a few days' or a weeks' preparation time, you can, of course, go to a library and consult books and magazines, or surf the net for ideas. However, if you are in an exam, you have to have all the ideas for the essay already in your head. Do not bore your reader by knowing little about the topic. Ask yourself whether the reader might know more than you do and so will find your dealing with the topic slight and superficial. If this is the case, choose another approach, if not another topic.

Opinionative essays simply require knowledge from reading (books, magazines), experience of life, watching television, and discussing matters with friends and family. Argumentative essays expect a great deal more by way of information. For this kind of detailed essay, you need to have done research, not necessarily in the English classroom, but you must be informed.



You will get to the point where you know what you have to write and for whom you have to write it, and you have decided on what kind of essay you are going to write. If necessary, you have done research and so you have enough ideas.

The next step is to PLAN.

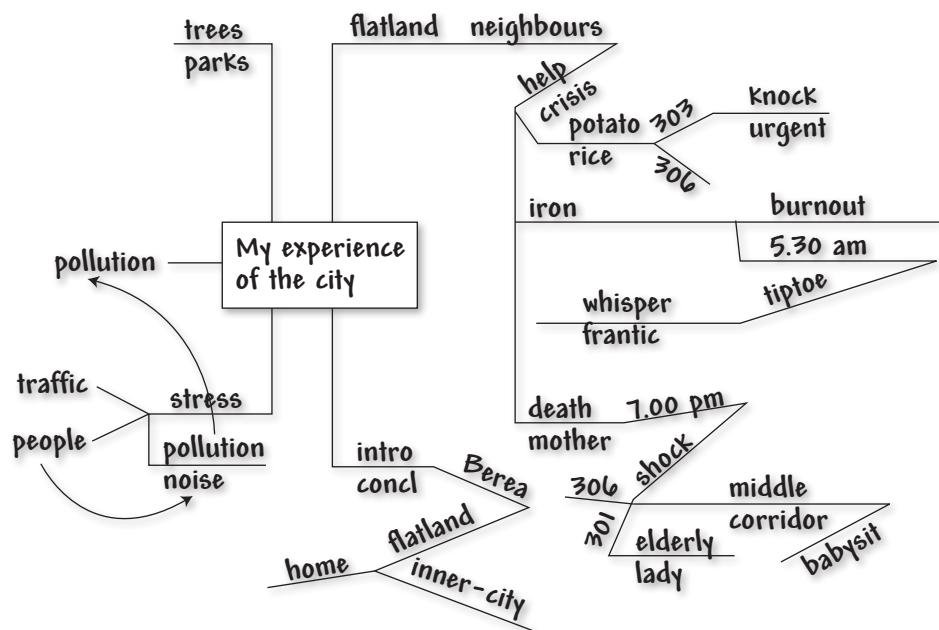
In a recent broadcast, a learner phoned in to ask for help with creative writing. During our conversation, he said that he wrote his essays first, and then put in the plan afterwards. This is simply ridiculous. Planning enables you to organise and structure your ideas and to make sure that you have sufficient ideas to fulfil the requirements of the task. To do it afterwards shows that you are simply throwing a sop to the marker, trying to make the marker believe you have planned. You are actually shooting yourself in the foot. Planning is an essential part of the writing process and helps you to create a better finished piece. Leaving out this step is self-destructive.

Do not forget the Assessment Standards:

- develop coherent ideas and organise these by using techniques such as mind-maps, diagrams, lists of key words and flow-charts;
- use a range of visual and design elements appropriately.

The best form of planning is mind-mapping; however, few students have actually been taught mind-mapping properly. Watch the programme and see how mind-mapping is done.

Here is a mind-map for the topic: **“My experience of living in the city”**.



The topic is placed in the centre of the page. Each line off the centre must be in a different colour. Each colour shows you one main idea and all the other ideas related to that main idea. Notice that you write one word above and below the line. Do not turn your page. Write upright. You, or the marker, cannot read writing that is upside down.

Develop your ideas. You cannot simply put “Introduction” on the mind-map. Every idea must be developed. Use the five senses and include lots of specific details and imagery.



Activity 2



QUESTION 2 Mind-map

Choose one of the topics and mind-map a plan for writing the essay.



Lesson 18

CREATIVE WRITING

First draft

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 Standards

We know this when the learner is able to:

- demonstrate the use of advanced writing strategies and techniques for first drafts;
- use main and supporting ideas effectively from the planning process;
- experiment with format and style for creative purposes;
- identify and use a range of stylistic and rhetorical devices appropriately such as figurative language, word choice, vivid description, personal voice and style, tone symbols, colour, placement and sound;
- use a wide variety of sentence types, and sentences of different lengths and structures effectively;
- apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast; and
- use conjunctions, pronouns and adverbs to ensure cohesion.

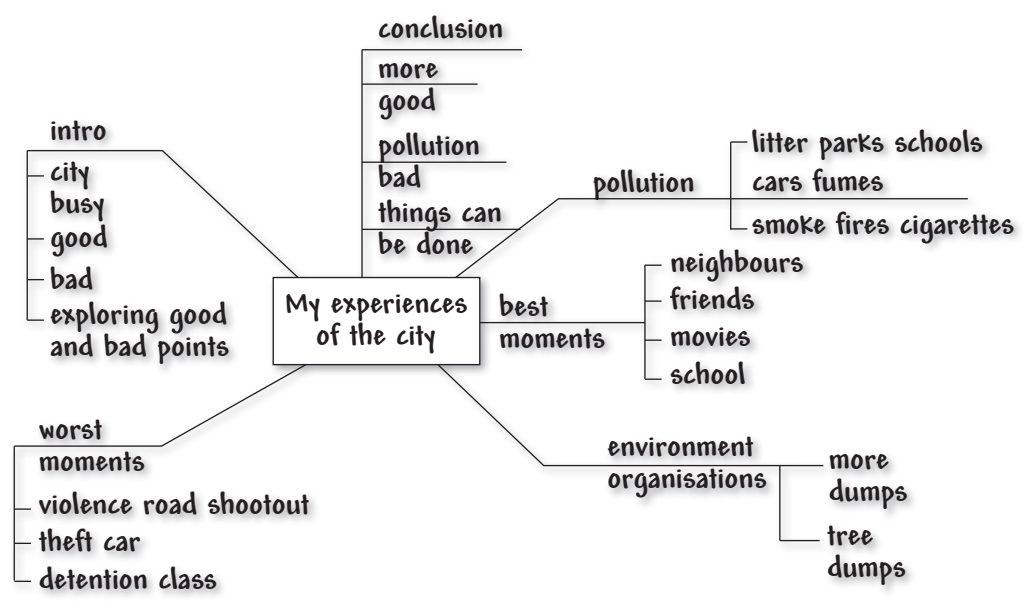
Overview

We saw in our last lesson how important planning is. We looked especially at how to plan a creative essay. We chose a topic and then we planned around that topic. In this lesson, we are still looking at LO 3, but our focus today is writing the first draft of the essay.



Lesson

Have a look at your plan which you made after the last lesson and look at the learner's plan below. This learner chose the topic: My experiences of the city. The learner has produced a mind-map.



60

What is the first thing that you are expected to be able to do, once you have your mind-map?

- use main and supporting ideas effectively from the planning process

This means that you can take the ideas in your mind-map and turn them into an essay. The other assessment standards that we need to keep in mind while we are looking at what this learner has done are the following:

- experiment with format and style for creative purposes;
- identify and use a range of stylistic and rhetorical devices appropriately, such as figurative language, word choice, vivid description, personal voice and style, tone, symbols, colour, placement and sound;
- use a wide variety of sentence types, and sentences of different lengths and structures effectively;
- apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrasts.

Look at the Introduction on the learner's mind-map and then look at the paragraph that the learner produced.

The city is a very busy place but mixed into this rat race is a life of good and bad experiences. I will be exploring the good and bad points I experience in the city on a daily basis.

Activity 1

On the mind-map, the learner has indicated the paragraphs. Look at what she has planned for her first body paragraph:

My neighbours are exciting people who make good moments, in my life. They both give me and my brother gifts from overseas, while we return the favour with easter parcels made by us. Friends of mine also create this wonderful atmosphere. Going to parties is good and we always do amazing things and we experience each other's company on a variety of topics. Going to movies with my family is enjoyable too, as each movie has different reactions and the discussions afterwards are always lengthy and analyse the film thoroughly.

Look again at the mind-map for body paragraph 2 and then read the second body paragraph that the learner produced.

My worst moments are in many ways a reflection of South Africa's worst times. Last year I experienced a shootout in the road outside my home in which a policeman was shot dead and his friend injured. A few years earlier my father's car was stolen outside my grandfather's place, which caused me to have a lot of shock and distress. And then there is the usual class detentions which drive me up the wall. All the time teachers don't care about the fact that the amiable members of the class bear no responsibility for the misconduct of the other learners.

Look again at the mind-map for body paragraph 3 and read the third body paragraph which the learner wrote.

The cities these days are full of litter. Parks are covered in cool-drink cans and chip packets. No sense for the protection of others ever crosses these stupid minds. My mind is set on not litter in public parks or, more especially, on school property. Cars fumes cause lung problems such as the asthma I suffer from. It forms such a thick layer over the city it looks like mist to me. Smoke from fires cause similar effects to those of



cars and moving vehicles. The fires lit in winter flick across the sky and scare me a little, the amount of carbon dioxide released could kill us all. And then, of course, my lifetime hate, cigarettes. These nasty pieces of paper stuffed with tobacco cause a fury within me and make me splutter and feel nauseous every time I pass an idiot smoking one.

Look again at the mind-map for body paragraph 4 and read the fourth body paragraph.

However, there are organisations which protect my health and that of mother nature, like paper recycling companies. Paper is recycled every day in an attempt to stop the rapid deforestation occurring on our planet. Dumps also operate, serving the purpose of supplying a service which recycles all sorts of different artifacts such as trees and plastic. I try to recycle what I can but some artifacts don't fit into the list, such as electrical appliances, like fans. I frankly have no time to take such articles apart, which leaves me to blame.

Look again at the mind-map for the conclusion to the essay. Read the conclusion. In the city life goes on as a very boring cycle, but on the whole I find more good things to point out, than bad. Pollution is of course a bad thing, but by working together we minimise its effects. The experiences I gain the city shape me into the person I will be tomorrow.

What do you notice in general about how the learner planned and what kind of first draft was produced?

The good thing about the first draft is that it does follow the plan very closely. The learner is using the plan to create the essay. There are some details which are included in the draft that are not found in the plan, but this does not happen very often.

What are the weaknesses of the draft?

- The learner makes a number of grammatical mistakes. Please pay careful attention to spelling, punctuation and grammar. However, this is the first draft, and these mistakes can be corrected in the editing.
- More serious are the content errors. There are quite a few points that have nothing whatever to do with the topic. You must make sure that, as you PLAN, you are focused on the topic that you have chosen. This learner should not be including all the references to school or the paragraph about recycling. These issues have nothing really to do with her experience OF THE CITY.
- There are some stylistic lapses also. The learner uses colloquial English and slang in the same paragraph where she uses very formal English. She needs to decide which style she has chosen and why. Her essay is a formal one and requires a formal style. She has chosen an opinionative essay where all the colloquialisms and slang are inappropriate.

You have seen that the learner has fulfilled some of the assessment standards required by this Learning Outcome, but not all. As you are planning and drafting, you must keep the Learning Outcomes and Assessment Standards in mind, so that you are consciously improving your writing.

This is, however, just the first draft and you are expected to work on your first draft, not hand it in!

In our next two lessons, we shall think hard about the introduction and the conclusion for an essay, and we shall revise this first draft, making improvements and corrections, based on the comments we have made today.



Activity 2



Take your plan which you prepared after the last lesson and from it write the first draft of your essay.



Lesson 19

GRAPHIC TEXTS

Editing

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 Standards

We know this when the learner is able to:

- reflect on, analyse, and evaluate own work, considering the opinion of others, and present final product;
- use set criteria for overall evaluation of own and others' writing for improvement;
- analyse overall structure for improvement of coherence and cohesion;
- evaluate whether content, style, register and effects are appropriate to purpose, audience and context;
- sustain own point of view/perspective and argument with confidence;
- refine word choice and sentence and paragraph structure, and eliminate;
- ambiguity, verbosity, redundancy, slang, offensive language, unnecessary jargon and malapropisms;
- demonstrate sensitivity to human rights, social, cultural, environmental and ethical issues such as gender, race, disability, age, status, poverty, lifestyle, ethnic origin, religion, globalisation, HIV and AIDS and other diseases;
- prepare a final draft by proofreading and editing; and
- present final product paying attention to appropriate style such as a neatly presented text or a striking, colourful poster.

Overview

In the last two lessons, we have been looking at how to plan a creative essay. We saw in our last lesson how important the first draft is. In this lesson, we are still looking at LO 3, but our focus today is on editing your own work.



Lesson

Why is learning to edit and correct your own work such an important part of the writing process?

You need to be able to remove as many of the obvious little mistakes that irritate a marker before you hand in the essay for assessment. This means that you must become much more sensitive and alert to all the different aspects of writing an essay. You must not only correct the spelling and punctuation errors but you must also improve the structure and content of the essay.

We are going to return to the essay we looked at last lesson. Here it is:

My neighbours are exciting people who make good moments, in my life. They both give me and my brother gifts from overseas, while we return the favour with easter parcels made by us. Friends of mine also create this wonderful atmosphere. Going to parties is good and we always do amazing things and we experience each other's company on a variety of topics. Going to movies with my family is enjoyable too, as each movie has different reactions and the discussions afterwards are always lengthy and analyse the film thoroughly.

My worst moments are in many ways a reflection of South Africa's worst times. Last year I experienced a shootout in the road outside my home in which a policeman was shot dead and his friend injured. A few



years earlier my father's car was stolen outside my grandfather's place, which caused me to have a lot of shock and distress. And then there is the usual class detentions which drive me up the wall. All the time teachers don't care about the fact that the amiable members of the class bear no responsibility for the misconduct of the other learners.

The cities these days are full of litter. Parks are covered in cooldrink cans and chip packets. No sense for the protection of others ever crosses these stupid minds. My mind is set on not litter in public parks or, more especially, on school property. Cars fumes cause lung problems such as the asthma I suffer from. It forms such a thick layer over the city it looks like mist to me. Smoke from fires cause similar effects to those of cars and moving vehicles. The fires lit in winter flick across the sky and scare me a little, the amount of carbon dioxide released could kill us all. And then, of course, my lifetime hate, cigarettes. These nasty pieces of paper stuffed with tobacco cause a fury within me and make me splutter and feel nauseous every time I pass an idiot smoking one.

However, there are organisations which protect my health and that of mother nature, like paper recycling companies. Paper is recycled every day in an attempt to stop the rapid deforestation occurring on our planet. Dumps also operate, serving the purpose of supplying a service which recycles all sorts of different artifacts such as trees and plastic. I try to recycle what I can but some artifacts don't fit into the list, such as electrical appliances, like fans. I frankly have no time to take such articles apart, which leaves me to blame.

In the city life goes on as a very boring cycle, but on the whole I find more good things to point out, than bad. Pollution is of course a bad thing, but by working together we minimise its effects. The experiences I gain the city shape me into the person I will be tomorrow.

In our previous lesson, we read the mind-map and the essay and saw how the learner had produced the essay from the mind-map. Now, we are going to look closely at the essay to offer advice about how to improve it.

