

Study & Master

English



Teacher's Guide

Peter Lague

Grade
10

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English

First Additional Language

Grade 10

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INTRODUCTION

Welcome

Welcome to the *Study & Master English First Additional Language Grade 10* course. This course includes a Learner's Book and Teacher's File, which provide all the core material you need to cover the requirements of the new National Curriculum and Assessment Policy Statement (CAPS) for Grade 10.

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

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

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

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

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

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

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

Updating your knowledge

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

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

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

The various sections of this Teacher's File cover all the core features of the Grade 10 English First Additional Language curriculum as set out in the National Curriculum and Assessment Policy Statement. You can use the information and suggestions to check that you are covering all these core features in the learning programme that you prepare. But do not limit yourself to the material contained in the handbook; adapt and extend the core material so it is relevant to your learners and their social context. Your own experience and knowledge are your most important resources in the classroom, and you should draw on these resources whenever possible to guide your learners and enrich their learning activities.

Outline of the National Curriculum and Assessment Policy Statement

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

General aims of the South African Curriculum

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

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

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

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

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

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

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

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

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

Organising classroom practice

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

- the learning of English as a First Additional Language
- the Further Education and Training Phase Plan
- the Teaching Plan for Grade 10
- the Programme of Assessment for Grade 10 (both daily assessment and the Formal Assessment Tasks)
- time allocation for learning in the classroom
- the management of learners
 - group, pair and individual work
 - learning styles.

Learning English as a First Additional Language

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

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

When learners enter Grade 10, they should be reasonably proficient in their first additional language (FAL) in terms of interpersonal and cognitive academic skills. However, because many learners still find difficulty in using their FAL to communicate, teaching and learning at FET should aim to provide support for these learners while, at the same time, assist them to develop a high level of proficiency in their FAL, to prepare them for further or higher education or the world of work.

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

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

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

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

- Listening and speaking
- Reading and viewing
- Writing and presenting
- Grammar.

Listening and speaking

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

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

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

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

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

Reading and viewing

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

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

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

- Intensive reading, which involves a close reading of the text and requires the systematic development of crucial reading skills, such as identifying key ideas, noting cause and effect, and drawing conclusions.
- Post-reading, which involves synthesis and evaluation, and could include a range of activities, such as summarising ideas in the text, or giving an opinion about views expressed in the text.

Writing and presenting

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

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

Advice on teaching writing

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

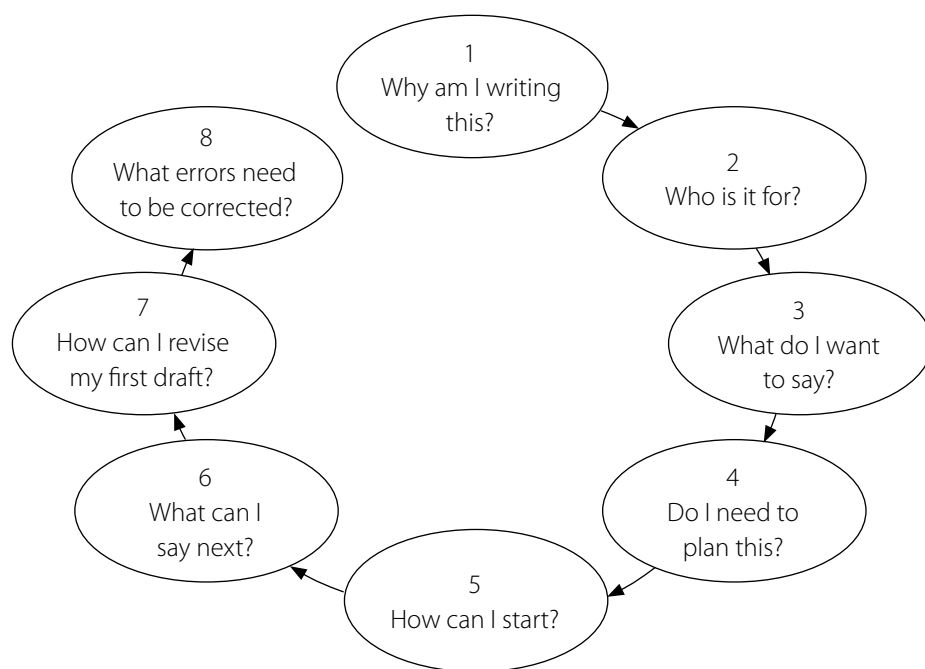
When writing, writers do the following things, although they might not do all of these, and certainly not always in this order:

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

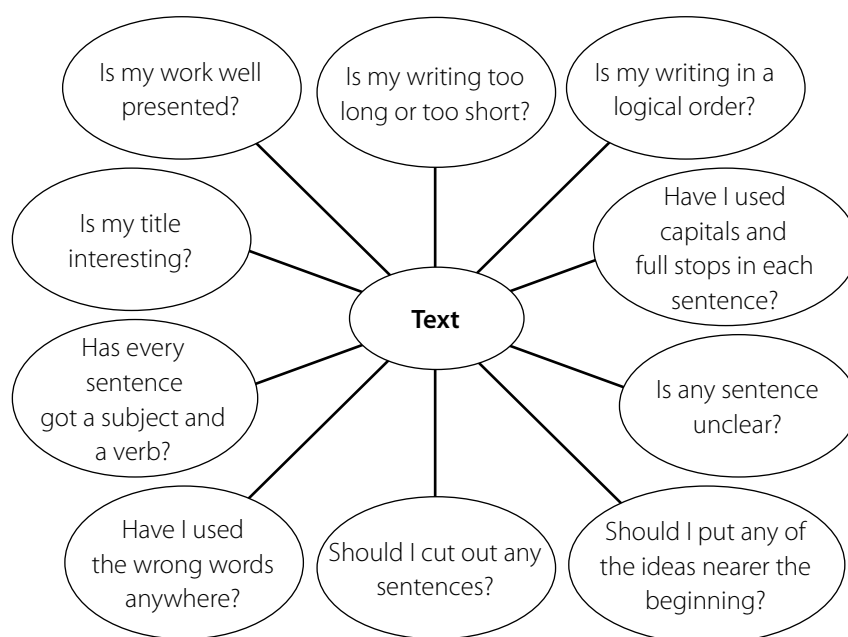
Learners therefore need to be encouraged to see writing as a process. They should make 'messy notes', scribble ideas, cross out what they have written and start again. Once they have a good first draft, they then write out a 'clean' copy. Only in this way will they be able to make their writing more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

You may wish to give learners a copy of the diagrams on the next page to help them in the process of writing.

Questions to ask when writing



Questions to ask when editing



Grammar

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

must read. After these activities, the mechanics and meaning of the grammar is unpacked, and learners practise using the new language structures.

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

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

Overview of language skills, content and strategies	
<p>Listening and Speaking</p> <p>Listening process</p> <ul style="list-style-type: none"> • Pre-listening: strategies to prepare learners for listening e.g. activating background knowledge, predicting, getting physically prepared • During listening: <ul style="list-style-type: none"> • Listening for specific information • Listening for critical analysis and evaluation • Listening for interaction • Listening for appreciation • After listening: answering questions, reviewing notes, using information (e.g. to label a diagram), summarising, drawing inferences and conclusions, evaluating, responding critically <p>Speaking</p> <ul style="list-style-type: none"> • Informal speaking: e.g. conversations • Formal speaking and presenting: <ul style="list-style-type: none"> • Planning, researching and organising ideas and information • Presenting: showing awareness of audience and context; using appropriate and accurate language structures and conventions; clear delivery, using appropriate verbal and non-verbal techniques <p>Oral text types/genre</p> <ul style="list-style-type: none"> • Informal: discussion, conversation, dialogue, group work, unprepared reading aloud • Formal: prepared speech, unprepared speech, reading aloud, interview, panel discussion, debate, giving directions and instructions, introducing a speaker, offering a vote of thanks 	<p>Reading and Viewing</p> <p>Reading and viewing process</p> <ul style="list-style-type: none"> • Pre-reading: strategies to prepare learners for reading e.g. activating background knowledge, predicting, skimming headings • Reading: close reading of text supported by teacher's questions; development of strategies e.g. inferencing; focus on word choice, use of language, imagery, etc. • After reading: interpreting the text as a whole using strategies such as synthesising, summarising, comparing and contrasting, inferencing, evaluating, drawing conclusions, expressing opinions <p>Writing and Presenting</p> <p>Process writing strategies</p> <ul style="list-style-type: none"> • Selecting a text type/genre and topic • Planning / Pre-writing – analysing the structure and language features of the text type/genre • Drafting, revising, proofreading, editing, presenting <p>Written text types/genres</p> <ul style="list-style-type: none"> • Cognitive academic: information report, procedures, explanation, persuasion/ argumentative, discussion/ discursive, literary essay, review • Creative: narrative, descriptive, poetry • Personal/interpersonal: diary/journal, personal letter, personal recount, invitation, obituary • Business: business letter, CV, form-filling, agenda, minutes, flyer, advertisement
<p>Language structures and vocabulary</p> <p>Language structures and vocabulary are taught in the context of the above skills and also as part of a systematic language development programme. This should include word choice, spelling, sentence construction, punctuation, paragraph writing, revision of grammatical structures taught in earlier grades, and the introduction of new grammatical structures.</p>	

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

The Teaching Plan for Grade 10

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

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

How *Study & Master English* covers the Curriculum and Policy Statement for FAL Grade 10

TERM 1: PEOPLE				
Week	Listening and speaking	Reading and viewing	Writing and presenting	Grammar focus
Week 1 Introductions	Introducing someone	'Write a pro essay', <i>Seventeen</i> 'Jackson family drama', <i>Saltwater Girl</i> 'Teenagers unite for e-fight against HIV', Deidre Crawford Skimming and scanning Summarising	Summary writing Process writing Informative texts	Subject-verb-object structure Starting own personal dictionary Present simple tense
Week 2 Looking at summaries	Presenting your introduction	'Roots & Shoots in South Africa', www.rootsandshoots.org.za 'Life in the deserts' Summaries	Summary writing Paragraphs Friendly letter Writing requirements	Subject-verb-object structure Present simple tense
Week 3 People in stories	Discussion Basic steps of listening	<i>Divine Dump Dancer</i> , Russell H. Kaschula <i>High Heels and Hijack</i> , Nibor Nalam Features of literary texts	Imaginative response to literature	Adjectives and adverbs
Week 4 Plays	Listening for opinions Giving own opinions	<i>The Tiger's Bones</i> , Ted Hughes Features of a play	Imaginative response to literature	Adjectives Degrees of comparison
Week 5 Body art	Using fixed expressions Giving own opinions	'Teenagers and tattoos' Identifying points of view, attitudes and opinions	Filling in a form	Direct and reported speech
Week 6 Giving opinions	Using fixed expressions Giving own opinions	'Tattoos: Reasons and responsibilities', Katrien Van der Straeten	Letter to an editor	Stereotype and generalisation
Week 7 Creating characters	Dialogues Reading aloud: <i>The Great Flood</i> , Hope Dube	The Music of the Violin, Njabulo Ndebele Characterisation	Narrative essay plan	Using direct and reported speech Punctuation
Week 8 Poetry	Listening for information	'The World Is Too Much With Us', William Wordsworth Poetry appreciation	Narrative essay	Using a dictionary and a thesaurus Synonyms and antonyms
Week 9 Music around the world	'Weeping', Dan Heymann Identifying rhyme schemes	Analysing a bar chart	Review of a CD	Grammar skills practice
Week 10 Music and money	Presenting extended reading project	'Jay-Z Tops Forbes' 2010 Richest Rappers List', www.music.aol.com Summarising	Poster	Verb tenses