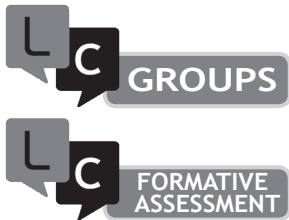
Before you begin, you need to know HOW to improve your writing, what the Assessment Standards are, and what the ASSESSMENT CRITERIA for a creative essay are.

Start by reminding yourselves of the Assessment Standards.

- experiment with format and style for creative purposes;
- identify and use a range of stylistic and rhetorical devices appropriately such as figurative language, word choice, vivid description, personal voice and style, tone, symbols, colour, placement and sound;
- use a wide variety of sentence types, and sentences of different lengths and structures effectively;
- apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast;
- use conjunctions, pronouns and adverbs to ensure cohesion.

Now look at the ASSESSMENT GRID in the Answers and Assessment section.





Activity 1

Now look at the essay

Here is the learner's introduction.

The city is a very busy place but mixed into this rat race is a life of good and bad experiences. I will be exploring the good and bad points I experience in the city on a daily basis.

The introduction is rather vague and generalised. It does not grip the reader and it has the cliché, "rat race". The rather plodding "I will be exploring" is dull and uninteresting. The learner needs to think of a better introduction. (We shall deal with this in the next lesson.)

How does the introduction link to the first body paragraph?

My neighbours are exciting people who make good moments, in my life. They both give me and my brother gifts from overseas, while we return the favour with easter parcels made by us. Friends of mine also create this wonderful atmosphere. Going to parties is good and we always do amazing things and we experience each other's company on a variety of topics. Going to movies with my family is enjoyable too, as each movie has different reactions and the discussions afterwards are always lengthy and analyse the film thoroughly.

The topic sentence is the first sentence of the paragraph:

My neighbours are exciting people who make good moments, in my life.

This is fine, and so is the detail that is provided in the next sentence:

They both give me and my brother gifts from overseas, while we return the favour with easter parcels made by us.

After that, the paragraph falls apart: there is no reason to start to talk about "Friends of mine also create this wonderful atmosphere." What "wonderful atmosphere"? Then the learner talks about "Going to parties is good and we always do amazing things and we experience each other's company on a variety of topics." Going to parties has nothing whatever to do with her experience of living in the city, nor does "Going to movies with my family".

There are far too many grammatical errors in this paragraph!

Here is the paragraph again, with all the errors of grammar, style and expression underlined:

My neighbours are exciting people who make good moments, in my life. They both give me and my brother gifts from overseas, while we return the favour with easter parcels made by us. Friends of mine also create this wonderful atmosphere. Going to parties is good and we always do amazing things and we experience each other's company on a variety of topics. Going to movies with my family is enjoyable too, as each movie has different reactions and the discussions afterwards are always lengthy and analyse the film thoroughly.

Here is the same paragraph, rewritten to try to improve those mistakes:

My neighbours are exciting people who make good moments in my life. They both give my brother and me gifts from overseas, while we return the favour with Easter parcels that we fashion and put together ourselves. Friends of mine also create this wonderful atmosphere. Going to parties is good: we always do amazing things and we enjoy



the experience of each other's company. Going to movies with my family is enjoyable too, as each movie evokes different reactions and the discussions afterwards are always lengthy because we analyse the film thoroughly.

The grammar and expression might be better but remember that the structure is still terrible!

Look at the next paragraph carefully. This is a better paragraph but still veers off the topic in the second half:

My worst moments are in many ways a reflection of South Africa's worst times. Last year I experienced a shootout in the road outside my home in which a policeman was shot dead and his friend injured. A few years earlier my father's car was stolen outside my grandfather's place, which caused me to have a lot of shock and distress. And then there is the usual class detentions which drive me up the wall. All the time teachers don't care about the fact that the amiable members of the class bear no responsibility for the misconduct of the other learners.

The topic sentence is very good: "My worst moments are in many ways a reflection of South Africa's worst times." This sentence balances the learner's personal experience with the experience of the country as a whole. The next sentence follows logically: "Last year I experienced a shootout in the road outside my home in which a policeman was shot dead and his friend injured." The following sentence develops the topic sentence further: "A few years earlier my father's car was stolen outside my grandfather's place, which caused me to have a lot of shock and distress." However, the next sentence is totally irrelevant: "And then there is the usual class detentions which drive me up the wall. All the time teachers don't care about the fact that the amiable members of the class bear no responsibility for the misconduct of the other learners."

What appears to have happened is that the learner ran out of ideas and so tacked on this section about class detentions. Admittedly, the learner included this in the plan, but she shouldn't have!

In fact, there was no need for this digression at all. The learner should have had plenty of material for the whole paragraph simply by describing the shoot-out. She said she was there. She could tell us what she saw, what she heard, how she reacted, etc. There must be much to share with the reader. Then there was the incident of the car being stolen. Once again, she could describe this in much more detail.

That takes care of the content of the paragraph and its structure. What about the grammar and style? Once again, here is the paragraph, first with the errors and clumsy expression underlined, and then with some improvements made:

My worst moments are in many ways a reflection of South Africa's worst times. Last year I experienced a shootout in the road outside my home in which a policeman was shot dead and his friend injured. A few years earlier my father's car was stolen outside my grandfather's place, which caused me to have a lot of shock and distress. And then there is the usual class detentions which drive me up the wall. All the time teachers don't care about the fact that the amiable members of the class bear no responsibility for the misconduct of the other learners.

My worst moments are in many ways a reflection of South Africa's worst times. Last year I experienced a shoot-out in the road outside my home in which a policeman was shot dead and his friend injured. A few years earlier, my father's car was stolen outside my grandfather's home.



For weeks afterwards, I kept checking if the car was still safe. Once, when my father drove off without telling me, I raced across the garden shrieking that the car had been stolen. Moreover, there are the usual class detentions which infuriate me. Teachers never care about the fact that the amiable members of the class bear no responsibility for the misconduct of the other learners.

Once again, the errors have been corrected, but the structure and organisation still need improvement. Start by removing everything from “Moreover ..”

You have seen that the learner has fulfilled some of the assessment standards required by this Learning Outcome, but not all. As you are planning, drafting, and editing, you must keep the Learning Outcome and Assessment Standards in mind, so that you are consciously improving your writing.

Finally, assess the learner’s writing according to the assessment grid given earlier.

In our last four lessons, we have looked at choosing a topic, planning, writing the first draft, and editing our work. This is a very important process, and you must take it seriously. If you put the right amount of effort into each part of the process, you will see your writing improve.

Practise, practise, practise. Remember: you learn how to write by WRITING!

In the next lesson, we shall look at ways to improve the introduction and conclusion of an essay.



Activity 2

Read and improve this paragraph taken from the learner’s essay:

The cities these days are full of litter. Parks are covered in cool-drink cans and chip packets. No sense for the protection of others ever crosses these stupid minds. My mind is set on not litter in public parks or, more especially, on school property. Cars fumes cause lung problems such as the asthma I suffer from. It forms such a thick layer over the city it looks like mist to me. Smoke from fires cause similar effects to those of cars and moving vehicles. The fires lit in winter flick across the sky and scare me a little, the amount of carbon dioxide released could kill us all. And then, of course, my lifetime hate, cigarettes. These nasty pieces of paper stuffed with tobacco cause a fury within me and make me splutter and feel nauseous every time I pass an idiot smoking one.



WRITING AND PRESENTING

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 contexts.

Assessment Standards

We know this when the learner is able to:

- demonstrate the use of advanced writing strategies and techniques for first drafts;
- apply paragraph conventions correctly to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast.

Overview

In our last lesson, we looked at how a learner uses a mind-map to produce the first draft of a creative essay. In this lesson, we are still looking at LO3, but the focus of this lesson is on **the introduction and the conclusion**.

Lesson

PARAGRAPHING

Why is learning how to write a good paragraph so important?

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.

How do you put a paragraph together? Here are some suggestions:

BUILDING A PARAGRAPH

- i. “Brainstorm” to collect all your thoughts on a topic.
- ii. Choose a topic sentence. Position it.
- iii. Think about the links between sentences, variety of sentence length, and variety of sentence construction.
- iv. Remember the importance of unity of paragraphs.
- v. Decide on the length of the paragraph.
- vi. Think about the link to the next paragraph. A periodic paragraph immediately followed by a loose paragraph is a useful means of linking paragraphs.
- vii. Be prepared to draft and re-draft your work until you are completely satisfied with your composition.

THE TOPIC SENTENCE

The writer must choose a topic sentence and then decide where it is going to go in the paragraph. Let us look at what the topic sentence is and where in the paragraph it might go.



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.

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.

Let us look at some paragraphs and decide where the topic sentence is and what the writer is trying to achieve by putting the topic sentence in that particular place.

I wake in the morning while it is still dark, roll over onto my back, and listen. At first, there is silence. No, not silence: a car races down the road, the fan belt slipping and shuddering; the dim murmur of traffic on the highway converses of those who rise early; footsteps tap along the pavement outside, and a cell-phone rings nearby.

The topic sentence is the first sentence. It introduces the idea of waking up but, instead of getting up, the person lies quietly to listen to all the early morning sounds.

In the next paragraph below, the topic sentence is at the end. The writer describes the dog and the birds, and then sums up the significance of these sounds.

That demented dog is barking again, raising his muzzle and my blood pressure. The sparrows start to twitter and the doves to coo, but the pigeons roar and gulp, thrusting their throats lustfully at each other and making me think of slingshot and trebuchet. The morning noises have begun.

In the next paragraph, the topic sentence is in the middle: "The family from Number 25 are on their way." The sentences before it build up to the topic sentence and the sentences after it give a further explanation about the family.

The pram's wheels roll metallically along the pavement, followed by determined high-heeled clicks and the thump of a ball being caught and bounced, caught and bounced. The family from Number 25 are on their way. They leave early each morning so the mum can drop her son off at the crèche on the corner.



The introduction and the conclusion to the essay are very important paragraphs. The introduction presents your essay to the reader and grabs the reader's attention. The conclusion is the taste you leave in your reader's mouth.

Let us look at these paragraphs which are the introduction and the conclusion of an essay:

INTRODUCTION

On the top field, the rugby team is sweating and grinding their way from one set of posts to the other. In the quad below, the netball girls shriek and leap, the thud of their feet accompanying their excited cries. I am trying to teach extra English in my classroom.

CONCLUSION

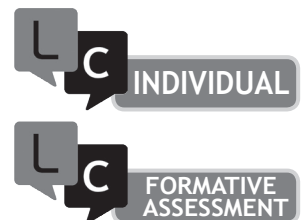
On the top field, the rugby team trots back from the posts, growling encouragement to each other. In the quad below, the netball girls gather around to absorb a pep talk and their oranges. I abandon the extra English class and head for the staffroom and a cup of tea.

What the writer has done is to try to link the ideas of the introduction with those of the conclusion. In each paragraph the focus is on the activities outside the classroom that are interfering with the extra lesson that is meant to be happening in the classroom. In the introduction, the teacher is still attempting to run the lesson; by the end of the essay, she has given up.

In our next lesson, we shall revise a first draft of an essay, making improvements and corrections, and thinking particularly about paragraphing, topic sentences, and the introduction and conclusion.

Activity 1

Take your plan and the rough draft of your essay which you wrote in previous lessons. Check that the introduction and conclusion are really the best you could possibly write. Make any improvements.



Lesson 21

LANGUAGE

Dictionary and thesaurus

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

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

Assessment Standards

We know this when the learner is able to:

- identify and explain the meanings of words and use them correctly in a wide range of texts;
- apply knowledge of an increasing range of spelling patterns, rules and conventions for new and/or complex words, and compile a personal spelling list;
- use a wide range of abbreviations and acronyms correctly;
- use dictionaries and a thesaurus effectively for different purposes such as researching meanings, word origins and pronunciation;
- use the comparative and superlative degrees of adjectives and adverbs correctly;
- identify and explain how languages borrow words from one another, how words change meaning with time, and how new words are coined; and
- use figurative language such as idioms, idiomatic expressions and proverbs appropriately.

Overview

In this lesson, we are going to tackle Learning Outcome 4. If you have a dictionary, please find it now because we shall be using dictionaries during this lesson.



Lesson

The first Assessment Standard says:

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

This is obviously a huge area of your learning. Why are words so important? All your speaking, listening, reading and writing depends on WORDS.

You are expected to:

- apply knowledge of an increasing range of spelling patterns, rules and conventions for new and/or complex words, and compile a personal spelling list.

Activity 1



Take this little test before you go on: How good a speller are you?

- Do you know the words that cause you a problem?
- What programme do you have for improving your spelling?
- Do you ever stop when you are writing to worry about the spelling of a word?
- Do you ever choose a less forceful word because you can spell it in preference to the better word you do not know how to spell?

One technique to improve your spelling is suggested by Alan Davies, the developer of THRASS (Teaching Handwriting, Reading and Spelling Skills). He recommends having a spelling log, in which you write the words you are having problems with. You go over the letters in each word that are causing you a problem, for example,



whether. When you have drawn over the letter 'h' for a while, you cover the word and rewrite it. Davies' techniques are intended to reinforce the letters you already know and to focus your attention only on the letters you do NOT know. He teaches all learners about phonemes and graphemes.

A phoneme is the sound of the letters; a grapheme are the letters we use to make that sound.

For example, if a learner writes: "The little child clutched his bare in his cot", the teacher would tell the learner: look at the spelling of "bare"; you have the right phoneme, but the wrong grapheme (the right sound, but the wrong spelling). The teacher would then give "bear" to the learner.

In a recent test, my Grade 9s were asked to identify the item of clothing worn at night to go to sleep in and to give both the British and American spelling (pyjamas; pajamas). Many of the learners wrote "Pijamas" – right phoneme, wrong grapheme. There are some learners who wrote "Bijormers". This shows a completely wrong pronunciation of the word!

Similarly, the Grade 11s write: "*Hamlet* is a trajedy" – right phoneme, wrong grapheme. What do you make of this word from a Grade 11: "Aerostairs"? It appeared in the sentence: The aerostairs looked after the passengers on the flight. Try saying the word out loud and you will see that the learner has written the word phonetically, i.e., exactly as she pronounces it, instead of having any idea of the graphemes we use for those sounds in that word.

Pronunciation affects spelling! Make sure your pronunciation is accurate, not "enviroment" but "environment", not "libary" but "library".

Make a list of your own commonly misspelt words, put them in your spelling log, and go over them once a week. Make sure that the words you collect are from all your subjects and not only English. Every teacher will be pleased to see you spelling the words of her subject correctly.

Put into your spelling log all the words YOU have trouble with. What about the words you're too afraid to write? Ask for help with spelling the words you need in your writing. Add these words to your spelling log.

The next Assessment Standard reads:

- use a wide range of abbreviations and acronyms correctly.

Abbreviations are shortened forms of words (Dr, Mr, Mrs, etc.). They should be followed by a full stop, but the modern tendency is to omit full stops in certain cases. If the abbreviation and the complete word end in the same letter, no full stop is necessary. So, we write Dr with no full stop, but Prof. (abbreviation of Professor) requires a full stop. A full stop is also omitted after points of the compass (SW, E, S, etc.) and the names of organisations that are pronounced as words: NATO, SWAPO, AZAPO.

In South Africa, the abbreviations of the names of political groupings and parties, government departments, and parastatals do not have full stops: ANC, CP, DP, SAA, SADF, and SAP. Fowler's *Modern English Usage* points out, many abbreviations "establish themselves so fully as to take the place of their originals or to make them seem pedantic" (p. 116). Some examples are bra (ssiere); fridge (refrigerator); mike (microphone); zoo (zoological gardens); pram (perambulator).

ACRONYM: A word made up from the initial letters of a group of words, such as a title or concept, or the name of an institution or organisation is an **acronym**, e.g., NATO (North Atlantic Treaty Organisation), UNESCO (United Nations Educational, Scientific and Cultural Organisation), SONAR (sound navigation ranging), AIDS



(Acquired Immune Deficiency Syndrome), SCUBA (self-contained underwater breathing apparatus).

Here is the next Assessment Standard:

- use dictionaries and a thesaurus effectively for different purposes such as researching meanings, word origins and pronunciation.

PERSONAL DICTIONARIES

Make a personal dictionary – like your spelling log.

DICTIONARY

A **dictionary** is essential for checking the meanings and pronunciation of words, as well as for gaining other information about words.

To use dictionaries well and with confidence, you should be familiar with the different kinds of dictionaries, the types of information each dictionary provides, and the methods the compilers use to present their information. There is no substitute for actually handling and using as many dictionaries as possible.

KINDS OF DICTIONARIES: There are various kinds of dictionaries:

1. Unabridged dictionaries contain nearly all the words of the language and give detailed information about them. You will find copies in a library, e.g., *The Oxford English Dictionary*, *Webster's New International Dictionary of the English Language*, *Collins English Dictionary*.
2. Abridged dictionaries include only the words that are most commonly used, e.g. the *Concise Oxford Dictionary*, the *Shorter Oxford English Dictionary*, the *Pocket Oxford Dictionary*, *Cassell's New English Dictionary*, *Chambers' Twentieth Century Dictionary*, *Nuttall's Standard Dictionary*, the *American College Dictionary*. For personal use, you should own a copy of a good abridged dictionary, recently prepared or revised, otherwise modern vocabulary will be missing.
3. Special dictionaries are devoted to special fields of study. Not even an unabridged dictionary contains all the words in the language. Every branch of science, commerce and art, every occupation and profession, every activity and sport has its own vocabulary of technical words some of which can be found only in special dictionaries, e.g., *English Pronouncing Dictionary* (Daniel Jones), *Rhyming Dictionary*, *Dictionary of Slang and Unconventional English* (Eric Partridge)

WAYS OF PRESENTING INFORMATION

The words in a dictionary are arranged in alphabetical order, i.e., they are arranged according to the alphabetical position of each letter in the word, thus, “person, personality, personally”. People who often use dictionaries, encyclopaedias, indexes, filing systems, and other reference material can move quickly backward or forward in alphabetical order from any letter.

To help the reader find a word quickly, two guide words are printed at the top of each page of a dictionary. In most dictionaries, the left-hand guide word gives the first word on the page, and the right-hand guide word gives the last word on the page. A glance at these two words tells the reader whether the required word is on that page, or whether he or she should turn backward or forward to find that word.



TYPES OF INFORMATION GIVEN BY THE DICTIONARY

Look at any page of a dictionary. This will give you an idea of the variety of information that a dictionary gives about words. Dictionaries necessarily use abbreviations to save space. An explanation of the abbreviations used in your dictionary will be found on one of the introductory pages. Find this page, and use it when needed.

A dictionary usually includes the following:

1. Main entry or **headword** (usually printed in bold face types) with numbered meanings and definitions, so that you can select the meaning that applies best in your sentence or passage. The most common meaning is usually given first. Single synonyms and antonyms are listed by some dictionaries, often with a discussion.
2. **Spelling**. If more than one spelling is given, the first form is preferred, as a rule. Hyphenated compound words are often shown with a heavy black hyphen.
3. **Pronunciation** and **syllable division**. Syllable divisions and accents are indicated by various marks. The phonetic pronunciation of the various letters is shown in parenthesis or slashes after the main entry.
4. **Etymology**. The origin, language source, original meaning, or history of a word is usually given.
5. Labels for **specialised usage**. A dictionary will often indicate when the usage is reserved for a particular area, profession, situation, etc. This is shown in a number of ways, such as italics, e.g., *Obs* means that a word is obsolete or no longer in current use; other labels commonly found are *slang*; *informal*.
6. **Part of speech**. This is usually abbreviated. Consult the introductory pages for an explanation of the abbreviations. Frequently more than one part of speech is given in a single entry.
7. **Inflected forms, compound words, and derivative** words. Dictionaries often provide inflected forms such as irregular plurals; the principal parts of irregular verbs or of regular verbs that have spelling changes in their participles; the comparison of irregular adjectives and adverbs. Words derived from the main entry word might be listed.
8. **Proper nouns**. Dictionaries differ in their methods of arranging proper nouns, or even of including them at all. Proper nouns are indicated by capital letters.
9. **Illustrative phrases, idioms, or notes on usage**. Often, quotations showing how the word is used in various situations, or comments on correct use will make the meaning clearer.

The next Assessment Standard is:

- use the comparative and superlative degrees of adjectives and adverbs correctly.

If you are unsure, use a dictionary:

good	better	best
well	better	the best
agreeable	more agreeable	most agreeable
bright	brighter	brightest
brightly	more brightly	most brightly

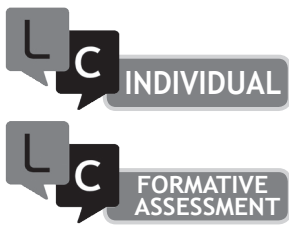


In a test or exam, you may be asked to: choose the right meaning from a dictionary entry for a sentence you are given;

- write a dictionary entry;
- give information from the dictionary entry;
- give a verb, adjective, idiomatic expression, obsolete meaning.

In this lesson, we have been looking at how to use a dictionary effectively.

In the next lesson, we continue to look at dictionary work, but we shall also look at using a thesaurus.



Activity 2

NOTE: An adjective describes a noun or pronoun; an adverb describes a verb, an adjective or another adverb.

He is the best (adjective) student in the class because he revises so well. (adverb)

Correct the following:

Please talk proper.

It tastes so good because it eats so good!



LANGUAGE

Dictionary and thesaurus

Lesson

22

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

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

Assessment Standards

We know this when the learner is able to:

- identify and explain the meanings of words and use them correctly in a wide range of texts;
- apply knowledge of an increasing range of spelling patterns, rules and conventions for new and/or complex words, and compile a personal spelling list;
- use a wide range of abbreviations and acronyms correctly;
- use dictionaries and a thesaurus effectively for different purposes such as researching meanings, word origins and pronunciation;
- use the comparative and superlative degrees of adjectives and adverbs correctly;
- identify and explain how languages borrow words from one another, how words change meaning with time, and how new words are coined; and
- use figurative language such as idioms, idiomatic expressions and proverbs appropriately.

Overview

In this lesson, we continue our discussion of Learning Outcome 4; you will need your dictionary. Our focus is still on the first Assessment Standard:

- identify and explain the meanings of words and use them correctly in a wide range of texts.

In the last lesson, we looked at spelling and we discussed the kinds of information you can find in a dictionary. In this lesson, we are going to continue to see what information our dictionaries can provide.

Lesson

Here are the last of the Assessment Standards in this dictionary section.

- identify and explain how languages borrow words from one another, how words change meaning with time, and how new words are coined;
- use figurative language such as idioms, idiomatic expressions and proverbs appropriately.

Languages borrow from one another.

From Zulu, English has borrowed words like indaba and ubuntu. From Sotho, we find legkotla; from Afrikaans there are many, such as bosberaad.

Other Afrikaans words that have found their way into English include:

Veld

Braai

Boerewors

Biltong



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We also have words from French:

Cul de sac

Restaurant

Tableau

Crèche

English takes some words directly from other languages, and that's how new words come into English.

COINING WORDS

This refers to making up new words. People invent new words all the time.

1. Can you think of reasons for needing new words in our language?
2. Where do new words come from?
3. Can you think of new words in South African English that have come from your mother tongue? List them in the blocks below.

New word in English	Language the word came from	Word in the original language
1.		
2.		
3.		
4.		

Are there any other ways that new words are coined?

Words change meaning with time.

Example:

jump (*Macbeth*) means to risk

fondly ("On his blindness") means foolishly, stupidly

Read this extract from Hamlet's famous "To be, or not to be" soliloquy:

who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;

In this context, "conscience" means thinking carefully about something and "fardels" means burdens.

IDIOMS AND IDIOMATIC USAGE

An idiom is a group of words which has a different meaning when used together from the one they would have if you took the meaning of each word individually.

1. The word **idiom** comes from the Greek meaning "a peculiarity, something belonging to oneself".

Idioms are expressions peculiar to a language. The words that make up the expression have a figurative meaning that is different from the literal meaning, i.e., from the meaning of each word taken individually. For example, the literal



meaning of “to put one’s foot in it” is to place your foot into something such as water or mud. The colloquial expression “to put one’s foot in it” means “to blunder” (to make a mistake).

Examples:

To have your feet on the ground = to be sensible

Take the example of the verb “to make”:

- “I shall make a cake.” This means you will take the ingredients and bake a cake. You are using “to make” literally
- “I shall make the bed.” It is probable that this is not a carpenter speaking who is planning to take wood and make a bed. It is probably someone meaning that he or she will pull up the sheets and blankets to prepare a bed so that it can be slept in
- “I shall make up with my friend.” To “make up with” means to be friends again after a quarrel.

In each of these examples, “make” is used differently. In the last two sentences (“make a bed”, “make up with”), “make” is used idiomatically.

2. Idiomatic usage

Language that is **idiomatic** uses words in a way that sounds natural to native speakers of the language.

The **idiom** of a language, both speech and writing, refers to the particular style or way in which something is expressed. As languages all have their own particular idiom, it is essential to pay careful attention to the style and expressions in a language, and to correct any misunderstanding and misuse of common idiomatic expressions.

You must be careful when using idioms in your speech or writing that you do not translate out of one language into the other without thinking about the idiomatic usage of the language.

For example, many second language speakers of English say that, when they have finished a conversation on the phone, they “drop the phone”. For an English speaker this means that the phone falls onto the ground and might break. If you finish a conversation, you “replace the receiver in its cradle” or, simply, “put the phone down”. The errors occur because a speaker is translating literally from one language to another.

A further example is found when people say they “are from home”. In English, we would say that we have just “come from home”.

Language that is **idiomatic** uses words in a way that sounds natural to native speakers of the language. It is impossible to translate directly from one language to another, and at the same time express ourselves correctly. This is because language is used **idiomatically**, and not literally, or because the grammar is untranslatable, e.g., “That family is extremely well off.”

THE THESAURUS

A **thesaurus** is a dictionary of synonyms. Some copies of the thesaurus simply list words alphabetically; in others, you look up the words at the back (alphabetically) and you will be given the numbers of various entries.



Look at the sentence:

The man has a nice house.

In a thesaurus, you can look up “man”, “nice” and “house”, and see how much more precise you can be by using some of the words you are given.

In these last two lessons we have been looking at how you can use the dictionary and the thesaurus to help you with your reading, writing, and speaking skills.

In the next lesson, we shall be doing word attack skills.



Activity 1

Dictionary work 6 Marks

1. Carefully read the following pairs of sentences. In each pair of sentences, the words in bold have two different meanings. Use your dictionary to find the best meaning for each word, and write down the meaning you choose in the spaces provided.
 - 1.1 a. The teacher **checked** the learners' work. _____
b. We have **checked** tablecloths on the table. _____
 - 1.2 a. Are the Grade 4s taking part in the swimming **race**? _____
b. The graveyard in Braamfontein used to be divided according to **race**.

 - 1.3 a. Please **post** this letter for me. _____
b. The dog was tied to a **post**. _____ (6)



Activity 2

Thesaurus work 11 Marks

2. Consult a thesaurus, and provide synonyms for each of the following.
 - 2.1 rich (8 synonyms)
 - 2.2 dirty (6 synonyms)
 - 2.3 write (8 synonyms)



LANGUAGE

Word attack skills



Learning Outcomes and Assessment Standards

Learning Outcome 4 Language

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

Assessment Standards

We know this when the learner is able to:

- apply knowledge of roots, prefixes and suffixes to determine the function and meaning of a range of words;
- use gender, plurals and diminutives correctly;
- distinguish between commonly confused polysemes, homophones and homonyms, and use them correctly in texts;
- use a range of synonyms, antonyms paronyms, and one word for a phrase correctly; and
- identify and use parts of speech such as nouns, verbs, pronouns, adjectives and adverbs accurately and meaningfully.

Overview

In this lesson, we continue our discussion of Learning Outcome 4 and we hope that you remembered to have your dictionary with you.

Lesson

Our focus is on the second Assessment Standard:

- apply knowledge of roots, prefixes and suffixes to determine the function and meaning of a range of words.

In the last two lessons, we looked at what kind of information our dictionaries can provide:

- pronunciation and spelling;
- idioms and idiomatic usage; and
- meanings of words.

Dictionaries also supply the origins of words. This last aspect is what we want to expand on today: using the roots, prefixes and suffixes to help us understand the function of words and the meaning of words.

What do we mean by the “function” of a word?

This refers to what a word does in a sentence. When you are asked to discuss the “function” of a word, think about what PART OF SPEECH that word is and so what the word is doing in a sentence.

The function of a word refers to the grammatical role of a word in a sentence or phrase.

Example:

In the phrase, “on the balcony”, “balcony” is a noun.

PARTS OF SPEECH

This refers to a category or classification of words. In English, we traditionally refer to eight parts of speech: noun, pronoun, verb, adjective, adverb, preposition,



conjunction and interjection. Many teachers in the past also included the article (*the/a*).

Today, many grammarians prefer the term “word class” instead of “parts of speech” and there are more of them than the traditional parts of speech. For example, grammarians use the term “determiners” for words that introduce noun phrases, and subclasses of determiners include the definite and indefinite articles (*the* and *a*), demonstratives (*that* girl) and possessives (*my* mother), and indefinite pronouns (*some* fruit).

We talked about parts of speech during our lessons on reading skills. Knowing parts of speech will help you when you are reading. That is why one of the Assessment Standards for this section is:

- identify and use parts of speech such as nouns, verbs, pronouns, adjectives and adverbs accurately and meaningfully.

The Assessment Standard we are focusing on referred to knowing about roots, prefixes and suffixes in order to help you with understanding the meaning and function of words.

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.

Look up the following words to find their root.

graph

autograph

seismograph

photography

choreography

The root of each word is –graph (Greek) = write.

Look at another series of words that have the same root

hydrant

dehydrated

The root is hydr (Greek) = water

PREFIXES AND SUFFIXES

Prefixes and suffixes are both called 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”.

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.



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

Greek

- mono = alone, e.g. monologue, monk
- syn = with, e.g. synthetic (putting together), sympathy

These are not all the prefixes we can get. They are some common ones. You can see how important it is to know some of the prefixes you meet all the time. This will really help you with your reading skills.

We also get suffixes. If a prefix is a few letters at the BEGINNING of a word, then a SUFFIX is the letters at the END of a word.

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”.

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



Once again, these are common suffixes that will help you when you are trying to work out the meaning and function of a word.

Here is an example we have made up:

Please draw a monographive for me.

Let us use our reading skills of prefixes, suffixes and roots to work out what we should draw.

mono graph ive – work out a meaning: a person who writes/draws by herself.

Can you give me the function and meaning of this word I've made up:

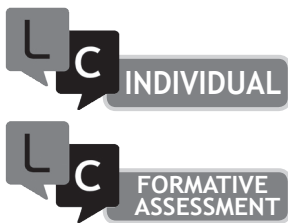
Midhydristic

Mid = middle hydr = water istic = adjectival ending

This word means something that comes in the middle of water!