TERM 1: PEOPLE				
	Listening and speaking	Reading and viewing	Writing and presenting	Grammar focus
Formal Assessment Tasks in Term 1				
FAT 1	Listening comprehension			
FAT 2			Narrative essay	
FAT 3			Friendly letter	
FAT 4 Test 1		‘Sophie’s choice’, Nobhongo Gxolo Comprehension, summary and integrated language study ‘Young gifted – but black’, Valerie Noble Setwork contextual		

TERM 2: LIVING ON PLANET EARTH				
Week	Listening and speaking	Reading and viewing	Writing and presenting	Grammar focus
Week 11 Explanations	Discuss visual texts	Text structures	Explanatory texts	Prepositions
Week 12 More explanations	Transferring information into another format	‘What can teens do about global warming?’ ‘Global warming’ Pre-reading, intensive reading and post-reading	Formal letter	Conjunctions
Week 13 Folk tales and other stories	Listening to a folk tale	‘Selekana and the River God’, <i>Myths and Legends of Botswana, Lesotho and Swaziland</i> Features of folk tales	Literary essay	Concord
Week 14 Speeches and stories	‘I have a dream’, Martin Luther King Junior Preparing and presenting a speech	<i>Fie!a’s Child</i> , Dalene Matthee Features of literary texts	Literary essay	Grammar skills practice
Week 15 It’s a funny world	Listening and responding to jokes	Cartoons and cartoon strips	Personal recount plan	Vocabulary development
Week 16 Reading and recounting	Reading aloud	‘Spit and polish’, Barry Ronge Summary skills	Personal recount	Conditional tenses
Week 17 Making it public	Panel discussion Conversational expressions	‘To legalise or not to legalise hemp’, www.web2.uvcs.uvic.ca Critical reading Analysing advertisements	Advertisement plan	Figurative language
Week 18 The world of advertising	Critical listening	‘Phoenix rising’, Z. Jared Critical reading The language of advertising	Advertisement	Vocabulary skills practice
Formal Assessment Tasks in Term 2				
FAT 5	Prepared speech			
FAT 6			Literature essay	
Weeks 19 & 20 FAT 7 Mid-year examination	Paper 1: Language in context Paper 2: Literature Paper 3: Writing			

TERM 3: TECHNOLOGY				
Week	Listening and speaking	Reading and viewing	Writing and presenting	Grammar focus
Week 21 Viewpoints and explanations	'From 2045 people will live forever', Lev Grossman Prepared reading skills practice	'Watching TV: Even worse for children than you think', Alice Park Summary skills revision	Argumentative essay plan	Conjunctions
Week 22 More points of view	Critical listening	Assessing a text for inclusion/exclusion of information	Business letter	Vocabulary development Grammar skills practice
Week 23 Looking at both sides	The debating procedure	'The Matric Ball', Nomavenda Mathiane Features of literary texts: conflict	Argumentative essay Process writing	Paragraph structure Verb tenses
Week 24 Using words to convince others	Formal debate	'Uncle', Njabulo Ndebele Setwork extract Creating imagery	Descriptive essay Process writing	Time clues that indicate verb tenses
Week 25 Messaging	Researched public speech	'Blogs and Twitter', Communication technologies	Email	Abbreviations and symbols
Week 26 Getting your message heard	Presenting a public speech	Comparing style and register of texts	Invitation	Vocabulary development
Week 27 Over the airwaves	Critical listening	'The Pedestrian', Ray Bradbury Characterisation	Essay plan Process writing	Modal verbs
Week 28 Evaluating texts	Critical listening skills practice	'Prayer Before Birth', Louis Macneice Themes in poetry	Essay expressing/justifying opinion Process writing	Modal verbs
Week 29 Imaginative ideas	'The Wind and a Boy', Bessie Head Rules of communication: using expressions Discussion	'The First Birthday', Sipho Sepamla Analysing poems	Imaginative essay plan Process writing	Figurative language Adjectives and adverbs
Week 30 Sci-fi fantasy	Rules of communication: using expressions	<i>The Last Theorem</i> , Arthur C. Clarke and Frederik Pohl Enrichment text: science fiction	Imaginative essay Process writing	Grammar skills practice Vocabulary development
Formal Assessment Tasks in Term 3				
FAT 8			Essay: argumentative, narrative, imaginative OR descriptive	
FAT 9	'Cell phone radiation danger levels', Renee Holmes Prepared reading			
FAT 10 Test 2		'A year after quake, Haitians glimpse hunger-free future', UN World Food Programme Comprehension, summary and integrated language study 'The Soldier', Rupert Brooke Setwork contextual		

TERM 4: INTO THE FUTURE				
Week	Listening and speaking	Reading and viewing	Writing and presenting	Grammar focus
Week 31 Whose point of view?	Critical listening: identifying bias and prejudice	'Zuma makes heaven, hell comments', Carien du Plessis 'ANC says reaction to Zuma's 'heaven' comment is childish', www.citypres.co.za Critical reading	Writing from a different viewpoint: essay plan	Active and passive voice
Week 32 Changing points of view	Discussion	Nelson Mandela's inauguration speech Critical reading	Essay: writing from a different viewpoint	Denotation and connotation
Week 33 Note-taking	'Underwater cameras', M. Freeman Note-taking skills practice	'The Girl with a Twisted Future', Mia Couto Comprehension skills	Summary	Active and passive voice revision
Week 34 Notes into texts	Note-taking skills development	'My Black Skin', Shepstone Sekese 'The Dube Train', Can Themba <i>The Lion and the Jewel</i> , Wole Soyinka Literary skills revision	Using notes to write a paragraph	Grammatical structures revision
Week 35 All about appreciation	Listening for appreciation	'The Girl with a Twisted Future', Mia Couto Reading for appreciation and enjoyment	Letter of thanks	Fixed expressions of thanks
Week 36 Appreciation skills practice	Listening for appreciation	Discussing appreciation and enjoyment of a text	Revising different forms of writing	Vocabulary skills practice
Week 37 Time to revise	Revision	'Death Be Not Proud', John Milton <i>The Secret Life of Walter Mitty</i> (part 1), James Thurber Literary texts exam practice	Essay plans	Dictionary skills practice Synonyms Proverbs and sayings
Week 38 The final lap	Understanding and explaining exam instructions	<i>The Secret Life of Walter Mitty</i> (part 2), James Thurber 'The Birth of Shaka', Oswald Mtshali Literary texts exam practice	Essay Process writing	Common grammatical errors
Formal Assessment Task in Term 4				
Weeks 39 & 40 FAT 11 End of year examination	Paper 1: Language in context Paper 2: Literature Paper 3: Writing Paper 4: Oral tasks			

Daily Assessment

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

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

These are various different types of recording instruments, namely

- rating scales
- task lists or checklists
- rubrics.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Time allocation

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

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

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

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

The time allocation for normal teaching/learning in Grade 10 is 36 weeks. Four weeks are set aside for examination (Formal Assessment) purposes.

Management of learners

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

Setting up effective group work

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

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

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

Different types of groups

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

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

Teaching styles versus learning styles

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

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

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

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

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

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

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

Working with different teaching styles

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

Culture and learning styles

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

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

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

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

TERM ONE

PEOPLE

The first term focuses on people and the world.
Learners will develop the following language skills.

Listening and speaking

- listening for information
- listening for and giving opinions
- reading and listening comprehension
- listening to and discussing songs

Reading and viewing

- informative texts
- summarising
- facts and opinions
- features in literary texts
- visual texts and newspaper articles
- creating characters

Writing and presenting

- informative texts
- friendly letters and dialogues
- imaginative texts
- filling in forms
- narratives
- reviews
- posters

Grammar focus

- sentence structures
- adverbs and adjectives
- emotive language, generalising and stereotyping
- direct and indirect speech
- punctuation
- verbs
- vocabulary development

»» Activity 1 Listening and speaking (LB p. 2)

Learners think about and practise some of the rules used in introductions. They focus on how to

- start introductions and keep them going
- take turns during an introduction
- try and encourage people in an introduction to say something.

Carry out a few introduction role-plays with your learners, and then let them read the conversation. Afterwards, they must work in groups of three to plan and prepare an introduction, like the one in the conversation. Provide them with relevant information to carry out their role-plays. For example:

- who they are (a new teacher; a principal; another current teacher OR a new office worker; the manager; a current office worker, and so on)
- the context of the introduction (a new teacher at a school being introduced to another teacher by the principal).

Baseline assessment

Observe the role-plays. Note the extent to which learners are fluent in English (including pronunciation and syntax) and can use formulaic expressions in simple introductions. Use your observations as a baseline assessment of the learners' ability in spoken English.

» » Activity 2 Reading and viewing (LB p. 3)

This activity introduces two important pre-reading skills: skimming and scanning. Discuss what learners know about these skills before they work through the Focus on Reading. Then let them study the Focus and discuss it in pairs. Take feedback, making sure that they understand the following:

- Skimming refers to the process of reading only main ideas within a passage to get an overall impression of the content.
- Scanning is a reading technique used when you want to find specific information quickly. In scanning you have a question in mind and read a passage only to find the answer, whilst ignoring unrelated information.

Learners then work alone on a skimming exercise to get an overall idea of what a text is about. They discuss this with their partners.

Next, they scan another text to identify two pieces of information, and then check whether or not their partner has identified the same two pieces.

Suggested answer

She blames them for Michael's death. They did not provide a good doctor.

Baseline assessment

Use your discussion with the learners, as well as their feedback, in your assessment. Do they understand what skimming and scanning are, and to what extent are they able to use these two pre-reading skills? See if your class

can agree on the overall idea of what the first text is about and the two pieces of information in the second text.

» » **Activity 3 Reading and viewing (LB p. 5)**

Summarising is both a crucial study skill and a life skill. Ensure that learners develop a sound grasp of how to summarise a text.

You can introduce the activity by asking a learner to give a fairly detailed account of what he or she did over the previous weekend. Then ask the others to list what they think are the important things that the learner did. (As a variation, ask them to list important things relevant to an aspect of the weekend, such as “things done only at home”.)

Use this exercise to emphasise that in a summary you extract only the most important information, or the information that is relevant to a specific aspect of a text.

Learners then work through an introductory task before studying the Focus on Reading. Take feedback to check their understanding. Emphasise that

- the main ideas in a text are often – but not always – in the first line of a paragraph
- details or examples, although they may be interesting, are too specific and must be left out of a summary.

Then, learners independently carry out an exercise similar to your activity introduction. Finally, learners read and summarise a text in one well-developed sentence.