In this lesson, we have looked at the second Assessment Standard of LO4. We have focused on parts of speech, prefixes, suffixes and roots, and we have looked at how knowing these aspects of grammar will help you with your reading skills.

In our next lesson, we focus on writing skills and look at writing correct sentences.



Activity 1

Read the following passage and answer the questions that follow:

At the moment I am researching the subject of non-violent psychopathy for a book I am writing. These people are social predators who charm their way through life, very often leaving a trail of devastation. Many even manage to con the very people (psychiatrists and psychologists) who are paid to detect them.

A psychiatrist describes a session with a patient – a man who scored high on the psychopathy checklist – who by the end of the interview she had nearly fallen in love with. “He started off by saying, ‘Has anyone ever told you what beautiful eyes you have?’

“In the end, I had to pass him on to one of my colleagues. I so wanted to believe what he said was true, that I lost all professional perspective entirely.”

His tool was flattery, used by all psychopaths and many other people besides.

In this passage, the following words appear. They all have the same prefix:

psychopathy

psychiatrist

psychologist

psychopath

Discuss the meanings of the prefix and the words.



LANGUAGE

Simple sentence



Learning Outcomes and Assessment Standards

Learning Outcome 4 Language

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

Assessment Standards

We know this when the learner is able to:

- use verb forms and auxiliaries to express tense and mood accurately;
- use negative forms correctly;
- use subject, object and predicate correctly and explain their functions;
- use simple sentences appropriately and construct clear and effective compound and complex sentences by using clauses, phrases and conjunctions;
- use active and passive voice appropriately and explain the function of each in texts;
- use correct word order and understand how word order can influence meaning;
- use concord accurately.

Overview

Learning Outcome 4 (Language) has a very close relation to Learning Outcome 3 (Writing). In Learning Outcome 4, you study the grammar and structure of English, so that you have a greater knowledge when you speak, read, and write:

- use structurally sound sentences in a meaningful and functional manner.

In this lesson, we are looking at sentences.

Lesson

Let us remind you of what you have known for many years: when we write, we use sentences.

Here is a piece of writing.

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

Notice how the writer creates the mood and atmosphere of the passage: The use of adjectives: “ominous”, “grey”, “heavy-hooded”.

- The use of strong verbs: “droops”, “rolls”, “crashes”, “shimmers”.
- The use of contrast: the dark clouds and then the light.

The whole paragraph is written in SIMPLE SENTENCES.

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.

Look at these words:

cold sparkling hang icicles railing down

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



However, “The icicles hang down from the railing, sparkling in the cold morning air.” 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.

Examples:

The garbage truck whines along our road.

The men leap off to grab the dustbins.

A sentence must make sense.

SENTENCES

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

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

define a sentence

and

identify the components of a simple sentence

Assessment Standard:

- use subject, object and predicate correctly and explain their functions.

Look at the same sentences (above). Discuss what makes the subject of a sentence.

To find the subject of a verb, ask “who?” or “what?” before 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.

We can divide a sentence into the subject and the predicate.

The predicate: expands on the subject

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

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

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

Look at these examples...

The garbage men are whistling.

The truck whines.

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



In these sentences, the predicate is just the finite verb.

However, the predicate can be longer than just one or two words.

Simple sentences can also have an object:

The garbage collectors throw the contents of the dustbins into the truck.

The mechanism at the back of the truck swallows the rubbish.

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

To find the object of the verb, ask “who?” or “what?” after the verb.

Now look at these sentences:

The garbage men are whistling cheerfully and loudly.

The truck whines unpleasantly along the road.

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

They are all part of the predicate. “Cheerfully and loudly” tells us about how the men whistle, so they are adverbial. The phrase “unpleasantly along the road” tells us how the truck whines and where it goes. They are adverbial.

Look at these sentences:

Those men are our garbage collectors.

That truck is very noisy.

These words 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. They always follow a form of the verb “to be”.

A simple sentence expresses a single idea. It has one subject

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

Now look again at the sentences we have already read in the paragraph by Claire. These are all simple sentences. Discuss why they are simple sentences. Each sentence has one subject and one finite verb only.

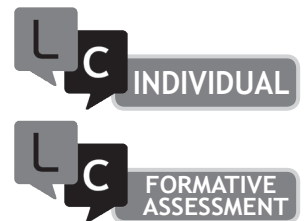
In this lesson, we have looked at what simple sentences are, and at some of the common ways in which we construct simple sentences.

In our next lesson, we shall continue our discussion of sentences.

Activity 1



Use simple sentences in a paragraph to create a sense of urgency and haste.



Lesson 25

LANGUAGE

Compound sentence and comma splice

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

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

Assessment Standards

We know this when the learner is able to:

- use structurally sound sentences in a meaningful and functional manner;
- use verb forms and auxiliaries to express tense and mood accurately;
- use negative forms correctly;
- use subject, object and predicate correctly and explain their functions;
- use simple sentences appropriately and construct clear and effective compound and complex sentences by using clauses, phrases and conjunctions;
- use active and passive voice appropriately and explain the function of each in texts;
- use correct word order and understand how word order can influence meaning; and
- use concord accurately.

Overview

In our last lesson, we were discussing sentences and we made the point that Learning Outcome 4 (language) has a very close relation to Learning Outcome 3 (writing). In Learning Outcome 4, you study the grammar and structure of English, so that you have a greater knowledge when you speak, read, and – especially – write.

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 will learn more about what is needed to make a sentence complete.



Lesson

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.

Driving towards our house

Is this a sentence?

A sentence must: have a subject

- have a finite verb
- make sense

“Driving towards our house”, is a phrase because it does not have a subject or a finite verb.



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.

Why else do we study sentences in language classes? To make sure you know what a sentence is – and what a sentence is not!

- To improve your writing;
- To help you draft and edit your work; and
- To help you become more conscious of the writing process.

Here is another example of writing, but it has some common mistakes in it:

Lying in bed on a Saturday morning, I hear the garbage truck approaching, it grinds its way along our road. whistling loudly and cheerfully, I hear the garbage men calling to one another. And banging the dustbins together. Thank heavens the bins are now plastic, or my head would ring, I'd never get back to sleep.

Look at all the errors!

Lying in bed on a Saturday morning, I hear the garbage truck approaching, <Comma splice>it grinds its way along our road. whistling <Capital letter not used> loudly and cheerfully, I <misrelated participle> hear the garbage men calling to one another. And <poor use of a co-ordinating conjunction at the beginning of a sentence> banging the dustbins together. Thank heavens the bins are now plastic, or my head would ring, <comma splice> I'd never get back to sleep.

Here is the same paragraph with the errors corrected:

Lying in bed on a Saturday morning, I hear the garbage truck approaching. It grinds its way along our road but the workers are whistling loudly and cheerfully. I hear the garbage men calling to one another and banging the dustbins together. Thank heavens the bins are now plastic, or my head would ring. I'd never get back to sleep!

From what we learnt in our last lesson, are there any simple sentences in this paragraph?

Sentence 1 and the last sentence are both simple sentences. However, what about the three middle sentences? Let us look at how they are constructed.

These are called **COMPOUND SENTENCES**.

The compound sentence involves the use of **conjunctions**.

The compound sentence has

- two subjects
- and two finite verbs
- and
- is joined by a co-ordinating conjunction.

The conjunctions, “and”, “but”, and “or”, are called co-ordinating conjunctions.

A **co-ordinating conjunction** joins words, phrases, or clauses of equal value.

Examples:

1. My father is old but he still cooks his own meals.
2. I must put on a jersey or I shall freeze to death.

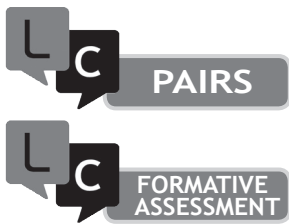


3. The snow is pretty and the children are playing in it.

We have now looked at writing simple sentences and writing compound sentences. It is important that you think about what kinds of sentences you are going to use in a piece of writing. Would it be better in writing up a scientific experiment to use simple sentences or compound sentences? What about when you are writing in Social Sciences – in History or Geography? Are you going to choose simple sentences or compound sentences?

Of course, when you are writing a creative essay, you will want to VARY the kinds of sentences you use to create interest and not to bore your reader!

In our next lesson, we shall look at another way in which you can construct sentences: the complex sentence.



Activity 1

Look at the paragraph that follows and discuss the use of compound sentences for effect:

His thin stomach groans but he plods on. He has not eaten for three days and there has not been enough food to feed everyone this week. But hunger is not foreign to Joseph. He knows hunger very well but this time seems the worst. Previously, there was always a bottle of meths in the cupboard for cleaning and he used to sniff to forget his troubles. This time he needs to face the reality of his life.



LANGUAGE

Complex sentence

Lesson

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Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

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

Assessment Standards

We know this when the learner is able to:

- use structurally sound sentences in a meaningful and functional manner;
- use verb forms and auxiliaries to express tense and mood accurately;
- use negative forms correctly;
- use subject, object and predicate correctly and explain their functions;
- use simple sentences appropriately and construct clear and effective compound and complex sentences by using clauses, phrases and conjunctions;
- use active and passive voice appropriately and explain the function of each in texts;
- use correct word order and understand how word order can influence meaning; and
- use concord accurately.

Overview

In our last two lessons, we were discussing sentences and we made the point that Learning Outcome 4 (language) has a very close relation to Learning Outcome 3 (writing). In Learning Outcome 4, you study the grammar and structure of English, so that you have a greater knowledge when you speak, read, and – especially – write. We have been discussing simple sentences and compound sentences. In this lesson, we focus on complex sentences.

Lesson

To start, you need to understand the difference between a phrase and a clause.

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

Examples:

In the street below

Twittering shrilly

Struggling under the burden of her parcels

These three fragments are all PHRASES because they do not have a subject and a finite verb.

A phrase can be seen to be different from a clause, because a clause includes a finite verb.

The secretary had sat at the computer all morning. Now, she felt that she needed breakfast, so she shut down and strode from the room.

Bacon and eggs sounded good.

This passage consists of three SENTENCES. Each sentence consists of one or more CLAUSES.

A clause must have

- A subject



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- A finite verb

Is a simple sentence a clause?

Yes, because it has one subject and one finite verb.

What about a compound sentence?

To see how many clauses a compound sentence has, we need to know how many finite verbs the sentence has. Here is an example.

The women gathered at the tap but no water came out.

This is a compound sentence with two subjects (the women, no water) and two finite verbs (gathered, came out). The two clauses are joined by a co-ordinating conjunction (“but”).

What about the complex sentence? Let us look at a definition.

A complex sentence consists of:

- one main clause
- one or more subordinate clauses

A main clause can usually stand by itself and make sense. A subordinate clause begins with a subordinating conjunction and will only be part of the sentence. It will need the main clause if it is to make sense.

Examples:

1. Although my father is old, he still cooks his own meals.
2. If I don't put on a jersey, I shall freeze to death.
3. As the snow is pretty, the children are playing in it.

Clause	Type of clause
he still cooks his own meals	Main clause
Although my father is old	Subordinate clause
I shall freeze to death.	Main clause
If I don't put on a jersey	Subordinate clause
the children are playing in it	Main clause
As the snow is pretty	Subordinate clause

A sentence must:

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

A clause must:

- have a subject
- have a finite verb

A subordinate clause has a subject and a finite verb but it needs a main clause to be complete. A subordinate clause is joined to the main clause by a conjunction and, because it joins a subordinate clause, this conjunction is called a subordinating conjunction.

A subordinating conjunction joins a subordinate clause to a main clause.



Example:

When I am old

(This is a subordinate clause and does not make complete sense on its own)

- When I am old, I shall wear purple. (Now we have added the main clause, and the sentence is complete.)
- because I have responsibilities. (This is a subordinate clause and does not make complete sense on its own)
- I must work hard now, because I have responsibilities. (Now we have added the main clause, and the sentence is complete.)

In our last three lessons, we have looked at how to construct sentences and what the three main types of sentences are: simple, compound and complex.

Remember to VARY your sentence construction to get different effects in your writing.

In our next lesson, we shall talk about using direct and indirect speech in your writing.

Activity 1



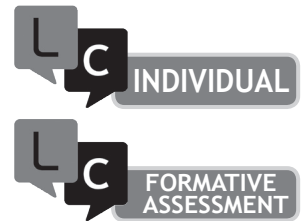
Practise using different sentence patterns.

Read the following paragraph.

The player kicked the ball. He then watched the ball rolling into his own net. He stood stunned. His friends cursed him angrily. The manager looked on with a stony face.

These sentences all have the same construction. This can become extremely boring.

Rewrite the sentences, varying the pattern. Try to link the sentences well so that the ideas flow smoothly.





LANGUAGE

Direct and indirect speech

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

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

Assessment Standard

We know this when the learner is able to:

- use direct and indirect speech correctly and for required effect.

Overview

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.



Lesson

Direct speech refers to the actual words spoken by someone.

A person might use direct speech:

- When he or she wants the listener to know that the speaker is being accurate.
- When someone has admitted that it is their fault, and no-one else's, e.g., "Mother told me to say, 'If you do not help, you will be punished.'"
- When he or she wants to create a sense of 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.)

Direct speech also adds life and interest to our writing.

When using direct speech in writing, keep in mind the following:

1. Each new speaker must be given a new paragraph.
2. Direct speech must be carefully punctuated. Inverted commas are placed before and after the exact words spoken by someone.

English has three patterns:

PATTERN A

In the first pattern, 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.

Examples:

The salesman greeted the customer, "Good morning. Can I help you?"

The woman asked, "Do you stock baby clothes?"

The salesman replied, "Of course. Right over here, madam!"

PATTERN B

In the second pattern, 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:

"I see that you haven't got any yellow babygrows," she remarked. "I'm sorry. We sold out yesterday, but we expect to receive new stock next week. Can I keep one aside for you?" the salesman asked. "That would be wonderful!"

PATTERN C

In the third pattern, 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 interpolation.

Examples:

"I can," he assured her, "put aside a few in different sizes." "Oh no. Could you," she asked, "just keep a six-month one for me?" "Only," he exclaimed, "with pleasure!"

In each of the above patterns, single inverted commas may be used in place of the double inverted commas. This often occurs in published material.

In a newspaper, direct speech is used to create the impact of a direct utterance that is absent from any form of reported speech, and is usually punctuated differently. For example, if a speaker is quoted for more than one paragraph, the inverted comma or inverted commas are opened at the beginning of a new paragraph, but not closed at the end of the paragraph. Do not, however, follow this method yourself.

How would you turn the conversation above into indirect or reported speech?

The salesman greeted the customer politely, wishing her a good morning and asked whether he could help her. The woman asked him whether the shop stocked baby clothes. The salesman assured her that they did and led the way to the right to show her where they were. She remarked that they had not got any yellow babygrows. The salesman expressed his regret and explained that they had sold out the day before, but that they expected to receive new stock the following week. He asked whether he could keep one aside for the customer. She expressed her pleasure at the idea. He assured her that he could put aside a few in different sizes. She refused that offer and asked whether he could just keep a six-month one for her. He agreed enthusiastically.

If the direct words of a person are recounted, then the person doing the communicating is using **indirect** or **reported** speech.

You can also be asked to turn reported speech into direct speech.

Example:

The mother shouted angrily at her child for spilling her milk on the table. She exclaimed that she had cleaned up the child's mess the day before but that she was not prepared to do it again that day. She told the child to clean up that mess immediately.

The mother shouted angrily at her child, "Oh no, my girl! You have spilt your milk on the table. I cleaned up your mess yesterday but I am not prepared to do it again today! Clean up this mess now!"