Baseline assessment

Let learners read their sentences aloud in order to assess whether or not they can

- identify the main idea in a text
- express this main idea in a well-developed sentence (using their own words).

Suggested answers

Learners’ sentences will vary, but should express the idea that teenagers around the world are using e-technology to fight against teen pregnancy, HIV and other sexually transmitted infections in South Africa and worldwide.

» » **Activity 4 Writing and presenting (LB p. 6)**

Reminder

During Term 1, note common and recurring language errors that learners make in their written texts. List these and devise appropriate remedial tasks that you can give to learners whenever you have a Grammar focus lesson or when you are doing grammar revision.

Discuss with your class what process they follow when they have to carry out a writing task, such as writing an essay or a letter. Ask them to put the steps they follow into a logical order.

Then let learners read the Focus on Writing and discuss it in groups afterwards. Take feedback, ensuring they understand what each of these five process writing stages (as well as their related steps) entails.

- Stage 1: Pre-writing and planning
- Stage 2: Drafting
- Stage 3: Revision
- Stage 4: Editing and proofreading
- Stage 5: Publishing or presenting

Emphasise the importance of each stage, but point out that if Stage 1 is not done properly, all other stages will fail. During Stage 1, you decide on the purpose and the audience of the text, which enables you to adopt the correct style, format and tone.

Refer to learners to page 289 of the Learner's Book to see an example of an edited text. Discuss how to use editor's correction marks to indicate mistakes and corrections on a text.

Learners then continue working in groups to answer questions about process writing.

Extension work

Write a few sentences on the board that contain obvious errors. Ask learners to a) identify the errors and b) tell you how to correct them. Once they have studied page 289 (LB) and how to apply correction marks, give learners an opportunity to practise marking up a text that you've written on the board.

Formative assessment

Use feedback from the learners, as well as any board work they do, to assess whether or not they understand what the writing process entails and can apply editor's correction marks.

Suggested answers

- 3 a Stage 1: Pre-writing and planning
Stage 2: Drafting
Stage 3: Revision
Stage 4: Editing and proofreading
Stage 5: Publishing or presenting
- b To decide on the purpose and the audience of the text; to collect ideas; to organise ideas into a plan, and so on.
- c To ensure that the style, format and tone are appropriate
- d Brainstorming is a free-association generation of ideas. You can use lists or mind maps to brainstorm ideas.
- e Editing is checking the structure of a text to make sure it is logical. It also involves identifying and fixing language errors and spelling mistakes as well as refining word choice. Proofreading is the final check before publishing to make sure no language, spelling or punctuation errors remain in the text.
- f There are a range of text formats, each with its own layout requirements: reports, essays, letters, pamphlets, posters, notices, agendas, and so on. (Always make sure that learners understand the format requirements of any texts they write before they start planning and drafting them.)

Teacher's resource: Process writing

Although there are many ways of approaching process writing, it can be broken down into three stages.

1 Pre-writing

The teacher needs to stimulate learners' creativity, to get them thinking how to approach a writing topic. In this stage, the most important thing is the flow of ideas. It is not always necessary for learners to

actually produce much (if any) written work. If they do, then the teacher can contribute with advice on how to improve their initial ideas.

2 Focusing ideas

During this stage, learners write without much attention to the accuracy of their work or the organisation. The most important feature is

meaning. Here, the teacher (or other learners) should concentrate on the content of the writing. Is it coherent? Is there anything missing? Anything extra required?

3 Evaluating, structuring and editing

Now the writing is adapted to a readership. Learners should focus more on form and on producing a finished piece of work. The teacher can help with error correction and give organisational advice.

Classroom activities

Here are some ideas for classroom activities related to the stages of process writing.

1 Pre-writing

- Brainstorming. Getting started can be difficult, so learners divide into groups to quickly produce words and ideas about the writing.
- Planning. Learners make a plan of the writing before they start. These plans can be compared and discussed in groups before writing takes place.
- Generating ideas. Discovery tasks such as 'cubing' (learners write quickly about the subject in six different ways). They
 - describe it
 - compare it
 - associate it
 - analyse it
 - apply it
 - argue for or against it.
- Questioning. In groups, the idea is to generate lots of questions about the topic. This helps learners focus upon audience as they consider what the reader needs to know. The answers to these questions will form the basis of the composition.
- Discussion and debate. The teacher assists learners with topics, helping them develop ideas in a positive and encouraging way.

2 Focusing ideas

- Fast writing. The learners write quickly on a topic for five to ten minutes without worrying

about correct language or punctuation. Writing as quickly as possible, if they cannot think of a word they leave a space or write it in their own language. The important thing is to keep writing. Later this text is revised.

- Group compositions. Working together in groups, sharing ideas. This collaborative writing is especially valuable as it involves other skills (speaking in particular).
- Changing viewpoints. A good writing activity to follow a role-play or storytelling activity. Different learners choose different points of view and think about /discuss what this character would write in a diary, witness statement, etc.
- Varying form. Similar to the activity above, but instead of different viewpoints, different text types are selected. How would the text be different if it were written as a letter, or a newspaper article?

3 Evaluating, structuring and editing

- Ordering. Learners take the notes written in one of the pre-writing activities above and organise them. What comes first? Why? It's a good idea to advise learners to start with information the reader knows before moving on to what the reader does not know.
- Self-editing. A good writer learns how to evaluate and improve their own language – through checking their own text, looking for errors, revising structure. Self-editing will help learners to become better writers.
- Peer editing and proofreading. Here, learners swap and evaluate each other's texts. In the real world, writers often ask friends and colleagues to check texts for spelling, etc. You could also ask the learners to reduce the texts (edit them), concentrating on the most important information.

Source: <http://www.teachingenglish.org.uk/think/articles/approaches-process-writing>

» » Activity 5 Writing and presenting (LB p. 8)

In this activity learners are introduced to informative writing. Read them a short extract from a story (it must be descriptive) and then an extract from an informative text.

Extract from a descriptive text

Vukani swiftly shut the door, shutting out the living-room conversation with an abruptness that brought him sharply to himself as he moved to the centre of the room. He began to feel lonelier than ever before in his life, and noticed he was

trembling. It was coming now. He looked at the history homework on the desk; then looked at the reading lamp with its circular light, which seemed to be baking the open pages of the books on the desk with its intensity, so that the books looked as if they were waiting for that delicate moment when they would burst into flame.

(From 'The Music of the Violin' by Njabulo Ndebele in *Fools and other stories*, Ravan Press, 1990)

Extract from an informative text

Companies are trying to reduce recruitment time and costs. For these reasons, an increasing number of companies are using telephone interviews.

In order for you, as a job applicant, to make a good impression during a telephone interview, it is necessary to realise the importance of your voice.

Your voice is the only tool you have and it says everything about you. The quality, speed and tone of your speech communicate a certain attitude, energy level and enthusiasm. Employers often listen for a relaxed style that expresses confidence, eagerness and intelligence.

The success of a telephone interview begins with mental preparation and setting the stage with the interviewer. You need to establish a clear time frame for the conversation. By agreement, this should be at least 20 minutes when both parties can be free of interruptions and distractions.

If you are employed, arrange for a telephone interview in the evening rather than during the workday – you never know who may walk in unannounced or overhear something by accident.

Ask learners about the difference between the two extracts in terms of

- type of language used
- sentence structure
- tenses.

Then point out that when you write informative texts, you often

- write short sentences
- use the subject-verb-object sentence structure
- use the present simple tense as much as possible.

You can write some examples from the informative extract on the board to illustrate these points. Afterwards, learners can study the Focus on Writing. Learners then use process writing stages to write an informative paragraph. Observe their work to ensure they know how to use each stage.

Formative assessment

Take in learners' written work and assess:

- Have they used the correct register (language style and word choice)?
- Does their paragraph have cohesion?
- Are tenses correctly used in the paragraph?
- Have they followed the writing process? (They should hand in their plans, as well as their drafts and edited drafts.)



Activity 6 Grammar focus (LB p. 9)

Revise the subject-verb-object sentence structure and the functions and format of the present simple tense with the class. Refer to the Focus on Grammar.

Point out that you use the present simple tense to talk and write about

- things that are always true

- habits or things that people do regularly
- the definite future.

You can also use some helping verbs (called auxiliary verbs) to talk and write about the present.

Reminder

Tell learners to use a separate exercise book with at least 26 pages in it. They can head the pages A–Z.

Learners then work individually to complete Questions 2 and 3. They can discuss their answers in pairs before you assess their work. Question 4 (vocabulary development) can be done orally in class. However, learners should use the words listed (below) to start their own **personal dictionaries**. You can provide them with a format for these dictionaries. The example below contains the vocabulary from this activity.

Personal dictionary format

Word	Function	Meaning	Example of usage
combat	verb	To fight against something	The learners <u>combat</u> poverty in their community.
transmitted			
Twitter			
Facebook			
MXit			
petition			

Formative assessment

Use self- or peer assessment for this activity. Make sure that learners have a clear grasp of

- what subjects, verbs and objects are
- how to structure sentences using subjects, verbs and objects
- how to use the present simple tense correctly.

Suggested answers

2	Subjects	Verbs	Objects
	Global youth	use	e-technology ...
	They	use	it ...
	Teenagers	demand	better access ...
	They	do	this ...
	They	use	an electronic petition ...
	The petition	is	in response ...
	The ICPD	aims to improve	awareness ...

- 3 Let learners read their sentences aloud. Each sentence will have to be assessed on its own merit. Here are some examples:
- Maria plays tennis every day.
 - Sophie visits Facebook every day.
 - The learners enjoy English classes.
 - The teachers mark our work regularly.
 - Kobus and Sipho study every evening.

» Activity 7 Listening and speaking (LB p. 11)

In Activity 1 learners planned an introduction. They must now present their introductions for evaluation. Before doing so, it may be a good idea to reiterate the importance of context for the style and register of all spoken and written communication.

Reminder

You can use the rubric in the Extra Resources section of this file.

Baseline assessment

Allow peer assessment (learners can give feedback after each presentation), but you should also assess learners' introductions to establish a baseline for their oral communication. You need to assess the following:

- Pronunciation
- Fluency
- Use of formulaic structures
- Use of register
- Body language (gestures, eye contact, and so on).

> Activity 8 Reading and viewing (LB p. 11)

This activity continues the activity work started in Activity 3. Revise the basic principles of summary writing with the class, and then let learners work in pairs to study the Focus on Reading. Take feedback to evaluate their understanding of summary writing before they complete Question 3.

Formative assessment

Take oral feedback for Question 3 parts (a) and (b). Most importantly, the learners must identify the key information and attempt to express this in their own words.

Ask some learners to read their summaries (with peer feedback), but you should take in and assess all summaries to make sure that

- key ideas have been identified (no examples or extra information)
- key ideas have been expressed in coherent sentences, using learners' own words as far as possible.

Suggested answers

- 3 a
- Paragraph 1: major goals (of *Roots & Shoots*) is to develop a network of people to carry the message of care for the environment.
 - Paragraph 2: provides a safe haven for chimpanzees in need and there is also an education centre.
 - Paragraph: *Roots & Shoots* groups around South Africa will join forces to work on projects that are of national relevance and importance.
- b and c Learners must then turn each main idea into a well-developed sentence and write an introductory sentence that expresses the overall idea of what the extract is about. Accept answers that express the main idea succinctly and correctly. Here is a sample answer.

The goal of *Roots & Shoots*, the South African branch of the Jane Goodall Institute (JGI), is to link people together who care about the environment and its inhabitants. They have built a place to keep chimpanzees safe and an education centre. They want to work on environmental issues that are important nationally.

Activity 9 Reading and viewing (LB p. 12)

This activity allows learners to practise their summary writing skills. You could set them a time limit (say 40 minutes) and a mark allocation (say out of 20) for this activity. Alternatively, if most learners are still struggling with summary writing, you could spend the lesson revising summary writing skills and set the activity for homework.

Formative assessment

Take in and assess all summaries to make sure that

- key ideas have been identified (no examples)
- key ideas have been expressed in coherent sentences, using learners' own words as far as possible.

Suggested answers

- 1 Some plants and animals can survive in dry deserts. Their short life cycles allow them to germinate, grow and produce seeds during rainy seasons. Their drought-resistant seeds can wait for the next rainy season before re-starting their life cycles. Some store water in their stems or have thin leaves to minimise water loss through respiration. Some animals generate water from fats in their tails, or extract water from their food. (70 words)

Teacher's resource: Extended reading project

According to the National Curriculum and Assessment Policy Statement (CAPS) for English First Additional Language, learners must be given an extended independent reading/viewing programme. This programme should allow them to practise the strategies modelled in intensive reading and formal text study for extra curricular independent reading for pleasure and research. Teacher guidance on access and level is crucial to this part of the reading programme. To make this programme a success, learners should

- have access to libraries and know book storage conventions
- provide evidence of extended reading/viewing in the form of speeches, discussions and book/film/programme reviews
- read/view a wide range of whole texts, e.g. books, magazines, newspapers, websites, films,

documentaries and TV series both during and after class.

During Grade 10 learners must complete an extended reading project. Discuss the requirements of this project with the class. For example, indicate that they must read a book per term (titles to be approved by you first) and that they must then write a book review on each title they have read. They could use this format:

- Title
- Author
- Genre
- Publication details (publisher, date, place of publication, ISBN)
- Main characters
- Plot outline
- Appreciation.

» Activity 10 Writing and presenting (LB p. 13)

In this activity learners look at the style (including register and diction) and format of the friendly letter. To introduce the activity, read extracts from a friendly letter and a formal letter (examples below), and ask learners to identify style differences such as tone, register and diction. Learners can then work in pairs to complete Questions 1, 2 and 3. Take feedback from the class.

Friendly letter

It feels like such a long time since the last time I saw you. I know it's only been several weeks since I saw you. So far my summer has been great!

I spend my all my weekends at the beach. I have been playing lots of volleyball, surfing and building a nice collection of seashells. Just this past weekend I took second place in a sandcastle-building contest!

On the weekdays I work. I drive an ice-cream truck around and sell ice cream to the kids. It is so cool. It is a combination of the two things I love most, ice cream and kids. The pay isn't too great but I love the job so much.

I hope the summer's been going well for you too. There's only a month left in summer vacation and after that it's back to school. Would you like to meet up some time before school starts?

Formal letter

It has come to our attention that your company, The NewStyle Store, has been late with paying its invoices for the past three months. In order to encourage our customers to pay their invoices before the due date, we have implemented a discount model where we will give you 2% off your invoice if you pay us within 10 days of receiving the invoice. We trust that this is in order. Your company is one of our biggest customers, and we appreciate your business. If you have any questions, please contact me at (555) 555-5555.

Formative assessment

Use learners' feedback and answers to assess whether or not they can identify important style issues in friendly letters and the extent to which they can edit (correct) sentences.

Suggested answers

- 1 In each case, the alternative is clearly too formal for a friendly letter, with formal denotative diction.

- a ii
b i

	Mistake	Correct sentence
a	Everyone <u>was has</u>	Tense: do not add <i>was</i> to <i>has</i> to make the past tense of <i>has</i>
b	<u>are</u> plenty of food to eat at the party last week	Tense: <i>last week</i> indicates that you must use a past tense verb, but <i>are</i> is present tense Concord: food is an uncountable noun, so you must use a singular verb
c	Joe and Mbuli <u>is</u>	Concord: Joe and Mbuli are plural – two people – so you must use <i>are</i>

	Mistake	Correct sentence
d	people <u>has</u> already arrive <u>to</u> the party	Concord: <i>people</i> is plural, so you must use a plural verb, like <i>are</i> Tense form: with <i>has</i> or <i>have</i> you make the perfect tense, which needs a past participle <i>arrived</i> . Preposition is wrong: you arrive <u>at</u> a place, not <u>to</u> a place
e	Will you <u>bringing</u> a partner or <u>comes</u> alone to the party?	Tense form: <i>will</i> is often followed by <i>be</i> if the <i>-ing</i> form of the verb is used. Alternatively, in this case, the <i>-ing</i> form can be dropped. Concord: <i>you</i> takes the plural verb <i>come</i> – I / you / they come; He / she / it comes

- 3 a Purpose: To thank her friend for the present, to tell her about her birthday and to send photos.
Tone: Informal and friendly (e.g. uses words like “went off with a bang”; uses exclamation marks).
Audience: A friend, Barbara.
- b Learners must point out where the address appears, how it is set out, the lines between paragraphs and the way the letter ends.
- c Yes, each one has a main idea (1st = thanks for gift; 2nd = about the party; 3rd = about the photos; 4th = future plans). Yes, they follow logically (1st = most important information: to thank her friend for the gift; 2nd = links to 1st because it described the party; 3rd = links to second because it gives examples – photos – of the party; 4th = conclusion with plans for the future).
- d Contractions have been used to show informality based on familiarity. When you are familiar with someone, like a close friend, you can use more relaxed writing and speaking.

Activity 11 Writing and presenting (LB p. 15)

In Activity 10, learners looked at issues related to writing an informal (friendly) letter. In this activity they follow the steps of process writing to write an informal letter on a chosen topic.

Before the learners start their letter, they must study the Focus on Writing. It is important that you spend some time on this with the class, as it deals with the vital issue of coherent paragraph construction. Make sure that learners understand the different types of sentences in a paragraph, their function and how to construct them. The types of sentences they must know how to use are

- the topic sentence
- developing sentences
- the terminating or ending sentence.

Reminder

You can use the rubric in the Extra Resources section of this file.

Baseline assessment

Use the learners’ letters to establish a baseline assessment of their ability to write informal letters. Focus on

- format
- style, register, tone and diction
- language use (especially tenses and concord)
- spelling and punctuation
- paragraph construction (especially internal coherence, linkage with other paragraphs and logical order).

Extension work

Provide learners who are struggling with additional remedial activities. For example, if some learners are struggling with internal paragraph cohesion, give them some simple sentences that are jumbled up and ask them to put them in their correct order. You can take this a step further by providing them with some simple linking words (because, but, and) to increase cohesion.

If some learners are struggling with grammar (e.g. tenses), give them extra work to complete: for example, simple sentences with obvious tense errors that they must correct.

Activity 12 Grammar focus (LB p. 16)

In this activity learners continue to find out about the subject-verb-object sentence structure and the present simple tense. Briefly revise the subject-verb-object sentence structure with the class. You can put some simple jumbled sentences on the board for them to put in the correct order. For example:

- the apple / every day / eats / Andries
- Sipho / study / and Maria / every Saturday morning / English

Then revise the main functions of the present simple tense before they start working on the tasks in this activity.

Formative assessment

Take oral feedback for Question 1. You can use self- or peer assessment for Question 2. Check and sign off each learner's work to make sure the class understands the subject-verb-object sentence structure and can use the present simple tense correctly.

Suggested answers

- a The present simple tense is used most often because the text is informative (it deals with facts).
 - b Learners' answers may vary, but it is important that they list only present simple tense verbs and that they give the correct meaning of each one. Here are some verbs they can list (from the first paragraph).

Present simple tense verb

make	believe
contain	overcome
rains	pullulate
grow	bloom
set	ripen
runs dry	dies
wait	arrive
adapts	has
help	

- a However, many plants and creatures inhabit deserts.
 - b This plant adapts to its dry surroundings by having unique body structures.
 - c When it rains suddenly, the plant seeds pullulate and grow very quickly to make full use of the rainwater.
 - d The cactus has swollen stems, which store water to help the plant survive through dry months.
 - e Antelope, like the addax, do not need much water.

Activity 13 Listening and speaking (LB p. 17)

First, ask learners to give their opinions on the importance of listening and to explain what they think the main differences are between hearing and listening. Ask some of them to describe, or explain, what they do when they listen to something, like a new CD or a teacher explaining something in a Maths or Science class.

Read and discuss the Focus on Listening with the class. Use the questions from the Learner's Book to guide the discussion.

Suggested answers

- 1 Listening is active, while hearing is passive.
- 3
 - a They are all different.
 - b Say exactly what you heard.
 - c Deciding whether or not something is true or correct.
 - d Note what the most important information is, or what someone thinks about something. Make sure learners understand what an 'opinion' is, and how it is different from a fact.
 - e Wants to make someone else understand.
 - f Can be believed; seems true, reasonable or logical.
- 4 Hearing, understanding and judging. Accept learners' explanations of the difference between them if they are logical and make sense.

Once you have worked through the Focus on Listening and taken feedback on Questions 1, 3 and 4, read the following text to the class (Question 5). Learners must:

- a Identify the opinions in the text. (Remind learners that in order to show understanding of the main ideas in a listening text, they need to make them their own by restating them in their own words.)
- b State their opinion of the point of view in the text.

Listening text

I have opinions on most things. For example, if you ask me what I think about the weather, sport, the economy or politicians, I will have an opinion. However, my strongest opinions are kept for that special breed of people, celebrities or 'celebs' as they are often known. These are people who, for one reason or the other, manage to become famous. Then their pictures and quotes about what they think start appearing in magazines. Who do these people think they are? Do they really think we are interested in seeing their faces and reading their opinions every time we open a magazine? In my opinion, these people are nothing more than pompous nobodies who managed – usually by trampling on other people's lives – to find themselves in front of some silly photographer's camera.

Formative and baseline assessment

Use learners' feedback from Questions 1, 3 and 4 to assess their understanding of what active listening involves. Use Question 5 to establish a baseline for learners' listening skills by evaluating the extent to which they can

- identify the opinions in the text and restate them in their own words
- articulate their own opinions on a point of view in the text.

You can use this assessment grid to assess the extent to which learners are able to identify a main idea (opinion, in this case) in a text.

Outstanding 7	Meritorious 6	Substantial 5	Adequate 4	Moderate 3	Elementary 2	Not achieved 1
The learner can identify the main idea and very clearly express it in his or her own words.	The learner can identify the main idea and manages to express it in his or her own words.	The learner can identify the main idea but struggles to express it in his or her own words.	The learner can identify the main idea but cannot express it in his or her own words.	The learner identifies the main idea, but includes one other idea with it that is not relevant. The learner cannot express the main ideas in his or her own words.	The learner identifies the main idea, but includes more than one other idea with it, which is not relevant. The learner cannot express the main ideas in his or own words.	The learner cannot identify the main idea.