Those are the first two skills that you need to know and which you have been practising for many years: How to set direct speech out on a page:



- How to punctuate direct speech and how to paragraph direct speech.
- How to turn direct speech into indirect or reported speech and how to turn reported speech into direct speech.

Notice how Learning Outcome 4 (language) links to Learning Outcome 3 (writing). It is almost impossible to separate one Learning Outcome from another because all the skills are linked.

In fact, the Assessment Standard points out that you are expected to use direct and indirect speech correctly **and for required effect**.

Let us look at an example of direct speech used particularly effectively.

I resisted all the way: a new thing for me, and a circumstance which greatly strengthened the bad opinion Bessie and Miss Abbot were disposed to entertain of me. The fact is, I was a trifle beside myself; or rather out of myself, as the French would say: I was conscious that a moment's mutiny had already rendered me liable to strange penalties, and, like any other rebel slave, I felt resolved, in my desperation, to go all lengths.

'Hold her arms, Miss Abbot: she's like a mad cat.'

'For shame! for shame!' cried the lady's-maid. 'What shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress's son! Your young master.'

'Master! How is he my master? Am I a servant?'

'No; you are less than a servant, for you do nothing for your keep. There, sit down, and think over your wickedness.'

They had got me by this time into the apartment indicated by Mrs. Reed, and had thrust me upon a stool: my impulse was to rise from it like a spring; their two pair of hands arrested me instantly.

'If you don't sit still, you must be tied down,' said Bessie. 'Miss Abbot, lend me your garters; she would break mine directly.'

Miss Abbot turned to divest a stout leg of the necessary ligature. This preparation for bonds, and the additional ignominy it inferred, took a little of the excitement out of me.

'Don't take them off,' I cried; 'I will not stir.'

In guarantee whereof, I attached myself to my seat by my hands.

'Mind you don't,' said Bessie; and when she had ascertained that I was really subsiding, she loosened her hold of me; then she and Miss Abbot stood with folded arms, looking darkly and doubtfully on my face, as incredulous of my sanity.

'She never did so before,' at last said Bessie, turning to the Abigail.

'But it was always in her,' was the reply. 'I've told Missis often my opinion about the child, and Missis agreed with me. She's an underhand little thing: I never saw a girl of her age with so much cover.'

Bessie answered not.

Charlotte Brontë: Jane Eyre Chapter II

In this extract, direct speech captures how passionately Jane is fighting the two servants: "'Hold her arms, Miss Abbot: she's like a mad cat.'" and "'For shame!



for shame!’ cried the lady’s-maid.” The women are obviously involved in a tussle and are exerting themselves and encouraging each other. In the next section, the direct speech conveys why they are so shocked at Jane’s behaviour and their attempts to make her see the wickedness of what she has done: “What shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress’s son! Your young master.’ ‘Master! How is he my master? Am I a servant?’ ‘No; you are less than a servant, for you do nothing for your keep. There, sit down, and think over your wickedness.’”

Jane’s heated rejection of the idea of being a servant shows us what kind of child she is and how she thinks. Her independent and proud spirit is clear in the little girl’s words.

Jane’s next words, however, remind the reader that she, indeed, is just a little girl and very frightened of the punishment they are going to inflict on her: “‘Don’t take them off,’ I cried; ‘I will not stir.’”

The final section of the extract contrasts Bessie’s more sensitive and thoughtful character with the less sympathetic and more intolerant character of the other woman: “‘She never did so before,’ at last said Bessie, turning to the Abigail.”

‘But it was always in her,’ was the reply. ‘I’ve told Missis often my opinion about the child, and Missis agreed with me. She’s an underhand little thing: I never saw a girl of her age with so much cover.’

Bessie answered not.

Even Bessie’s lack of speech at the end of the passage shows that she does not entirely agree with the other woman but does not want to continue asserting that she believes Jane’s character to be better than her latest action.

Remember that you can be asked to

- Write direct speech, set out, punctuated and paragraphed correctly;
- Turn direct speech into reported speech; and
- Turn reported speech into direct speech.

Activity 1

A. Turn the following sentences from direct into indirect speech:

1. “The soup is hot!”
2. “Get out!”
3. “Have I missed my favourite programme?”

B. Turn the following sentences from reported into direct speech:

1. My mother asked whether I had finished my homework.
2. The mother ordered the child to turn out the light immediately.
3. She said that she was sick.
4. John said that he, Philip, was sick.



Lesson 28

LANGUAGE

Punctuation

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

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

Assessment Standard

We know this when the learner is able to:

- use punctuation correctly and for specific purposes such as to clarify meaning, show grammatical relationships, add emphasis, or for rhetorical and stylistic effect.

Overview

In an earlier lesson, we were discussing reading skills, and we showed you that a very important aspect of reading lies in understanding how punctuation is being used. In this lesson, we shall look at some texts and discuss whether or not the punctuation is used correctly:

- how punctuation can be used for specific purposes, such as to make the meaning clear, to show grammatical relationships, to add emphasis, and for stylistic effects – to make the writing more effective and have more impact.

In our next lesson, we shall revise what we have done, give you some tips about how a number of punctuation marks are used, and give you further examples.



Lesson

Let's look at a short example where the punctuation needs improvement and correction.

I wanted to invite Mary and John and Silvia and Roy to visit but the first couple could'nt come. And the second couple werent sure whether or not theyd be away so it seem's that I'll be on my own this weekend! That make's me so sad because, I am often lonely, I wish my friends' weren't quite so busy tomorrow I think I shall invite someone else

Suggested improvements:

I wanted to invite Mary and John, and Silvia and Roy to visit but the first couple couldn't come and the second couple weren't sure whether or not they'd be away so it seems that I'll be on my own this weekend! That makes me so sad because I am often lonely. I wish my friends weren't quite so busy tomorrow. I think I shall invite someone else.

Notice the following: The comma in "I wanted to invite Mary and John, and Silvia and Roy to visit". The comma before "and" is called the serial comma and is used here to show that there are two couples.

- The correct placing of the apostrophe in "couldn't", "weren't", "they'd"
- Do not use an apostrophe on a verb or to show a plural!
- The use of "And" at the beginning of a sentence must be done for a particular purpose and there does not seem to be any reason for it here.
- Do not use a comma between the subordinating conjunction and the subject if they follow each other "because I .."



- The comma splice: “ I am often lonely, I wish my friends...”
- End a sentence with a full stop.

Remember that you can be asked to correct common punctuation errors. It is important also that you check your creative writing or your functional writing and make sure that you have made no mistakes. Editing your work is a very important skill.

However, there is more to punctuation than just checking your own work or correcting other people’s mistakes. You also need to be able to show how punctuation can be used for specific purposes, such as to make the meaning clear, to show grammatical relationships, to add emphasis, and for stylistic effects – to make the writing more effective and have more impact.

Here is the same extract from *Jane Eyre* which we examined in the previous lesson. Let us look carefully at how the punctuation adds to the meaning and impact of the extract.

I resisted all the way: a new thing for me, and a circumstance which greatly strengthened the bad opinion Bessie and Miss Abbot were disposed to entertain of me. The fact is, I was a trifle beside myself; or rather out of myself, as the French would say: I was conscious that a moment’s mutiny had already rendered me liable to strange penalties, and, like any other rebel slave, I felt resolved, in my desperation, to go all lengths.

‘Hold her arms, Miss Abbot: she’s like a mad cat.’

‘For shame! for shame!’ cried the lady’s-maid. ‘What shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress’s son! Your young master.’

‘Master! How is he my master? Am I a servant?’

‘No; you are less than a servant, for you do nothing for your keep. There, sit down, and think over your wickedness.’

1. The use of the colon

I resisted all the way: a new thing for me, and a circumstance which greatly strengthened the bad opinion Bessie and Miss Abbot were disposed to entertain of me.

Here, the colon expands on what Jane is saying. Before this, she has never fought the servants when they have been told to punish her. The colon balances her resistance with the fact that it is new and has a further consequence: the servants think even worse of her than before.

2. The use of the semi-colon

The fact is, I was a trifle beside myself; or rather out of myself, as the French would say: I was conscious that a moment’s mutiny had already rendered me liable to strange penalties, and, like any other rebel slave, I felt resolved, in my desperation, to go all lengths.

Here, the semi-colon prepares the reader for further ideas about being “beside” herself. In the second part of the sentence, the writer uses a semi-colon and adds “or”. Both devices show that the writer is attempting to explain exactly how the child was feeling. The colon in this sentence operates in a similar way. The writer uses the colon to introduce a reason that she is “out of herself”.



3. 'Hold her arms, Miss Abbot: she's like a mad cat.'

In this sentence, there is a comma before the person's name (Miss Abbot) to show that this person is being directly addressed. There is another colon to explain why her arms should be held.

4. The exclamation mark

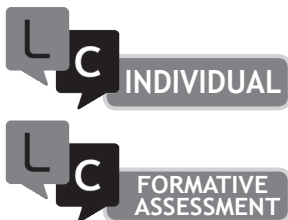
'For shame! for shame!' cried the lady's-maid. 'What shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress's son! Your young master.' 'Master! How is he my master? Am I a servant?'

Each time, the exclamation mark shows strong feeling: shock, disapproval, disbelief, condemnation.

5. The comma to separate a subordinate clause from a main clause ('No; you are less than a servant, for you do nothing for your keep.') and to separate an adverb from the rest of the sentence (There) and before "and" to show two separate actions must take place: 'sit down, and think over your wickedness'.

We have shown you how punctuation affects meaning. If your punctuation is wrong, you can confuse your reader. Remember that punctuation is for the eyes, and each punctuation mark has its own meaning, so you must punctuate consciously and with great care.

We have shown you how punctuation can be used effectively and well, as well as helping you with questions where you have to correct or improve the punctuation.



Activity 1

Continue to examine the extract from Jane Eyre, looking at how punctuation is used effectively:

They had got me by this time into the apartment indicated by Mrs. Reed, and had thrust me upon a stool: my impulse was to rise from it like a spring; their two pair of hands arrested me instantly.

'If you don't sit still, you must be tied down,' said Bessie. 'Miss Abbot, lend me your garters; she would break mine directly.'

Miss Abbot turned to divest a stout leg of the necessary ligature. This preparation for bonds, and the additional ignominy it inferred, took a little of the excitement out of me.

'Don't take them off,' I cried; 'I will not stir.'

In guarantee whereof, I attached myself to my seat by my hands.

'Mind you don't,' said Bessie; and when she had ascertained that I was really subsiding, she loosened her hold of me; then she and Miss Abbot stood with folded arms, looking darkly and doubtfully on my face, as incredulous of my sanity.

'She never did so before,' at last said Bessie, turning to the Abigail.

'But it was always in her,' was the reply. 'I've told Missis often my opinion about the child, and Missis agreed with me. She's an underhand little thing: I never saw a girl of her age with so much cover.'

Bessie answered not.

Charlotte Brontë: Jane Eyre Chapter II



LANGUAGE

Punctuation

Learning Outcomes and Assessment Standards

Learning Outcome 4 Language

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

Assessment Standard

We know this when the learner is able to:

- use punctuation correctly and for specific purposes such as to clarify meaning, show grammatical relationships, add emphasis, or for rhetorical and stylistic effect



Overview

In the last lesson, we were discussing the importance of punctuation and how understanding punctuation will improve your comprehension of the overall meaning of a text.

Punctuation is very important because, when you punctuate carefully, your reader will understand the meaning of the sentence. Remember that punctuation is for the eyes. As your eyes notice a punctuation mark, your brain understands what the punctuation mark means.

Lesson

Let's start by revising the punctuation marks we discussed in our last lesson.



THE EXCLAMATION MARK

We use an exclamation mark to show a strong feeling, e.g., Please don't shoot! Stop. thief! Help! or to give an order, e.g., Come in! Stand to attention! Pass the ball!

Feelings of surprise, anger, grief, excitement, determination, astonishment, irony or some other emotion sometimes cause us to call out sharply, using an interjection, a word or group of words thrown in, often to express a mood, and having no grammatical connection with the rest of the sentence

Often these exclamations are not even dictionary words but are noises which represent the feelings we are trying to convey.

- *sh!* to ensure silence
- *bah!* to express disbelief
- *ugh!* to show repulsion or disgust

Strong interjections have an exclamation mark, weak ones have a full stop.

Example:

What a day I have had!

Discuss the difference in meaning between:

- 1.1 Oh, sorry. I didn't mean to bang you.
- 1.2 Oh! I've broken my brother's CD player!



In the sentence, “Oh, sorry. I didn’t mean to bang you.”, the writer is simply expressing a restrained regret.

In the sentence, “Oh! I’ve broken my brother’s CD player!”, the exclamation marks indicate the writer’s anguish and horror at what has occurred.

It is meaning that determines what punctuation mark you use.

Discuss the differences in meaning in these sentences:

1.1 Celia came to the party.

1.2 Celia came to the party?

1.3 Celia came to the party!

1.1 This is simply a statement of fact.

1.2 This is a question indicating surprise.

1.3 This is an exclamation indicating shock and disbelief.

Do not over-use the exclamation mark. The effect of the exclamation mark is as though you are slapping your reader every time you use the exclamation mark, and your reader will feel assaulted if you use it too often! Never use more than one exclamation mark at a time.

Advertisers use exclamation marks (as well as question marks) to draw people’s attention. They often use more than one.

Examples:

- WHY WAIT? WE HAVE STOCK!!
These prices will not be beaten!!
- We’re back!
- Learn to read 6-10× faster.
Read & Study 6-10× faster with better comprehension! Attend a FREE Speed Reading & Power Learning Seminar and increase your reading speed by 50-100% Immediately!
- Russia! Cruise the waterways from Moscow to St Petersburg
- We’ve told high prices to sit right down!

THE COMMA

Essentially, the comma gives detail to (especially longer) sentences and helps make the meaning of sentences clearer.

One comma is used:

1. To separate a number of items in a list, when there are no conjunctions or there is only a final conjunction,

Examples:

Cats, dogs, rabbits, hares, squirrels, and hedgehogs.

The recipe asked for eggs, milk, pepper and salt.

At the party, I saw Mark, Elizabeth, Phillip and Garth.

Note: these words can be subjects or objects.



2. to separate words, phrases or clauses that explain, e.g., Mark, the man on TV, answered the question incorrectly. My little brother, the brat with the black hair, is very noisy.

These words, phrases and clauses are called “in apposition”.

3. to separate the same words or phrases when they follow each other, e.g.,
Whatever you want to say, say it now.
4. to separate clauses of sentences, e.g., If you want him to come, ask him yourself.
5. to introduce direct speech, e.g., She said, “I’d rather not do it.”
6. to make meaning clearer and to prevent ambiguity, e.g., Cereals, orange juice, milk, bacon, and eggs.
7. to mark off words or phrases at the beginning of a sentence, e.g., After the baby’s birth, I was very tired.
8. to mark off a clause at the beginning of a sentence, e.g, When I won the prize, I was so happy.
9. to mark off adverbial clauses, especially if they start the sentence, except if they are very short (see point 8 above), e.g., Although you have come late, you are still welcome to join the class.
10. to mark off words or phrases in the middle of a quotation, e.g.,
“To be,” said Hamlet, “or not to be.”
11. before and/or after the name of a person when you speak to that person directly, e.g.,
 - 11.1 John, please come here.
 - 11.2 I wish that you, Peter, would help me.
12. between the items of a date or an address, e.g.,
 - a. The race will be held on Tuesday, April 9, 2003.
 - b. The game will be played at Peace High School, Long Street, Sandton.
13. after ‘yes’ or ‘no’ when they begin a sentence that answers a question e.g.,
Are you attending the meeting tonight?
Yes, I’ll be there.
14. before tagging on clauses like “don’t you?” or “isn’t it?” e.g.,
You will come my party, won’t you?
He isn’t afraid, is he?