Suggested answers

The suggested answers for Questions 1, 3 and 4 are covered already. Learners may find it difficult to identify the opinion expressed in the text (Question 5a) because there are a number of distracters that appear before the main opinion is expressed. For example, none of these distracters actually expresses the speaker's opinion:

- I have opinions ...
- ... I will have an opinion
- ... my strongest opinions are ...

The speaker's opinion is expressed in the last sentence: "In my opinion, these people are nothing more than pompous nobodies who managed – usually by trampling on other people's lives – to find themselves in front of some silly photographer's camera."

Extension work

Depending on how well the class copes with this listening activity, you could provide them (or some of them, depending on their performance) with a more complex or an easier listening text. For example, if the class generally found this activity difficult, give them one of these listening texts.

Simple listening texts

- 1 I enjoy school and I like all my subjects. However, I think that teachers give us too much homework. We should be given more time in class to finish our exercises so that we can relax at home and be fresh for school the next day.
- 2 It is important to stay healthy, so people should do some exercise every day. However, in my opinion, forcing us to do sport at school is wrong. We come to school to learn and we can play sports or do exercise to keep ourselves healthy after school.

» » Activity 14 Reading and viewing (LB p. 18)

Learners were introduced to skimming and scanning as a pre-reading task in Activity 2. Briefly revise these skills with the class first. Point out that:

- Skimming refers to the process of reading only main ideas within a passage to get an overall impression of the content of a reading selection.
- Scanning is a reading technique to be used when you want to find specific information quickly.

Then discuss how skimming and scanning can be used in their study of literature texts: for example, to identify the main ideas about a character, figures of speech, or plot elements.

Let learners work in pairs to read and discuss the Focus on Literature. Take feedback afterwards to make sure they understand plots, subplots, setting and characterisation in literature texts. Also make sure that they understand these key literary terms:

- irony – happening in the opposite way to what is expected
- foreshadowing – a warning or indication of future events
- flashback – a scene in a movie, novel, etc., set in a time earlier than the main story.

Learners then work alone to skim and scan the two texts. Set them a time limit (say two minutes to skim or scan the texts, and provide answers to Questions 3, 4, 5 and 6). Afterwards, learners should work in pairs to compare and discuss their findings.

Formative and baseline assessment

Assess the extent to which the learners have developed skimming and scanning skills. Also use this activity to establish a baseline of the learners' understanding of the basic elements of literature texts.

Suggested answers

- 3 I was attending school / We had even moved from the squatter camp.
- 4 Learners' own answers, but they must point out succinctly that Shelley thought she looked great because of the outfit she was wearing, which showed off her figure.
- 5 Learners' own answers, but they need to point out the following:
 - a The setting: a street (vegetable stall); squatter camp; small room in a back garden (Claremont); school (Main Road, Mowbray). Learners should point out that changes in setting reflect an improvement in the characters' lives.

- b He had not previously gone to school (“soon I was attending school”); he previously used to roam the streets, doing what he wanted to (“I had grown used to the freedom of controlling my own life”).
- 6 Learners’ own answers, but they must point out – again succinctly – that Shelley seems to pay a lot of attention to appearances (how one looks) because the extract shows that this is important to her. She could also be quite vain, because she spends a lot of time in front of the mirror admiring herself.

Teacher’s resource: Literary terms

When developing an understanding of literature and their critical analysis skills, learners must ask themselves certain questions about a text they are studying, such as “What is the theme of this story?” or “Why does the author use this particular type of imagery?” In order to answer these questions, learners require knowledge of some basic literary terms or figures of speech. Make sure that learners have a good understanding of these terms by relating them to text being studied and assessing understanding through class discussions and quizzes.

Short stories and novels

Theme The idea or point of a story formulated as a generalisation. Many themes explore or attempt to define modern society. The dominant ones might be innocence/experience, life/death, appearance/reality, free will/fate, madness/sanity, love/hate, society/individual, known/unknown. Themes may have a single or dual nature.

Characters Imaginary people created by the writer. This is perhaps the most important element of literature.

- Protagonist – Major character at the centre of the story.
- Antagonist – A character or force that opposes the protagonist.
- Minor character – Often provides support and illuminates the protagonist.
- Static character – A character who remains the same.
- Dynamic character – A character who changes in some important way.
- Characterisation – The means by which writers reveal character.
- Explicit judgment – The narrator gives facts and interpretive comment.
- Implied judgment – The narrator gives the description; the reader makes the judgment.

Plot The arrangement of ideas and/or incidents that make up a story.

- Causality – One event occurs because of another event.
- Foreshadowing – A suggestion of what is going to happen.
- Suspense – A sense of worry established by the author.
- Conflict – A struggle between opposing forces.
- Exposition – Background information regarding the setting, characters and plot.
- Complication (also known as rising action) – intensification of conflict.
- Climax (also known as crisis) – A turning point; moment of great tension that fixes the action.
- Resolution (also known as dénouement) – the way the story turns out.

Structure The design or form of the completed action. Often provides clues to character and action. Can even philosophically mirror the author’s intentions, especially if it is unusual. (To help learners identify structure, explain that they must look for repeated elements in action, gesture, dialogue, description, as well as shifts in direction, focus, time and place.)

Setting The place or location of the action, the setting provides the historical and cultural context for characters. It often can symbolise the emotional state of characters.

Point of view The point of view can sometimes indirectly establish the author’s intentions. Point of view pertains to who tells the story and how it is told.

- Narrator – The person telling the story.
- First-person – Narrator participates in action but sometimes has limited knowledge or understanding and cannot see everything that happened or is happening.
- Objective – Narrator is unnamed/unidentified (a detached observer). Does not assume character’s perspective and is not a character in the story. The narrator reports on events and lets the reader supply the meaning.

- Omniscient – All-knowing narrator (multiple perspectives). The narrator takes us into the character and can evaluate a character for the reader (editorial omniscience). When a narrator allows the reader to make his or her own judgments from the action of the characters themselves, it is called neutral omniscience.
- Limited omniscient – All-knowing narrator about one or two characters, but not all.

Language and style Style is the verbal identity of a writer, usually based on the author's use of diction (word choice) and syntax (the order of words in a sentence). A writer's use of language reveals his or her tone, or attitude toward the subject matter.

Irony A contrast or discrepancy between one thing and another.

- Verbal irony: We understand the opposite of what the speaker says.
- Irony of circumstance or situational irony: When one event is expected to occur but the opposite happens. A discrepancy between what seems to be and what is.
- Dramatic Irony: A discrepancy between what characters know and what readers know.
- Ironic vision: An overall tone of irony that pervades a work, suggesting how the writer sees the characters (i.e. his or her attitude towards the characters).

Poetry

Allegory A form of narrative in which people, places, and events seem to have hidden meanings. Often a retelling of an older story.

Connotation The implied meaning of a word.

Denotation The dictionary definition of a word.

Diction Word choice and usage (for example, formal vs. informal), as determined by considerations of audience and purpose.

Figurative language The use of words to suggest meanings beyond the literal. There are a number of figures of speech. Some of the more common ones are:

- Metaphor – Making a comparison between unlike things without the use of a verbal clue (such as *like* or *as*).

- Simile – Making a comparison between unlike things, using *like* or *as*.
- Hyperbole – Exaggeration.
- Personification – Giving inanimate objects human characteristics.

Imagery A concrete representation of a sense impression, a feeling, or an idea that appeals to one or more of our senses. Look for a pattern of imagery.

- Tactile imagery – sense of touch
- Aural imagery – sense of hearing
- Olfactory imagery – sense of smell
- Visual imagery – sense of sight
- Gustatory imagery – sense of taste.

Rhythm and meter Rhythm is the pulse or beat in a line of poetry, the regular recurrence of an accent or stress. Meter is the measure or patterned count of a poetry line (a count of the stresses we feel in a poem's rhythm). The unit of poetic meter in English is called a *foot*, a unit of measure consisting of stressed and unstressed syllables. Ask yourself how the rhythm and meter affects the tone and meaning.

Sound Do the words rhyme? Is there alliteration (repetition of consonants) or assonance (repetition of vowels)? How does this affect the tone?

Structure The pattern or organisation of a poem. For example, a sonnet is a 14-line poem usually written in iambic pentameter. Because the sonnet is strictly constrained, it is considered a closed or fixed form. An open or free form is a poem in which the author uses a looser form, or perhaps one of his or her own invention. It is not necessarily formless.

Symbolism When objects or actions mean more than themselves.

Syntax Sentence structure and word order.

Voice (speaker and tone) The voice that conveys the poem's tone; its implied attitude toward its subject.

» » Activity 15 Writing and presenting (LB p. 20)

Discuss some of the requirements of literature studies with the class, pointing out that in Grade 10 they are expected to write an imaginative response to literature. Make sure learners understand that an imaginative response means they have to identify certain aspects, elements or factors in a literary text and then respond to them, using various literary tools (e.g. different types of figures of speech, such as metaphors and similes).

Emphasise that just because it is an imaginative response, this does not mean they can write whatever they imagine or think or feel. They can respond to the text from their own perspective, but they must use the tools to do so and they must always be able to substantiate what they say about an aspect of the text (e.g. plot, theme or character) by referring to, or quoting from, the text.

Ask learners to work on Question 1. Take feedback and then let them work in pairs to read and discuss the Focus on Writing. Again, take feedback to ensure they understand the process involved in developing an imaginative response to a literary text. Also ensure they understand the key terms explained in the Glossary on page 21 of the Learner's Book.

Learners must then identify an issue in the extract from *Divine Dump Dancer* and, using process writing, plan and write an imaginative response to the issue (about 100 words long). In their response, learners should focus on the issue as seen from the main character's (Mncedisi Lamla's) point of view. So they must use the extract to gain some insight into his character and then write from his point of view.

Reminder

You can use the rubric in the Extra Resources section of this file, or the checklist on page 65 of this section.

Formative and baseline assessment

Use feedback from the learners to determine their understanding of basic literary concepts: for example, being able to identify character qualities in an extract and knowing what some figures of speech mean. Use their essays to establish a baseline of their ability to write an imaginative response to a literary text.

Suggested answers

- 1 a Learners' own choices, which they should be able to justify. They should not describe what Shelley looks like, but focus on words that indicate her character, such as: "... look at herself in the full-length mirror. She looked great. Well, she thought so" / "...she wiggled her bottom".
- b Learners' own responses, which they must be able to justify or substantiate. They should point out that she seems vain (admires herself in the mirror; wiggles her bottom). Also, it seems she wants to make herself look attractive (some learners may have the insight to mention that perhaps she has low self-esteem and so wants to make herself attractive to others so that they will like her).
- 3 a Learners could identify a number of issues: for example, the poverty Mncedisi Lamla and his mother face; his loss of freedom when he must go to school; the type of work his mother does; life in squatter camps; living in a small room in the back garden of a wealthy woman. Learners then use process writing to write one paragraph of about 100 words long on what their response to the issue would be if they were in Mncedisi's position.