A pair of commas is used

1. to show an aside or parenthesis, e.g. She is, you know, one of my best friends. (Dashes or brackets may also be used for this.)
2. instead of brackets, when a word or phrase is IN APPPOSITION, e.g.,
 - 2.1 This is, to say the least of it,
 - 2.2 The carpet, which was on the dining room floor, was red and brown.
3. to mark off words and phrases from the rest of the sentence, such as: of course, however, for example, therefore, that is, e.g., They tried hard. The conditions, however, were against them



e.g., The child will, however, not go to the party.

4. to mark of an adjectival clause which merely comments but does not define or limit.

Example:

The boys, who were playing a trick, were punished.

This sentence means that all the boys were punished and all the boys were playing a trick.

The boys who were playing a trick were punished would mean that only some of the boys were punished, specifically, those who were playing a trick.

The **comma** is a punctuation mark that is not as easy to use as you might think.

TIPS:

NEVER use a comma to end a statement. That is the job of the FULL STOP.

- ✗ My father's birthday is on Monday, we shall take him out for lunch the day before.
- ✓ My father's birthday is on Monday. We shall take him out for lunch the day before.

THE COLON

The **colon** is a punctuation mark that has the function of 'leading on' from what has been stated previously.

The colon is used

1. to introduce a list, quotation, summary, series of ideas or speech, e.g.,
 - a. Through the window, I can see: blocks of flats, cars and buses, and tarred roads.
 - b. When he hears of Juliet's "death", Romeo exclaims: "Then I defy you, stars!".
2. to introduce an explanation or to introduce further information. The words on each side of the colon must be separate sentences, e.g., This is the worst pain: toothache can make you go mad.
3. to express a strong contrast, e.g., God creates: man destroys.
4. to introduce a climax or concluding clause, e.g., After thinking carefully about his future, he made his decision: he joined the army.
5. to make a pointed connection, e.g., Mandla became a director in just three months: his father was the chief shareholder.

THE SEMI-COLON

The semi-colon is used to separate sentences which are closely related. Thus it stands IN PLACE OF A FULL STOP to separate two thoughts without separating them as a full stop would.

It can be used

1. to separate contrasting statements, e.g.,

My sister is good at Maths; I am useless at it.
2. between sentences when the second explains or expands the first, e.g.,



I saw our English teacher yesterday; we were both at the mall.

3. to separate a number of sentences when they all develop one idea, e.g.,

The rain poured down; the thunder rolled; the hail clattered on the roof.

4. to separate items in a list or series, especially when you have already used commas, so that more commas between them might be confusing, e.g.,

In the classroom were tables, chairs and desks; pens, pencils and rulers; and dictionaries, exercise books and text books.

5. before 'sentences' beginning with "even so", "so", "therefore", "for instance", "nevertheless", "then" etc., e.g.,

He took great care; even so, he made a few mistakes.

We have just scratched the surface of punctuation. There is so much more to know so that you can use punctuation much more effectively in your writing and understand better how other writers use punctuation. In our last lesson, we shall look at critical language awareness.

Activity 1

In this passage, the writer has mistaken commas for full stops. **Remember, a comma cannot do the work of a full stop.** Rewrite this, with capital letters and full stops.

I do not like my cousin, Geoffrey, I think he is a wimp, If we go out skateboarding, he will not ride up the bank in case he falls, he does not like riding along a thin edge, either, sometimes I push him, he is always neat and tidy, and there is not a single hole in his jeans, I do not think he has been brought up properly, his parents are always telling him not to do things, They will not let him stay over at a friend's either, When I am a man, I will bring up my children to be tough like me, I will let them climb trees, and do weight lifting, I will not mind how much dirt they get on them.





LANGUAGE

Critical language awareness

Learning Outcomes and Assessment Standards

Learning Outcome 4

Language

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

Assessment Standard

We know this when the learner is able to:

- develop critical language awareness:

Overview

There are three aspects to these Assessment Standards:

- explain denotation, connotation and implied meanings;
- analyse and explain how implicit and explicit messages, values and attitudes reflect the position of the speaker/receiver/reader/viewer;
- identify and challenge bias and stereotyping, emotive, persuasive and manipulative language, and produce alternative ways of expression.



Lesson

Firstly, you need to understand denotation and connotation. Here is a simple example.

- I am going to bring my friend, Mark, home next week. He will spend the afternoon at my house.
- Friends should be treasured. When they have problems, invite them to your home.

Words imply or suggest associations or ideas other than the literal meaning. 'Home' implies more than a house or a place where you eat and sleep. 'Home' implies love and warmth, support, security and safety.

Connotations are the associations that certain words bring to mind or the ideas or qualities that certain words make you think of. The connotations of a word enrich the meaning of a text and heighten the impact.

DENOTATION

The denotation of a word is its most basic meaning.

CONNOTATION

A connotation is an additional sense or senses associated with or suggested by a word or phrase

DIRECT AND IMPLIED MEANING

Direct meaning refers to a statement in which the author tells the reader exactly what he sees, hears, thinks, etc.

Implied meaning refers to a statement where the author does not state directly, but hints at a further meaning.



To imply means “to suggest or to express an idea or feeling indirectly; to hint”.
The noun is **implication**.

Look at the second part of the Assessment Standard:

- analyse and explain how implicit and explicit messages, values and attitudes reflect the position of the speaker/receiver/reader/viewer;

Here is the Barry Ronge article we used for the lesson on summary writing. Let us look at it again, this time for connotation and implied meaning, denotation and explicit meaning, and we are looking for the values and attitudes of the writer; what his position is in relation to what he is writing about.

Let's start with the headline:

Spoiling their fun

The headline suggests that someone is going to upset someone else. The word “spoiling” has a negative connotation.

Here is the introduction:

The world may be their oyster, but those Pearly Gates will probably clang shut in the face of offensive excess.

The denotation of “oyster” is a shell fish, but the connotations are all positive. The author is referring to the idiom that the world can be someone's oyster. This suggests that when you look inside, you will find a pearl. If you say the world is someone's oyster you mean that, when they explore the world, they will find something wonderful. The world is all a pearl for them.

The phrase “Pearly Gates” refers to Heaven; the writer is picking up on the idea introduced by “oyster”, but we are now told that the gates of heaven will “Clang shut”. The attitude of the writer is one of satisfaction. He wants the gates of heaven to be shut in the face of people who are utterly selfish and self-indulgent. This is made clear in the phrase “offensive excess”. The values, attitudes, and position of writer are clear from the start.

Here is the second paragraph:

When does indulgence slide into excess? At what point does “spoiling yourself a little” turn into greed? Is it the second concurrent lover, the third helping of chocolate mousse, the fourth Botox treatment or the fifth mega-rich spouse?

Make sure you understand the meaning of “chocolate mousse” and “Botox”.

The writer's critical condemnation of people who indulge themselves is conveyed in the following ways:

- The use of the verb, “slide” which suggests a lack of control, especially self-control
- The use of a noun like “greed” which is negative because it suggests selfishness
- The list of specific examples of indulgence. The writer is focusing on appetite, whether this is sexual or physical. This focus on indulging our appetites makes the writer's distaste clear.

Paragraph 3:

When do you reach that moment when, as the Bible says, it would be easier for you to thread a camel through the eye of a needle than for you to join the heavenly host singing softly behind the Pearly Gates?



The reference to the Bible reminds the reader of a strong moral basis for action as opposed to greed, selfishness and self-indulgence.

There was one more section of this Assessment Standard:

- identify and challenge bias and stereotyping, emotive, persuasive and manipulative language, and produce alternative ways of expression.

We talk about someone being biased **towards** or **against** someone or something.

BIAS

Bias refers to an irrational and often unfair preference for or dislike of something.

PERSUASIVE OR MANIPULATIVE LANGUAGE

Persuasive language is designed to influence the thoughts and feelings of the audience.

The speaker or writer wants to manipulate (influence or control) the audience's response.

What techniques does a writer use to influence the audience?

- Punctuation
- Repetition
- Emotive language

To arouse emotions effectively by slanting or suggestion. Here the connotation of a word is of great importance. Emotive language appeals to the emotions of people, not their reasoning powers. A writer tries to play on the emotions by justifying the arousal of these emotions and to supply a suitable target for these emotions.

- Rationalisation (the use of reason not to seek truth but to justify unpleasant facts)
- Distortions of logic known as fallacies e.g. "I am not suggesting that he is not a good pupil, but he bets wildly on the races every week.". Inconsequent argument i.e. A must be true because of B, when in fact A does not follow from B at all;
drawing illogical conclusions from available data
- Glamorising own viewpoint/ideas/nation/team/party
- Making the audience feel guilty/embarrassed for not responding to the appeal

What is Ronge's bias in this article?

He disapproves of those who indulge themselves with little or no sense of anyone else or the environment or the planet as a whole.

Is this a bias I happen to agree with here? YES! So, do I want to produce an alternative way of looking at this? NO! But probably your peers in Grade 11 will – they love bling-bling, showing off, materialism, designer goods etc. You may try to write this passage from a different perspective if you want to.

As you can see, thinking about the meanings of words and their connotations is very important. By looking closely at the words and phrases a writer chooses, we can detect his values and attitudes, and his bias. If we can see how the writer is trying to influence us, we can resist that influence - if we want to!

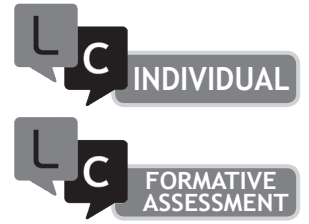


We hope that you will find your speaking and listening, reading and writing more effective in future.

Activity 1

Discuss the use of emotive language and connotation in the last paragraph of the article:

The money paid by those people feasting on the 65th floor could have irrevocably changed, indeed, saved, the lives of at least 100 people. Instead, it gave them a hangover and the urgent need to flush a toilet the next morning. I hope all those guests have their “people” out in the world, urgently seeking the world’s smallest camels and its largest needles, because there are some things that you cannot just buy your way into — or out of.



ANSWERS AND ASSESSMENT

LESSON 1

Use this assessment grid to evaluate the content of your speech:

Criteria for assessment of prepared speech: Rating scale

CONTENT	1	2	3	4	5	6	7
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 <ul style="list-style-type: none"> 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 Suitable use of aids (music, posters, etc)							
8. Language use <ul style="list-style-type: none"> formal simple grammatically correct no bias or prejudice style and register must take cognisance of audience diversity 							
TOTAL /56							

LESSON 2

Use this assessment grid to evaluate your speech.

Criteria for assessment of prepared and unprepared reading:

Rating scale

CRITERIA	1	2	3	4	5	6
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						
TOTAL /35						



LESSON 3

Criteria for assessment of prepared and unprepared reading:

Rating scale

CRITERIA	1	2	3	4	5	6	7
PRESENTATION							
1. Tone and expression: variety of tone and pitch Use appropriate tone for content, for example, show a different character speaking: Did you attempt to convey character? Mood? Feeling? Did you interpret what you were reading?							
2. Voice projection: easily audible; variety of volume							
3. Pace – suitable pace. Did you read too quickly or too slowly? Pauses: Did you use pause effectively?							
4. Fluency: Did you stumble and stutter? Did you read eloquently?							
5. Use appropriate body language, for example, stand up straight, maintain eye contact with audience, be calm; no nervous gestures Project confidence and self-esteem							
6. Pronunciation and articulation: Were your words clear? Did you enunciate clearly? Were your words correctly pronounced?							
TOTAL /42							

LESSON 4

Criteria for assessment of unprepared speech or conversation:

Rating scale

CATEGORY	%	SPEECH IMPROMPTU/CONVERSATION
OUTSTANDING 7	80-100	An active mind at work. Able to discuss issues in a lively and interesting manner. Listens to other points of view; rebuts arguments competently but courteously. Thinks on his/her feet. Shows insight. Very persuasive. Remarkable ability to argue in a well-reasoned, substantial, knowledgeable manner.
VERY GOOD 6	70-79	Able to discuss issues competently. Listens to other points of view; can argue own points of view effectively. Courteous. Can think on his/her feet. Shows some insight. Very good ability to argue in a well-reasoned, substantial, knowledgeable manner.
GOOD 5	60-69	Able to discuss some issues competently. Listens to other points of view, but may need some explanation; can argue own point of view on some issues. Courteous. Shows some insight. Good ability to argue in a reasoned, substantial, knowledgeable manner.
AVERAGE 4	50-59	Limited ability to discuss range of issues. Listens to other points of view, but may need some explanation; can argue own point of view but may be dogmatic. Not always courteous. Shows some insight. Shows adequate ability to argue in a reasoned, substantial, knowledgeable manner.
BELOW AVERAGE 3	40-49	Limited ability to discuss issues. Does not always listen to other points of view. Explanation often needed; can argue own point of view but may be dogmatic. Not always courteous. Does not cope confidently in a large group. Has difficulty when asked to argue in a reasoned, substantial manner.
POOR 2	34-39	Seldom takes part in discussions. Not interested in points of view. Explanation often needed; can argue own point of view but may be dogmatic. Not always courteous. Argues without really understanding the issues. Cannot develop an argument in a reasoned, substantial manner. Does not voice opinions even in a small group.



WEAK 1	33 and below	Does not take part in discussions. Seldom interested in points of view. Explanation needed to clarify understanding of issues; does not argue own point of view except on personal issues. Lacks basic skills to develop an argument. Does not voice opinions even in a small group; may do so in a one-on-one situation. Struggles to communicate at all.
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LESSON 5

The Atlantic High Pressure system should ridge eastwards behind the front on Sunday, feeding low-level moisture into the southern and eastern parts.

1.
 - i) Capital letters are used for the first word in the sentence and for proper nouns.
 - ii) The comma separates the participial phrase from the rest of the sentence.
 - iii) The hyphen joins two words to make a compound adjective.
 - iv) The full stop shows the end of the sentence.
2.
 - i) The: definite article/determiner
 - ii) System: common noun
 - iii) Should ridge: finite verb
 - iv) Eastwards: adverb of place
 - v) On: preposition
3. The style is formal and factual. It is full of geographical and weather terminology (jargon) and so sounds like a weather report. It is written in a grammatically correct style.

LESSON 6

Your answers will all be different, depending on what you have chosen to discuss.

SUGGESTIONS:

1. IDIOMATIC EXPRESSIONS

With prepositions

Idiomatic usage is figurative. Examples of look + a preposition

- look forward to
- look back on
- look down on
- look up to
- look into (*look into* is literal)
- look askance at
- go hand in hand (paragraph 9)
- other “hand” idioms include “hand to mouth”

2. LITERAL AND FIGURATIVE LANGUAGE

When language is used literally, the words mean exactly what they say. When language is used figuratively, there is a meaning beyond the literal; this meaning



is metaphorical. In the passage, there are idiomatic usages of English that are figurative (see above). Other figurative uses in the passage include:

Killer weather (paragraph 1)

The weather ... claimed the lives of

Cold snap (paragraph 9)

Fight off the cold

All the examples use language figuratively; the weather is seen as a person that kills, or a person who can claim other people's lives; the idea of cold "snapping" is onomatopoeic as well as metaphorical; fighting off the cold is a metaphor because you cannot fight cold as you would fight an opponent.

3. JARGON

All the jargon in the passage is related to Geography and the weather, e.g., cold frontal system.