Activity 16 Grammar focus (LB p. 21)

Discuss with the class how adverbs and adjectives help to make speech and writing more interesting. Give them some examples, asking them to comment on which sentences is more interesting and why. For example:

- The man ate the apple. / The tall, thin, wiry man greedily ate the huge, red apple.

The learners then work in groups to re-read the extracts from *Divine Dump Dancer* and *High Heels and Hijack* in Activity 14. They must then

- identify any adverbs or adjectives in the extracts
- explain how the adverbs or adjectives make the writing more interesting.

Take feedback from the class before letting learners work in groups to study the Focus on Grammar. Let learners work alone to complete Question 3. Use the feedback session to make sure they know how to form adjectives as explained in the Focus on Language. Make sure that they are aware of these exceptions:

- Not all words that end in -ly are adverbs. For example, the words *friendly*, *lovely*, *lonely* and *neighbourly* are all adjectives.
- Some adverbs have no particular form. Look at these examples: *well*, *fast*, *very*, *never*, *always*, *often*, *still*.

Formative assessment

Use the learners' feedback to assess their understanding of adjectives, their function and how to form them. You can use self- or peer assessment for Question 3.

Suggested answers

- 1 This table shows the adverbs and adjectives in the extracts from *Divine Dump Dancer* and *High Heels and Hijack*.

<i>Divine Dump Dancer</i>	
Adverbs	well; easier; easy; longer
Adjectives	regular; street; small; back; old; main
<i>High Heels and Hijack</i>	
Adverbs	below; little
Adjectives	full-length; great; tight; little; short; thin; bright; red; long; left; new

- 3 Accept learners' sentences if the adverb has been used correctly; be sure to point out any mistakes such as tense, concord or spelling.
happy → happily
sad → sadly
manic → manically
excited → excitedly
irritable → irritably

> Activity 17 Listening and speaking (LB p. 23)

This activity carries on from Activity 13 in which learners found out about active listening. In this activity they are going to practise their active listening skills by listening to a text that you read aloud, and then identifying opinions as well as the main point of view in the text.

Listening text

Although education has improved a lot in South Africa since 1994, I believe there is still much that needs to be done. For example, I think that the Department of Education must do more to make sure that every school has good facilities, such as libraries and laboratories. I also think that teachers should be paid higher salaries. This will motivate more well-educated people to join the teaching profession. Two other things that I feel strongly about, are that both schoolbooks and education should be free.

Formative assessment

You can use this assessment grid to assess the extent to which learners are able to identify a main idea (opinion) in a text.

Outstanding 7	Meritorious 6	Substantial 5	Adequate 4	Moderate 3	Elementary 2	Not achieved 1
The learner can identify the opinions and main point of view and very clearly express his or her own opinion of the main point of view.	The learner can identify the opinions and main point of view and manages to express his or her own opinion of the main point of view.	The learner can identify the opinions and main point of view but struggles to express his or her own opinion of the main point of view.	The learner can identify the opinions and main point of view but cannot express his or her own opinion of the main point of view.	The learner identifies the opinions and main point of view, but includes one piece of irrelevant information. The learner cannot express his or her own opinion of the main point of view.	The learner identifies the main idea, but includes more than one piece of irrelevant information. The learner cannot express his or own opinion of the main point of view.	The learner cannot identify the opinions and main point of view.

Suggested answers

- 1 a Opinions in the text: Every school must have good facilities; teachers should be paid higher salaries; schoolbooks and education should be free. (Main point of view: Education has improved a lot in South Africa since 1994, but there is still much that needs to be done.)
- b Learners' own opinion about the point of view in the text: Learners' answers will be personal, but make sure they focus on the main point of view in the text and articulate their own opinion coherently, using grammatically correct constructions.

- 2 For both (a) and (b) make sure that the main point of view is identified and that the learners write grammatically correct and relevant sentences to express their own opinion of the writer's point of view.

»» **Activity 18 Reading and viewing (LB p. 23)**

Introduce this activity by asking whether any of the learners have watched or read a play. If some of them have, ask them to tell the class about it. For example, they could explain how a play is set out differently on a page from a novel or short story.

Then ask learners to look at the extract from *The Tiger's Bones* by Ted Hughes, an English playwright, on pages 24–25 of the Learner's Book. Point out how the dialogues and stage directions (in italics) are set out. The learners then read and discuss the Focus on Literature. Take feedback by asking questions and discussing issues such as

- how plays are divided up, and how this differs from novels
- what the text of a play is made up of
- what the plot is made up of
- the two types of action in a play.

Before the learners work in groups to read the extract, make sure they are clear about

- setting
- themes
- characters.

Formative assessment

Use learners' feedback to assess their understanding of

- the features of a play as a distinct genre
- the elements of drama, focusing on setting, theme and character.

» » **Activity 19 Writing and viewing (LB p. 26)**

Remind learners of the imaginative response to *Divine Dump Dancer* they wrote in Activity 15. Ask them to tell you what factors they must take into account when writing an imaginative response. Also refer them to the Focus on process writing on pages 7–8 of the Learner's Book, making sure that they remember and understand all the stages involved.

Then tell learners to look at the notes they made in Activity 18 about *The Tiger's Bones*, on

- setting
- themes
- characters.

They must choose one of these aspects and write an imaginative response of between 200 and 250 words. Remind learners to follow all the stages involved in process writing.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Take in and assess the learners' essays. They must hand in their plans, as well as their edited and proofread drafts.

» » Activity 20 Grammar focus (LB p. 26)

Ask learners to describe the function of adverbs and adjectives. Briefly revise the main methods of making adverbs with the class (this was done in Activity 16). Then let learners work in pairs to complete Question 1. Take feedback to check whether or not they are able to identify adjectives in sentences.

Learners then read and discuss the Focus on Grammar. Take feedback afterwards to make sure they understand the main ways of making adjectives (LB, p. 27).

Make sure that you discuss the exceptions as well as how to make the comparative and superlative forms (LB, p. 28). Also emphasise the following:

- If an adjective ends in -y, you drop the y and add -ier to make the comparative degree, and -iest to make the superlative degree.

Learners then work individually to complete Questions 3, 4 and 5.

Formative assessment

You can use self- or peer assessment for this activity. However, you should check learners' answers to Question 5 to make sure that they have used adjectives that express emotions correctly, and that their sentences are grammatically correct.

Suggested answers

- a adjective = tall; noun = boy
 - b adjective = pretty; noun = girl / adjective = weird; noun = tattoo
 - c adjective = musical; noun = family / adjective = tall; noun = boy
 - d adjective = sorrowful; noun = Anna / adjective = best; noun = friend
 - e adjective = difficult; noun = homework
- a painful; painless
 - b joyful; joyless
 - c glamorous (point out the spelling here)
 - d cloudy; cloudless
 - e courageous
- a The Gumbo family is rich, but the Steyn family is richer, while the Mbatha family is the richest of them all.
 - b Betsie was sad when her puppy died, but her brother was sadder, while her older sister was the saddest of them all.
 - c I was angry when the thief stole my bicycle, but my mother was angrier, while my father was the angriest of us all.
- 5 Check each learner's work to make sure their sentences contain adjectives that express emotions and are grammatically correct.

Extension work

Here are some additional adjectives formed from verbs and from adjectives that you can discuss with the class.

Verb	Adjective
break	breakable, broken
choose	choosy, chosen
continue	continuous, continual
describe	descriptive
enjoy	enjoyable
harm	harmful
imagine	imaginary
love	lovable
run	running
speak	spoken
talk	talkative

Adjective	Adjective
big	biggish
clean	cleanly
comic	comical
correct	corrective
elder	elderly
good	goodly
red	reddish
sick	sickly

»» Activity 21 Listening and speaking (LB p. 29)

Point out the fixed or formulaic expressions: “Hello, how are you?” and “Can I help you?” Ask learners to tell you any other fixed or formulaic expressions in English that they know. List these on the board.

Learners then read and discuss the Focus on Speaking and practise the expressions listed. Learners use the questions in the Learner’s Book as a basis for discussion about the photograph of a teenager with body piercings. Remind them to use relevant fixed or formulaic expressions from the Focus on Speaking, as well as basic group work rules such as turn-taking.

Formative assessment

Use observation to assess how well learners can use basic group work rules and fixed or formulaic expressions to participate in a discussion. You could use a checklist like this for each learner.

Participation in a group discussion Learner’s name: _____ Date: _____							
Skills	Outstanding 7	Meritorious 6	Substantial 5	Adequate 4	Moderate 3	Elementary 2	Not achieved 1
Group work rules							
Fixed expressions							
Fluency							
Pronunciation							
Confidence							
Participation							

»» > Activity 22 Reading and viewing (LB p. 30)

Have a class discussion about the importance of being able to identify the writer’s point of view (also known as the writer’s attitude or bias) in texts. Ask learners why they think this skill is important.

Learners then work in groups to scan a short extract on teens and tattoos to identify and understand difficult vocabulary. Take feedback on the vocabulary, and then ask learners about the writer’s attitude towards teenagers. Relate this to their own experience of being teenagers: do they think the writer’s attitude is justified? Why does the writer have this attitude towards teenagers? These questions should lead to a discussion on how prejudice and bias are revealed as specific attitudes in texts.

Learners then read and discuss the Focus on Reading. The Focus contains some fairly complex but important ideas, so make sure that you spend enough time taking feedback from learners and asking them questions about the concepts considered. For example, make sure that they understand the different ways in which a writer's attitude can be expressed in a text, (explicit statement, word choice, an imbalance in presentation of information and tone).

When learners have grasped what a writer's attitude is, and how it can be expressed, they can work individually through the tasks related to the second extract. They should provide written answers for this part of the activity (Question 3).

Formative assessment

Use learners' feedback to assess their vocabulary development and their grasp of the writer's attitude, including how attitude can be expressed. Ask some learners to read out their answers to Question 3. This will give you a sense of whether or not they have grasped how to identify a writer's attitude and how to back up their opinions.

Extension work

Identifying a writer's attitude, and being able to back up your opinion, requires quite advanced reading skills. If learners struggled with the activity, give them shorter texts in which the writer's attitude is much more explicit. Let them work in groups to read and discuss the texts to identify the writer's attitude and explain how it is expressed. They can also practise giving reasons for (justifying) their opinions regarding a writer's attitude.

Here are two shorter texts in which the writers' contrasting attitudes are explicit.

We must all take responsibility for our own health. That is why I cannot understand people who, when they get sick, consult sangomas or take herbal medicines. These people live in the Dark Ages and do not understand that only modern, scientific medicine can be used to help us when we are sick.

We are all responsible for our own health. For this reason, we should avoid – at all costs – modern medicines. These medicines are full of poisonous chemicals and only make the drug companies rich. Instead, we should use traditional medicines and herbal remedies from nature, because nature knows how to look after us.

» » Activity 23 Writing and presenting (LB p. 31)

Ask learners if they have ever had to fill in forms. If so, find out what types of forms these were. Talk about different types of forms that people have to fill in: ID applications, applications for higher study, applications for bank accounts, order forms, etc. Stress that forms must be filled in neatly and accurately since many of them are official documents and you can be prosecuted for incorrect information. In addition, incorrect or missing information can cause problems and incomplete applications may not be processed.