Notice also the electricity terminology in "power shedding".

4. PARTS OF SPEECH

VERBS

Examples:

Paragraph 7

- swept through
- encroaching
- plunged into darkness

NOUNS

Example:

Felt the grip (paragraph 7)

ADJECTIVES

Example:

icy night

CONJUNCTIONS

Example:

or (fourth last paragraph)

5. SPELLING

Notice the difference between effects (noun) and affects (verb).

6. STYLE

This passage has the following qualities:

- formal English
- details
- facts
- lots of quotes from experts

You need to discuss why the journalist has chosen this style in terms of content, audience, intention and tone. This is quite a serious article and is written in a



formal style as a result. It focuses on the weather and so has a lot of jargon. The journalist gives details because that is what he thinks the audience will be interested in. He uses expert opinion because this will convince the audience of the truth and accuracy of what he writes.

LESSON 7

Your answers will all be different, depending on what you chose.

1. an interesting verb

The lanky 38-year-old former maritime lawyer **has baffled** scientists by setting world records for the most northern and southern long-distance swims and has swum among icebergs and in driving snow.

This suggests that scientists cannot understand how he endures such cold. His body is amazing and does something that ordinary people cannot. He is someone that experts would like to study to try to understand him.

2. the use of the dash

A SOUTH African swimmer is aiming to become the first man to swim in the ocean at the North Pole, braving sub-zero water for over 15 minutes — **a virtually impossible feat**.

The dash creates a climax in this sentence, adding information that is meant to startle and surprise the reader by pointing out that what the swimmer is doing should really not be possible.

3. an emotive adjective

A SOUTH African swimmer is aiming to become the first man to swim in the ocean at the North Pole, braving sub-zero water for over 15 minutes — a virtually **impossible** feat.

Impossible: this suggests that the swimmer is going to do something that the rest of us could not; he is going to achieve something that the rest of us believe is not possible; he is amazing and wonderful.

4. an emotive noun

Lewis Pugh, who went to school in Cape Town and studied law at University of Cape Town, has spent the past several months training in tanks filled with ice cubes. He has also packed on an extra 20kg of **body weight** to “insulate” himself from Arctic water that could be as cold as $-1,6^{\circ}\text{C}$.

Normally, in our society, body weight is something condemned. All we ever hear about is how thin we must be and what diet we must try. In this context, however, body weight is positive because he needs the fat to insulate him from the cold.

LESSON 8

Excess is offensive self-indulgence, for example, at a banquet in Bangkok the 40 guests paid R80 million for a gourmet, 10-course meal with expensive wines. Other expenses involved appearance and transport. Although a portion of the money would be given to charity, Ronge argues that the money could have changed 100 lives. [52 words]

When you do this, choose the most important points. Try to keep as many of the facts and details as you can, rather than simply cutting out sentences.



LESSON 9

1. Ousmane Sembene: Filmmaker seen as the father of African cinema

A father creates a child and nurtures it. In the same way, the headline suggests that Sembene created and encouraged the growth and development of the cinema in Africa.

2. Rome reborn

This is a special form of metaphor, called personification. Rome is seen as a person who has come back from the dead.

3. Deal heralds a new age for soccer

A herald is a messenger. This deal is personified as a messenger who is bringing news about the new age which soccer will have. Notice this is such a clichéd metaphor, that we call is a 'dead metaphor'. No one thinks of a herald with a trumpet announcing something.

4. Robin Hood banker sent down

This is an ALLUSION.

An **ALLUSION** is a reference to a text different from the text you are reading.

Most allusions are to the Bible or to Greek and Roman myths.

This example comes from the story of Robin Hood, the bandit who lived in Sherwood Forest and robbed the rich to give the money to the poor. We are all meant to recognise the allusion; you might argue it is a form of metaphor because the banker is being described as Robin Hood himself.

5. the heart is always right

This is a special form of metaphor called metonymy.

The heart is used to represent the feelings we believe come from the heart.

METONYMY

is a figure of speech where something associated with something else is used to represent it.

Example:

I parked near the bank.

You did not park yourself; you parked your car. "I" is associated with the car and is being used to represent it.

The kettle's boiling.

The kettle itself is not boiling – it is the water inside the kettle.

6. Look again: Israel is the victim, not the root of all evil

This is both a metaphor and an allusion. The root of a plant is where the plant starts and it provides its support and some of its sustenance. The writer is arguing that Israel is not the start or cause of evil and does not support it. This is also a Biblical allusion: the love of money is the root of all evil.

LESSON 10

Donne concludes that Death shall end. This is a paradox. It is an apparent contradiction that Death itself can die. Death, the agent of oblivion, is in turn vanquished. The tone of this final couplet is triumphant, joyful, and confident. It is an assertion of faith: true faith robs death of its power. The lines allude to the



belief that, on the Day of Judgement, Christ returns to earth; the dead are raised to immortal life; and mortality (death) ends.

In this lesson we have discussed three figures of speech that deal with contrast: antithesis, oxymoron and paradox. In our next lesson, we shall look at sarcasm and irony.

LESSON 11

1. This is very unkind; saying the child has no brain at all will hurt the child's feelings.
2. The speaker obviously finds what the person did very UNfunny.
3. The person is suggesting that the help given by the other person is more interference and a hindrance than helpful.
4. The person is trying to hurt someone's feelings by pointing out that the other is always unreliable and might even be shirking the work.

LESSON 12

For example, if you are reading the novel, *Maru*, by Bessie Head, you might start by saying that the theme is prejudice. But, you cannot state a theme as one word. What is Bessie Head saying about prejudice, and what kind of prejudice is she talking about?

Is the novel saying: Prejudice is okay? Surely not. The prejudice we see involves spitting and pinching. This is not all right. What kind of prejudice is the novel talking about? Racial prejudice. But this is still not good enough. We have extended our single word ("prejudice") to a phrase: racial prejudice, but we have still not said anything about racial prejudice. What clues does Bessie Head give us? In her blurb, she talks about "the horror of racial prejudice". The word "horror" is an important one. Perhaps we could say the theme is: the horror of racial prejudice.

This is closer to a theme. In fact, if we turned the phrase around, we would have a theme: RACIAL PREJUDICE IS HORRIBLE.

LESSON 13

For example, if you are studying 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

LESSON 14

Extending the metaphor, and making it more specific, Shakespeare calls love the "star" to every travelling ("wandering") ship. The stars generally are regarded as a symbol of constancy since they follow a heavenly path year after year. They are so reliable that sailors can plot a course across the sea and steer the ship by them, even if no other fixed landmarks are visible. Shakespeare specifically refers to the Pole Star or North Star, which can be seen anywhere in the northern hemisphere, and never changes its position. In this metaphor, the lover is described as a ship on a journey using the Pole Star for guidance. True love is as fixed, constant, and reliable as the star. Just as navigators fix their sights on the Pole Star and guide themselves through storms, so lovers can guide themselves



through the storms of crisis or chaos, or violent quarrels, by fixing their sights on love. “Wandering” can also mean erring, going astray, or wandering off course. A ship can be controlled by the violence of the elements, but love transcends the laws of nature, and is unaffected by time and space. Shakespeare uses the metaphor to show that love is loyal, steadfast, immutable (unchangeable), and permanent.

Line 8 can have two different interpretations depending on which word “whose” refers to; the “star” or the “bark”. In both interpretations, the ship is a symbol of the love relationship, while the star symbolises the love that guides the lovers. The most common interpretation is that “worth” refers to the value of the star. In order to guide the ship, sailors, using a sextant (a navigational instrument) calculate the elevation or vertical distance of the star from the horizon. The true value and power of the star are unknown even though its position has been measured and calculated by astrological science. In the same way, true love is immeasurable, and can never be fully understood, although the lovers rely on their love to guide them through life.

The other interpretation of this line, however, claims that “whose” and “star” are not in close enough grammatical relationship. “[W]hose” is placed directly after “bark”; therefore, it is the value of the ship that is being discussed. Ship builders decide whether or not a ship will sail by calculating and balancing the relative height of the mast and the depth of the keel. The ship has, however, not yet proved itself on an ocean voyage; its “worth” is “unknown”. In the same way, the value of the love relationship, guided by the star of love, cannot be decided until it has been tested on the sea of life. The partners may love each other but time, quarrels, etc must test their relationship.

In line 9, Time is personified, and so is love. Love is not the “fool”, the victim or plaything of Time. Love is not manipulated by, or subject to, the changes and decay of Time. Time might ravage beauty but it can never destroy love. In an allusion to the traditional image of death as the grim reaper, Time is presented as a harvester within whose reach the lives of young people and their physical attractiveness come, as the corn or grass is cut down by a sickle. Shakespeare sees time as devouring everything; it is a cycle of birth and death, growth and decay. The abstract ideas of transience and of beauty and youth are made visual and immediate for us in the image of “rosy lips and cheeks”, just as the abstract quality of true love has been made vivid in the metaphor of the Pole Star. The “rosy lips and cheeks” could be regarded as synecdoches of youthful energy and beauty. Time can affect the people who love (they grow old and die) but not “the marriage of true minds” which cannot fade, or decay. Time passes but love remains to eternity: line 11 extends the idea that love does not alter in Time’s quick, transient “hours and weeks”, referring especially to the short span of a human life. Love survives until the Day of Judgement when the world and time itself end. True love outlasts time as we know it. Shakespeare skilfully reduces the power of Time by using the unexpected adjective, “brief”, to apply to “hours and weeks”. Shakespeare asserts the absolute permanence and immortality of true love that exists into eternity.



LESSON 15

Activity 1

An auidial link is a sound that links two different shots. Its function is to make a link in the viewer's mind between one shot and the next.

A cut is a quick change from one shot to the next. It functions as a link. Cutting refers to the way shots are put together, the way the editor moves from one shot to another. Cutting provides an instant change between frames.

An establishing shot tells the viewer where the scene is taking place. It is also called a master shot and it places the characters and action in a context.

The frame refers to any one of the individual pictures that make up a strip of cinema film, or a single exposure on a strip of photographic negative or slide images

Activity 2

Synchronous sound refers to sound for which we know the source.

Asynchronous sound refers to sound that is not coming from anything on the screen but from an entirely different source altogether.

An extreme long shot/distant shot incorporates whole buildings, even cities, and scenic views. It sets the scene, places the character in his scene or can show how insignificant the character is, e.g., mountain views, ship at sea.

A medium shot/medium long shot shows the figure from the waist/knees up. It allows the viewer to see more detail.

A close shot/close-up shows a small amount of subject matter, e.g., the head and shoulders of a person. It is used to show emotion.

LESSON 16

Remember to look at the pictures and the words. Examine colour and spacing, front sizes and various font techniques such as bold and italics. Look carefully at emotive language.

LESSON 17

Your mind-map must be

- Neat
- Colourful
- Well organised
- Well developed with lots of specific details, the use of the senses and figures of speech
- Clear and able to be read and understood by someone else. A messy mind-map is an excuse for poor writing

Here is an assessment grid against which you can assess your mind-map:



ASSESSMENT CRITERIA FOR Mind-map

The learner has	7	6	5	4	3	2	1
	Excellent	Very good	Good	Average	Below average	Weak	Poor
chosen a suitable topic for the centre of the mind-map indicated introductory and concluding paragraphs indicated supporting paragraphs used key words to show paragraphs the key words are organised clearly and logically as branches of a mind-map							
developed each paragraph using key words/phrases The ideas are organised around each paragraph The ideas are linked to each other logically There are sufficient ideas for a paragraph in each branch							

LESSON 18

Your essays will all differ. When you have finished writing, check the Assessment Standards to make sure that you have fulfilled all the requirements for this task.

LESSON 19

The paragraph is structured around one main idea (pollution) which is good. The opening sentence is the topic sentence, which is fine:

The cities these days are full of litter.

The learner then develops this idea by discussing the litter in parks. This is a good sentence: "Parks are covered in cool-drink cans and chip packets." The next sentence can be removed. Instead, the learner could describe the people in the parks to SHOW that they do not care about others. The learner could write something like: "Joggers throw aside their bottles of water and children spit their gum onto the grass. Teenagers, coming from school, recharge their energy levels and cast aside the chocolate wrappers while they chat on their cell-phones."

The use of details will tell me that people are careless, without sounding prim and tight-lipped. In addition, the focus will still be on the litter in the parks, instead of moving slightly off the topic. Eliminate the sentence about the writer's hatred of litter in parks – we've got the point by this time. Remember: subtlety and suggestion! The next sentence is good and is developed in the succeeding sentences: "Cars' fumes cause lung problems such as the asthma I suffer from. It forms such a thick layer over the city it looks like mist to me. Smoke from fires causes similar effects to those of cars and moving vehicles. The fires lit in winter flick across the sky and scare me a little, the amount of carbon dioxide released could kill us all." However, the topic sentence mentioned "litter" and now the learner has moved to pollution. Therefore, this needs to be in a separate paragraph or the learner must rewrite the topic sentence to say "pollution", or "pollution and litter". The reference to cigarettes jars a little. Be very careful of



beginning a sentence with “And”. You must have a VERY good reason for doing this, or do not do it at all.

LESSON 20

Use the assessment criteria for creative essays to assess your work.

LESSON 21

Please talk properly.

It tastes so good because it eats so well.

LESSON 22

DICTIONARY WORK 6 MARKS

- 1.1 a. Marked/looked at/evaluated
b. Having a pattern of small squares
- 1.2 a. Sports: a contest, e.g., between or among runners or horse-riders, to decide who is the fastest;
b. any one of the groups into which the world’s population can be divided on the basis of physical characteristics such as skin or hair colour
- 1.3 a. send by mail
b. a pole of wood or metal fixed in the ground in an upright position, serving as a support, marker, or place for attaching things (6)

THESAURUS WORK 11 MARKS

- 2.1 rich (8 synonyms) wealthy, well-off, affluent, prosperous, moneyed, well-to-do; full, plentiful, heavy, dripping; opulent, gorgeous, plush
- 2.2 dirty (6 synonyms) : unclean, filthy, grimy, mucky, soiled, grubby, muddy, polluted
- 2.3 write (8 synonyms) : write down, put in writing, note down, enter, record, compose, create, send a letter to, contact, correspond with, get in touch with

LESSON 23

A **psychopath** is a person who suffers from a personality disorder. Such people often commit anti-social and often violent acts, and they do not feel guilty about what they have done.

Psychopathy is another name for psychopathic personality.

A **psychiatrist** is a person who is involved in a special branch of medicine. These doctors diagnose and treat mental disorders.

A **psychologist** is a person who studies human and animal behaviour and tries to develop ways to change that behaviour. The psychologist is interested in a person’s mind and in trying to find out why a person thinks or acts in a particular way.

The prefix *psych-* comes from the Greek *psukhé* meaning “spirit” or “breath”.

NOTE: In our definition, we found the word “anti-social”. That has a common prefix: *anti-* which comes from **Latin** and means “against”. It can also mean



“opposite to” (anticlimax), or acting against something else (antihistamine, antifreeze).

LESSON 24

Each learner’s paragraph will be different. Make sure you have used simple sentences only.