Discuss the requirements of the activity to make sure that learners know what to do. Provide photocopies of the form on page 32 of the Learner's Book.

Formative assessment

Observe learners filling in their forms. Collect the forms afterwards to make sure they have been filled in correctly.

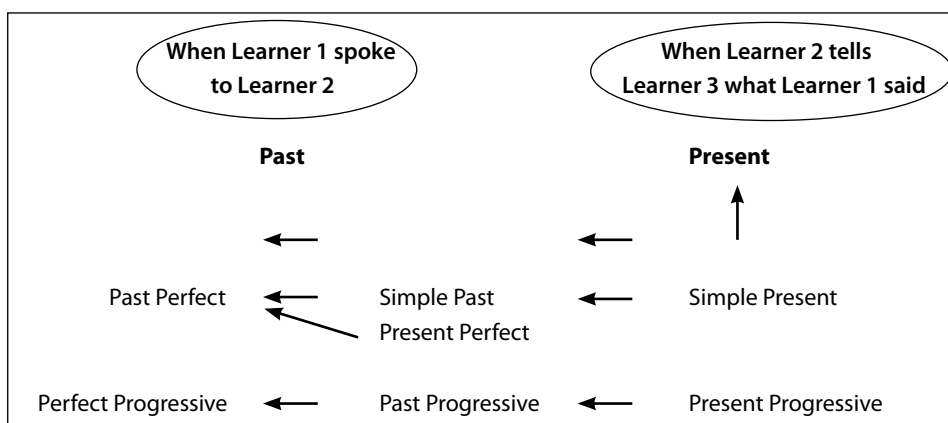
Extension work

Form filling is an important life skill. Obtain some blank forms, such as bank account, ID or driver's licence applications, and let learners work in pairs or groups to complete them.

» > Activity 24 Grammar focus (LB p. 33)

One of the most important factors in the direct → indirect speech transformation is how verb tenses shift. Introduce this activity with role-play work.

- Ask three learners to come to the front of the class. Learner 1 must say something to Learner 2. Then Learner 2 must tell Learner 3 what Learner 1 said.
- Explain that when Learner 2 tells Learner 3 what Learner 1 said, this happens in the present. But, Learner 2 is reporting something that was said in the past (by Learner 1 to Learner 2).



Use an analysis of Question 1 to reinforce the verb tense shift in the direct → indirect speech transformation. Also note how

- speech marks are left out
- the pronoun changes.

Then let learners read and discuss the Focus on Language. Discuss each aspect with the class and ask questions to gauge understanding. For example:

- What does *I* in direct speech change to in indirect speech?
- Does an indirect speech question have a question mark at the end?
- What tense form does *will* in direct speech take in indirect speech?

Learners can then work individually to complete Question 3.

Formative assessment

Use feedback from learners, their answers to your oral questions and their written work to assess whether or not they have grasped the basics of direct → indirect speech transformation.

Suggested answers

- 3 a Hester said that she thought that tattoos were really cool.
 b Piet asked Vusi when he had got his tattoo.
 c Sangeetha said that she disliked tattoos and that she would never get one. (Point out that you do not change *get* to *got* because the tense is governed by the modal: *will* in the present and *would* to make the past.)
 d Kobus said that he thought tattoos were awesome and that he would get one the following/next week. (Point out that you do not change *get* to *got* because the tense is governed by the modal: *will* in the present and *would* to make the future.)
 e The learners asked the teacher whether he/she had a tattoo.

Teacher's resource: Direct and indirect speech

When using indirect or reported speech, the form changes. Usually indirect speech is introduced by the verb *said*. for example:

- I said
- Sipho said
- They said.

Using the verb *said* in this tense indicates that something was said in the past. In such cases, the

main verb in the reported sentence is put in the past. If the main verb is already in a past tense, then the tense changes to the past perfect tense (it can almost be seen as moving even further into the past).

Verb tense changes also characterise other situations using indirect speech. Note changes shown in the examples in this table. With indirect speech, the use of *that* is optional.

Direct speech	Indirect speech
<i>simple present</i> She said, "I go to school every day."	<i>simple past</i> She said (that) she went to school every day.
<i>simple past</i> She said, "I went to school every day."	<i>past perfect</i> She said (that) she had gone to school every day.
<i>present perfect</i> She said, "I have gone to school every day."	<i>past perfect</i> She said (that) she had gone to school every day.
<i>present progressive</i> She said, "I am going to school every day."	<i>past progressive</i> She said (that) she was going to school every day.
<i>past progressive</i> She said, "I was going to school every day."	<i>perfect progressive</i> She said (that) she had been going to school every day.
<i>future (will)</i> She said, "I will go to school every day."	<i>would + verb name</i> She said (that) she would go to school every day.
<i>future (going to)</i> She said, "I am going to school every day."	<i>present progressive</i> She said (that) she is going to school every day.
	<i>past progressive</i> She said (that) she was going to school every day
Direct speech	Indirect speech
<i>auxiliary + verb name</i> He asked, "Do you go to school every day?" He asked, "Where do you go to school?"	<i>simple past</i> He asked me if I went to school every day. He asked me where I went to school.
<i>imperative</i> She said, "Go to school every day."	<i>modal + verb name</i> She said that I (you/we/they/he/she) must go to school every day.

Reminder

When a Yes/No question is being asked in direct speech, then a construction with *if* or *whether* is used. If a *wh...* question is being asked, then use the *wh...* to introduce the clause.

Another situation arises where modal constructions are used. If the verb *said* is used, then the form of

the modal is used, or another modal that has a past meaning.

Direct speech	Indirect speech
<i>can</i> She said, "I can go to school every day."	<i>could</i> She said (that) she could go to school every day.
<i>may</i> She said, "I may go to school every day."	<i>might</i> She said (that) she might go to school every day.
<i>will</i> She said, "I will go to school every day."	<i>would</i> She said (that) she would go to school every day.
<i>must</i> She said, "I must go to school every day."	<i>had to</i> She said (that) she had to go to school every day.
<i>have to</i> She said, "I have to go to school every day."	<i>had to</i> She said (that) she had to go to school every day.
<i>should</i> She said, "I should go to school every day."	<i>should</i> She said (that) she should go to school every day.
<i>ought to</i> She said, "I ought to go to school every day."	<i>ought to</i> She said (that) she ought to go to school every day.

»» Activity 25 Listening and speaking (LB p. 35)

This activity helps to reinforce and further develop the oral skills that learners started working with in Activity 21.

Revise fixed or formulaic expressions that you can use to interrupt people and to express an opinion. Also revise basic group work rules and conventions, such as taking turns, how to encourage participating and ways to show disagreement.

Learners then discuss the photograph (Question 2).

Formative assessment

Use observation to assess the extent to which learners can use basic group work rules and fixed or formulaic expressions to participate in a discussion. You could use a checklist like this for each learner.

Participation in a group discussion							
Learner's name: _____							
Date: _____							
Skills	Outstanding 7	Meritorious 6	Substantial 5	Adequate 4	Moderate 3	Elementary 2	Not achieved 1
Group work rules							
Fixed expressions							
Fluency							
Pronunciation							
Confidence							
Participation							

» » Activity 26 Reading and viewing (LB p. 35)

In this activity learners revise the skills they started to develop in Activity 22, namely how to identify a writer's attitude in a text.

Briefly recap the main ways in which a writer can permeate a text with a certain attitude. Then let learners work in pairs to read and discuss the text (Question 2).

Once they have discussed the text, learners must work individually to answer questions a–c in writing.

Formative assessment

Use observation of pair work discussions and the learners' written work to assess the extent to which they can identify attitude in a text, articulate it and articulate their own opinions on a point of view (attitude) in a text.

Suggested answers

Because of the subjective nature of the responses required in this activity, it is not possible to supply answers for Question 2(b) and (c). Ensure that learners' answers are logical and justified, and that they use grammatically correct English.

Suggested answer for Question 2(a): The writer has quite a balanced attitude towards tattoos, which tends towards being in favour of them, provided negative factors have been considered and a decision to have a tattoo is made for the right reasons.

Reminder

Remember that learners' answers may differ (which is fine, as long as they can substantiate their answer) or may be differently expressed.



Activity 27 Writing and presenting (LB p. 37)

Bring some letters to the editor from newspapers for learners to look at and discuss. Ask them why they think people (the public) write these letters to newspapers.

Learners then work in pairs to read and discuss the letter on page 37 of the Learner's Book, focusing on the layout of the letter and its register. Take feedback afterwards, ensuring they understand the layout and the formal register.

Ensure that learners follow all the steps in process writing when writing their own letters to a newspaper editor.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Take in and assess learners' letters. Your assessment should focus on

- format
- register
- paragraph construction
- logic between paragraphs
- language use (grammar)
- punctuation and spelling
- adherence to the topic.



Activity 28 Grammar focus (LB p. 38)

This activity deals with the complex issue of identifying stereotype and generalisation in written and visual texts, and how these are usually the result of prejudices that are not backed up by evidence.

Introduce the activity by discussing what stereotype, generalisation, prejudice and evidence are. Keep the discussion broad. Then let learners work in groups to complete Question 1.

Take feedback on their responses to Question 1, and then ask them to read and discuss the Focus on Language. Use a class discussion to make sure they understand what stereotype and generalisation are and how they are revealed in written and visual texts.

Learners can then work in groups to discuss Questions 2 and 3. Afterwards, they should work individually to record their answers in writing.

Formative assessment

Use your interaction with the class, as well as learners' oral and written answers, to assess whether or not they are able to identify stereotype and generalisation in texts.

Suggested answers

Note that these are suggested guidelines only, due to the subjective nature of the activity. Accept all answers that make sense, that are logical and can be justified.

- 1 a No, she does not. (Followed by learners' own logical reasons as to why she does not.)
b Learners' own logical and substantiated answers.
- 3 a Racial stereotyping by mentioning that the teenagers are black; the word "looted" has negative connotations, especially in the context of "earthquake", which implies they took advantage of a disaster for their own gain. Compare this to (e) where the [white] boy "steals" for survival – the context here makes the act of theft a positive one.
b Generalisation in which all men – without any evidence to prove this – are depicted as being stupid.
c Generalisation in which all blonde women – without any evidence to prove this – are depicted as being careless, especially with numbers.
d Stereotyping in which Somalians are depicted as being thieves, without any evidence offered.
e Stereotyping – but in a positive sense. The text implies that the white boy has initiative and is justified in stealing. Compare the way racial prejudice plays a role here in stereotyping the white boy positively, while the black teenagers in (a) are stereotyped negatively through word choice (looted) and context (earthquake).
- 4 a Chinese people are generalised/stereotyped as being hard working and intelligent.
b Black youth are stereotyped as being lazy (those in the picture are hanging around a street corner, not working at a job) and wanting only the superficial good life (symbolised by their dress and bling).
c In this picture, coloured people are being generalised/stereotyped as being lazy (they beg for money) and a criminal threat (shown in the frightened attitude of the white woman). White people are being generalised/stereotyped as being wealthy, uncaring and thinking that all coloured people are dangerous.
d Here, Middle Eastern men are being generalised/stereotyped as terrorists.