LESSON 25

The paragraph begins with the topic sentence: “His thin stomach groans but he plods on.” There is a contrast between his hunger and the fact that he has to continue walking. The second sentence, “He has not eaten for three days and there has not been enough food to feed everyone this week.”, develops the idea of his hunger and extends our understanding: there is more than one person and all are hungry. The next sentence is a simple sentence because it has only one verb, but it is also the second half of a compound sentence beginning with “But”: “But hunger is not foreign to Joseph.” This sentence gives the person his name (Joseph) and continues the idea of hunger. The next sentence reaches a climax in the paragraph: “He knows hunger very well but this time seems the worst.” The next two sentences explain why this is the worst experience of hunger that Joseph has known: “Previously, there was always a bottle of meths in the cupboard for cleaning and he used to sniff to forget his troubles. This time he needs to face the reality of his life.” The former sentence is a compound sentence and the latter a simple sentence. In the compound sentence, the writer introduces the idea of a bottle of meths and adds that Joseph would sniff the meths to forget his hunger. The last sentence is a flat reminder of the stark suffering of this moment.

LESSON 26

Suggestion:

Having kicked the ball, the player watched it rolling into his own net. He stood stunned. His friends cursed him angrily but the manager looked on with a stony face.

In the rewriting, the writer has used a participial phrase to begin. The simple sentence “He stood stunned” has been left because it carries impact and conveys the player’s shocked horror. The last sentence has been turned into a compound sentence to balance the players’ noisy disgust with the manager’s icy control.

LESSON 27

- A.
1. She warned the child that the soup was hot.
 2. She screamed at him to leave.
 3. He asked with anxiety whether he had missed his favourite programme.
- B.
1. My mother asked, “Have you finished your homework?”
 2. The mother ordered, “Turn out the light now!”
 3. She said, “I am sick.”
 4. Asked about Philip, John said, “He is sick.”

LESSON 28

1. There is another example of the use of a comma before “and”:



They had got me by this time into the apartment indicated by Mrs. Reed, and had thrust me upon a stool:

Learners are often told in primary school not to use a comma before “and”, but you can – and indeed sometimes should – to add to meaning. Here the comma separates the two actions of the servants: pushing Jane into a room and forcing her down on a stool.

2. The colon to introduce the next part of the sentence:

They had got me by this time into the apartment indicated by Mrs. Reed, and had thrust me upon a stool: my impulse was to rise from it ...

The colon balances the action of the servants with the action Jane would have liked to have taken.

3. The semi-colon

They had got me by this time into the apartment indicated by Mrs. Reed, and had thrust me upon a stool: my impulse was to rise from it like a spring; their two pair of hands arrested me instantly.

The semi-colon shows that the idea in one clause will be continued in the next. Jane tries to jump up but is prevented. The semi-colon separates her action from the servants’ reaction.

4. The comma to separate a subordinate adverbial clause from the main clause, especially when the subordinate clause comes at the beginning of a sentence:

‘If you don’t sit still, you must be tied down,’

The comma separates the action from the punishment Jane will receive if she does not obey.

5. The pair of commas to add extra information:

This preparation for bonds, and the additional ignominy it inferred, took a little of the excitement out of me.

Jane adds that she was humiliated by the idea of being tied up. The extra information develops Jane’s character.

Another example is found in: then she and Miss Abbot stood with folded arms, looking darkly and doubtfully on my face, as incredulous of my sanity.

The extra information develops the emotions of the two servants; they look at Jane “darkly” and “doubtfully”, full of anger and shock. This underlines the shocking nature of Jane’s conduct in the servants’ eyes.

LESSON 29

I do not like my cousin, Geoffrey. I think he is a wimp. If we go out skateboarding, he will not ride up the bank in case he falls. He does not like riding along a thin edge, either. Sometimes I push him. He is always neat and tidy, and there is not a single hole in his jeans. I do not think he has been brought up properly. His parents are always telling him not to do things. They will not let him stay over at a friend’s either. When I am a man, I will bring up my children to be tough like me. I will let them climb trees, and do weight-lifting. I will not mind how much dirt they get on them.



LESSON 30

The word, “money” has very strong connotations. We are all aware of how important money is and how people suffer because of a lack of money. Ronge is not attacking money per se but attacking those who use money as a weapon and who, although aware of the power of money, do nothing to help others.

“Feasting” has connotations of pleasure and relaxation, and lots and lots to eat and drink. We are reminded that many people all over the world are hungry every day, and Ronge’s criticism of all that food and wine being consumed in one meal by only 40 people is obvious. He uses figures to persuade people of the immorality of what happened. Forty people had a spectacular meal, but the lives of 100 people might have been changed for ever. All the 40 people got out of the banquet was food and drink which passes out of the body. The 100 people they might have helped would be changed for ever. The rather vulgar details – especially the reference to the toilet – are deliberate, to draw a parallel between the wasted food and the wasted opportunities. The references to the camel and the eye of the needle remind the reader of permanent religious values that include helping the poor and caring about others.



TIPS FOR TEACHERS

LESSON 1

There is a school in Limpopo that allows three learners a day to speak at assembly. The learners prepare their own speeches and are encouraged not to plagiarise from other writers. This is an excellent way of giving the learners practice in writing speeches that will be delivered in front of an audience that might be quite critical.

LESSON 2

Only with lots of practice will learners become fluent and confident. Give them as much real-life practice as you can, starting with giving the sports reports in assembly or encouraging the learners in the school to pick up litter.

LESSON 3

There is so much emphasis on oral presentation in the curriculum that you need to give the learners practice whenever you can. Keep your individual assessment sheets handy and assess learners on unprepared reading during the language class when you read a comprehension passage or in the writing class when you read an example of a good learner's writing.

Give prepared readings each term, making sure that each learner has a chance to prepare a reading and perhaps re-deliver the reading if it was inadequate.

LESSON 4

You need to assess the learners regularly. Make a point of evaluating some of your learners each week so that this does not become a huge task. Incorporate conversation into your year's programme of assessment.

LESSON 5

Learners need practice and more practice with reading skills. We need to teach specific reading skills to our learners. They seem to have come through the system doing "comprehension passages" but not actually learning basic reading skills such as how punctuation works.

LESSON 6

A simple newspaper article allows you to test a range of basic and essential reading skills. Learners need to see that every text they tackle can help them to develop into confident and comprehending readers.

LESSON 7

When a learner acquires certain background knowledge and skills, these can be useful in a number of different contexts. Here, knowing what an extreme athlete is or knowing about the polar regions can help the reader to understand the passage. This kind of background knowledge comes mainly from reading itself, so learners must continue to be encouraged to read.



LESSON 8

Summarising skills need constant practice. Sometimes you can scaffold the summary for learners who are battling. You also need to think of giving the learners a particular STYLE in which to summarise and for a particular purpose, different from the purpose of the original article, because this can be asked in the final examination.

LESSON 9

Newspapers provide lots of examples of figurative language, especially the better written sections of the newspaper. Check the business supplements. Do not forget also to look at adverts. Here are two examples:

1. A transaction tailored to suit
2. This is one for a bank. The copywriter says:

Over a year ago we launched our ground-breaking Ownership Plan enabling ordinary South Africans to own a part of one of the country's leading banks.

You can discuss the mixed metaphor.

LESSON 10

Look for examples of antithesis, oxymoron and paradox in ordinary speech as well as some difficult literary examples. If the learners can understand the ones we use all the time, then they will be able to tackle more difficult ones later. This kind of scaffolding enables learners to grow in confidence.

LESSON 11

Find other examples. Keep a collection.

1. You are so clever. I'm quite stunned by your brilliance!
2. So you've lost the key. *That's fine!*
3. He started the day *really well* by getting wet through.
4. His proper home is in the stable.

Here is a final one:

Tired of waiting for the railway station in his town to be modernised, a resident tries to shame the authorities into action by means of an article in the local newspaper. Here are some of the things he says about the station:

Unstained by paint, the building has acquired distinctive natural shades of grime-grey and rust-red. The roof of the booking-hall, embellished with an unusual pattern of perforations, affords pleasing glimpses of the sky, and the ventilation leaves nothing to be desired. The oldest inhabitants of the town recall the days when coal was actually burned in the waiting-room gate, and it is stated on reliable authority that the material in the window-frames was at one time transparent. There is as yet no confirmation of the rumour that the building is to be scheduled as an Ancient Monument.

LESSON 12

We often express themes as one word to save time in class, but, when we ask learners for themes, all they do is give us the single words back. They do not know how to discuss theme because of the way we are teaching. We need to change the way we teach theme. Always try to express the theme as a sentence,



or in a paragraph. Do not rely on one word or a short phrase. Take time to make your meaning clear and learners will start to see that themes are not single words; they are whole ideas about those single words.

LESSON 13

1. Dramatic irony involves a situation in a play or narrative in which the audience shares with the author knowledge of 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
 - 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.

LESSON 14

Learners battle with analysing imagery. Use the images found in newspapers and advertising for an easy way of constantly reinforcing these skills.

LESSON 15

Allow learners to watch short sections of the film at a time and discuss all the techniques involved. A two-minute section of a film can take forty minutes to discuss thoroughly. Learners do, however, need this kind of practise if they are going to be able to analyse film effectively.

LESSON 16

The media offer lots of examples of adverts. Cut out as many as you can that show different techniques and appeal to different desires. Pin a few up around the classroom or use magnets to attach the pages to the blackboard. Have your learners do a “gallery walk”, walking around the classroom looking at everything you have displayed and discussing the various adverts.

Learners need plenty of exposure to graphic literacy and so you can achieve this without needing a lot of photocopying.

Another way of doing this is to stick a visual text onto paper and add a few questions. Build up your collection until you have 30-50 examples, or as many learners as you have in one class. Allow each learner to take one, answer the questions, and return the example to the pile. You can go over the examples by holding up the pictures and reminding the learners of what the graphic depicted. Again, you are avoiding massive amounts of photocopying, and giving the learners the exposure they need. These sheets then form the basis of a visual library that you can re-use many times.

LESSON 17

Many learners have not been taught mind-mapping. They simply pick it up as they go along and they do not use this skill to its best advantage. You need to spend some time actually teaching the skill of mind-mapping. Tony Buzan's



books are available and it is best to start with him. The only rule I break is that I write in lower case instead of in upper case. Otherwise I follow his directions very closely and I have found that mind-mapping is an excellent way of planning.

LESSON 18

The learners need to understand that writing is a process and they must be prepared to put in time and effort. All the practice they get during the year enables them to write more effectively during portfolio tasks and examinations. Writing is a skill like playing football. You have to practise or you will lose the big game when it counts!

LESSON 19

Going through a learner's work like this can be very helpful. From time to time, write one paragraph from an essay on the board and analyse it carefully. Vary the quality of the paragraph so that learners are exposed to excellent writing – and you show them why it is so good – and to poor writing – and, once again, you show them why it is so bad.

LESSON 20

Collect a number of introductions and conclusions, some good, some poor. Use them to focus the learners' attention on the importance of these two paragraphs and to give ideas about how to improve these paragraphs.

LESSON 21

THE PROBLEMS ENCOUNTERED BY LEARNERS WHOSE' MOTHER TONGUE IS NOT ENGLISH

Every learner needs a dictionary, but many learners have an English dictionary where they look up a word, and the explanation is given in English. However, often the explanations are so difficult, that the learners do not understand them! If you look up "narrative" in the *Oxford Pocket Dictionary*, you will find this explanation: "an ordered account of consecutive events". Most learners will not know that this simply means a "story"!

Therefore, learners need more than an English Dictionary. The first dictionary they need is a Mother tongue-English, English-Mother tongue dictionary. They should bring this to school every day. If they want an English dictionary, choose one that is written for learners at school, where the explanations are simple.

LESSON 22

Here is an activity you might like to do with those learners whose mother tongue is not English. Form small groups with other learners who speak the same mother tongue as you. Look up the following words in your English-Mother tongue dictionary. Write down the meanings in mother tongue. Then write your own meanings in simple English. Fill your answers into the blocks below:

	Word	Word in mother tongue	Meaning in simple English
a.	factory		
b.	deadline		
c.	priority		
d.	import		
e.	harmless		



f.	venom		
g.	suppose		
h.	brood		
i.	supervise		
j.	pounce		

LESSON 23

Prefixes and suffixes are taken from different languages. There is no point in trying to teach all the prefixes and suffixes and from which languages they come, but you need to teach your learners some of the commoner prefixes and suffixes. If your learners meet a prefix they do not know, help them to use a dictionary to find out its meaning. Learners need to know that prefixes and suffixes each have a meaning. They must remember that the same prefix or suffix is not always used for the same meaning.

LESSON 24

Practise using a variety of sentence types and sentence lengths so that learners begin to understand the concept of variety of sentence construction and variety of sentence length. Make learners conscious of the effects of different sentence types.

LESSON 25

Learners are not always aware of the sentence they are using. They have a tendency to choose one structure and repeat it in all their writing. Very often, they use “and” as the conjunction, as if that is the only conjunction they know.

They need plenty of exposure to the idea of sentence structure and every encouragement to vary the structures they choose for different purposes.

LESSON 26

Why do we study clauses?

1. Variety of sentence construction adds interest to writing.
2. The use of different kinds of sentences indicates how the different ideas are related to each other.

Thus the way a writer puts sentences together affects the way he or she communicates with the audience. What comes first or second will influence their understanding, the writer’s choice of words, the word order, all of these affect communication and how the message is received.

Discuss with your learners:

What do you think is the effect of a series of simple sentences?

What about complex and compound sentences?

What else will affect the meaning?

What about short and long sentences?

Remind learners that a sentence can be far too long. So what ideas can we formulate about sentences?

1. Limit the content of the sentence – the ideas being expressed.



2. Cut down on the actual number of words in the sentence, and use simpler words. Express your main idea in fewer and easier words.
3. Pay attention to word order, choice of words, and subordination.

Remind learners to vary their sentence length and their sentence construction in order to add interest and to express their meaning clearly.

LESSON 27

If a quotation comes within direct speech, then the quotation must be punctuated differently from the direct speech, i.e., if double inverted commas are used for the direct speech, then single inverted commas must be used for the quotation; conversely, if single inverted commas are used for the direct speech, then double inverted commas must be used for the quotation.

Examples:

My sister reported to her friends, "Mother says, 'You can have tea at four o'clock'".

or

My sister reported to her friends, 'Mother says, "You can have tea at four o'clock"'.

or

Example:

'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 inverted commas, which are distinguished from the punctuation of the direct speech.

LESSON 28

There are a number of learners who mix capital and small letters. So, they write words like this:

PiPe sees PaRaDe BaBy SingiNg

This is completely unacceptable!

Say to your learners:

Remember that there is a difference between capital and little letters, and you must form your letters correctly. Here are some examples.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

Here is an example of a learner's work. I have typed it out as it might shock a teacher or perhaps ruin your eyesight! Ask learners to write the passage out correctly.

One Day and oId tRamP was going Down the RoaD. He waS a veRy ScRuffy tRamP. On hiS feet he haD Some oId BootS with the SoleS comiNg off. oN hiS haNDS he haD Some gloveS with holeS iN them. He waS weaRiNg a NewSPaPeR foR a ShiRT.

Tip: There are 43 mistakes. The learner must check if he/she has corrected them all?



LESSON 29

Teachers often find that, when we teach punctuation, we give our learners all the rules. Then we give them exercises, and everything is wonderful and correct. BUT, the minute our learners write outside the “punctuation” lesson, they forget everything!

So, it is important to stress that learners must EDIT their work. They must read over their work carefully. They can ask a friend to check their work for mistakes. They can ask their parents to check for errors.

LESSON 30

The learners’ language studies aim to achieve a great deal; some of the aims are:

- To enable learners to speak, read, and write more effectively
- To help learners to be sensitive to language
- To help learners feel a delight in words
- To develop learners’ language ability and confidence
- To help learners judge accurately the messages of others

In trying to achieve these aims, you need to look carefully at the DICTION in every text you read and make your learners more sensitive to the use of language.