Teacher's resource: Bias and stereotype

Bias is a term used to describe a tendency or preference towards a particular perspective, ideology or result, especially when the tendency interferes with the ability to be impartial, unprejudiced, or objective.

A stereotype is a preconceived idea that attributes certain characteristics to all the members of class or set. The term is often used with a negative connotation when referring to an oversimplified, exaggerated, or demeaning assumption.

The difference between bias and stereotype is that a bias is a personal preference, like or dislike –

especially when the tendency interferes with the ability to be impartial, unprejudiced, or objective. Stereotype is a preconceived idea that attributes certain characteristics (in general) to all the members of class or set.

If you think that all Asians are smart, or white men can't dance, that is a stereotype. But if you hire an black person for a job that also has an equally qualified white applicant because you think whites are not as smart as blacks, then you are biased.

» » Activity 29 Listening and speaking (LB p. 40)

Reminder

You could use this activity for Formal Assessment Task 1 (FAT 1), instead of the assessment task on page 61 of the Learner's Book. Alternatively, you could use this activity as practice for the task on page 61, and then carry out FAT 1 in the next lesson.

Discuss what a dialogue is and revise the format elements of drama (the way dialogue is set out and the use of stage directions in italics).

Let learners work in pairs to read the extract from *The Great Flood* by Hope Dube. Stress that they should try to read it as though they are the characters in the play. Move around the class to observe their reading.

Once the learners have read the extract twice, ask them the following questions. They must close their textbooks, work individually, and write their answers in their workbooks.

- 1 What makes Noah feel quite old?
- 2 What main difference between Ham, Shem and Japhet does Noah's wife (Mamma) mention?
- 3 Why does Noah say: "We have got to learn how to be sailors"?
- 4 Give one reason why Mamma does not believe Noah when he says they must learn to become sailors.
- 5 What happens to make Noah believe that God will send a flood?

Formative assessment

Take in and assess learners' written answers.

Suggested answers

- 1 The fact that all three of his sons are married.
- 2 Ham is mature/a good boy; Shem and Japhet are not mature/must still learn to be farmers.
- 3 Noah believes a great flood will come.
- 4 There has been drought for a few years: the "dry years".
- 5 He hears a clap of thunder when he asks God to give him a sign that there will be a flood.

» » Activity 30 Reading and viewing (LB p. 41)

Ask learners to tell you about any novels or short stories they have read and what they are about. Ask them about the main features of these texts (characters, plot, setting) and how they interact in the story. Then let learners work in pairs to discuss Question 1.

Take feedback, if necessary, and then ask learners to read and discuss the Focus on Reading. Make sure they have a good understanding of the methods a writer can use to develop characters in a story.

Learners then work individually to skim and scan the extract from 'The Music of the Violin' by Njabulo Ndebele. They have three minutes to do this. Take feedback on Question 4 to assess their skimming and scanning skills.

Note that the author uses the racially offensive and unacceptable word “kaffir” in the story when relating what Vukani’s mother says. Discuss with the class why this term was used and what it tells us about the background of the story.

Learners then read the extract again and discuss the comprehension questions based on it (Question 5a). Take oral feedback. Then instruct learners to write all the answers in their workbooks. Learners can talk about Question 5(b) in pairs first, and then write two or three sentences in answer to it. Finally, the comprehension answers should help learners to construct a descriptive paragraph about Vukani’s character (Question 5c).

Formative assessment

Use peer assessment for Question 5. However, you must check each learner’s written work, and sign it off.

Assess each learner’s work for Question 5(c), focusing on the extent to which they have been able to summarise Vukani’s character and substantiate what they say with reference to the text. They need to highlight

- Vukani’s conflicts within himself and with his parents, and possibly with the school system as shown in the conflict he feels over what happened to teacher Maseko
- his feelings of guilt because he does not want all the possessions he has, but does not want to appear ungrateful
- his resentment at being made to show off in front of his parents’ friends
- his envy of Doksi’s life, indicating that he wishes he could have more freedom.

Suggested answers

- 4
- Plot: Vukani is at home when visitors arrive. His mother wants Vukani to play the volin for them, but he shuts himself in his bedroom. There he wonders about his life, his mother’s attitude and what happened to teacher Maseko.
 - Vukani’s character: He is a deep thinker; he has many material possessions and a good, comfortable life, but he is worried about why he is not happy, his parents’ attitude, and what happened to teacher Maseko.
 - Main themes: Vukani’s inner conflict, between everything he has and how much he hates it; plus conflict with his parents.

Learners then work alone to read the extract again and answer the comprehension questions.

- 5
- a
- i His parents are very strict and expect Vukani to spend all his free time after school in his room doing homework or practising the violin. They also like to show him off, as if he is one of their achievements.
 - ii Doksi’s family is not well-off so their living conditions are worse than those of Vukani, but Doksi’s father is a happy man (“murmured a song”) and allows Doksi more freedom. Doksi also spends a lot of time with his father. Vukani on the other hand has a very strict family: he is not allowed to play outside and his parents never spend fun time with him. Doksi seems happier, because he has more freedom and spends a lot of time with his father, who seems to be a happy, kind man.

- iii The violin makes beautiful music, but he does not like being forced to practise it and play it in front of other people.
- iv Yes, they are. They have many possessions, shown in the description of Vukani's room: desk, books, reading lamp, comfortable chairs, wardrobe, etc.
- v The main conflict in Vukani is between what he has (his life at the moment) and what he wants (more freedom). He has been given many possessions, but no freedom and no love from his parents.
- vi She sees her son as her possession, something that she can mould into what she wants him to be. She has middle-class aspirations and wants to be as good as white people ("This room's as good as any white boy's.") This makes her force Vukani to act like she thinks white children act: always studying, never roaming the streets.
- vii "This" refers to his possessions. He is in pain because he does not really want all these possessions, but he does not want to seem ungrateful for them.
- viii The link is in what teacher Maseko said because Vukani feels as if he is like the "fat, chained dog" that has a comfortable lifestyle but no freedom.
- b The author seems have a negative attitude towards the situation he wrote about, as shown in his sympathetic portrayal of Vukani and teacher Maseko and his harsh depiction of Vukani's parents and the school principal.
- c Check that learners have included relevant points (they focus on their description of Vukani's character) and that their writing is grammatically correct.

Extension work

Before learners tackle Question 4(b), you can use the new or difficult vocabulary they identified in Question 3 for extension work. Get learners to use the contextual method to try and work out the meaning of the words. If they cannot find the meaning of the words using this method, then they can use their dictionaries. For each word they must

- write down its definition as used in the text
- write down its grammatical function (verb, adjective, etc.)
- construct a sentence with the word that shows they understand the meaning of the word.

» Activity 31 Grammar focus (LB p. 44)

This activity focuses on revising direct → indirect speech transformation and looking at the punctuation required to create dialogue for characters in a narrative essay or story.

Ask learners to summarise the main rules of direct → indirect speech transformation. Then let them read and discuss the extract. Take feedback on Question 1.

Learners then read and discuss the Focus on Grammar and complete a short punctuation task. Before they do the punctuation task, check their knowledge by asking, for example:

- When do you use capital letters?
- What is the function of the question mark?
- What is the difference between *its* and *it's*?

Formative assessment

Use feedback from the learners to assess their understanding of issues related to direct → indirect speech transformation (Question 1). Use peer assessment for Question 3, but check and sign off each learner's work to make sure that the class has understood the basic rules pertaining to punctuation of dialogue.

Suggested answers

- 1 a Learners should note the following: use of speech marks (“ ”); when a new person speaks, it is indented (or must be a new paragraph); closing speech marks go outside other punctuation (... *secret*?)
- b They both change: tenses move one step into the past (e.g. “want to know?” becomes “wanted to know”); pronouns become one removed (e.g. “Do you ...” becomes “whether they ...”).

3

“Jonas,” I said, “did you not see that man?”

“Yes, I did, but who is he?”

We walked silently down the stairs, sensing that we were being followed.

“I think it’s Dobbs, the gangster.”

“Really?” replied Jonas. “I think we’d better get out of here.”

So the boys fled through the subway as fast as they could.

Extension work

It is important that your class has understood the basic rules pertaining to punctuation of dialogue, because they will use direct speech in the next activity. If some learners have had difficulty during Activity 31, give them additional practice on punctuating dialogue.



Activity 32 Writing and presenting (LB p. 46)

In this activity the learners write a narrative essay that must contain a plot, a setting and characters (including punctuated dialogue).

Ask learners to recap the main elements of a story (plot, action, setting, time and character). Then let them work in pairs to read and discuss the Focus on Literature. Take feedback to ensure that they fully understand all of the elements of a narrative.

Talk about the importance of adjectives and adverbs in the description of setting and character, and the centrality of dialogues. Also discuss descriptions of physical gestures as part of characterisation (e.g. facial expressions, hand movements, ways of walking, etc).

Reminder

Remind learners that in this activity they only develop an essay plan and write the first draft. They will complete their essays in Activity 35.

Learners then work in pairs to discuss the photograph on page 47 of the Learner’s Book. Take feedback before asking learners to plan a narrative essay of about 250 words long, using the process writing method. Point out that their narrative essay can be on any topic, but that it must include all the elements of a narrative. Stress that it must also contain some direct speech.

Formative assessment

Check that each learner has developed a sufficiently detailed and coherent plan. Check their first drafts for any major issues (such as weak logic, elements missing, and so on) and point these out. Do not identify any language, spelling or punctuation errors – learners should do this during the editing and proofreading stages.

Reminder

You can use the rubric in the Extra Resources section of this file.

Assess learners' essays, focusing on

- evidence of process writing
- use of all narrative elements, including dialogue and reported speech
- imaginative content (how interesting is the story?)
- overall coherence (does the story make sense and follow a logical order?)
- internal coherence of paragraphs (are the sentences in the paragraphs logically ordered?)
- language use (focus on tenses and concord)
- vocabulary (is the vocabulary appropriate and does it reflect Grade 10 level requirements?)
- spelling and punctuation (focus on punctuation of direct speech).

Activity 33 Listening and speaking (LB p. 48)

Discuss how sometimes it is necessary to listen for the main idea in what someone is saying, whereas on other occasions it is more important to extract specific information (such as dates and times). Go on to explain the activity.

- 1 Read the text twice, giving learners time to complete the different parts of the question.

Listening text

- Clerk:** Good Morning, Green Harbour Cruises. How can I help you?
- Tourist:** Oh, uh, good morning. Um, can you tell me something about the different cruises you run?
- Clerk:** Well, we run three cruises every day, each offering something slightly different.
- Tourist:** Let me just get a pencil so that I can make a note of this, right.
- Clerk:** Firstly, there's the Sunrise Cruise. Then we do a Noon Cruise and we also have our Sundowner Cruise.
- Tourist:** Um, could you tell me a bit about them? When they leave, how often, that sort of thing?
- Clerk:** Well, the Sunrise Cruise is R50 per person, and that leaves at 8:00 every morning and takes two hours to go round the harbour.
- Tourist:** Right. 8 am. And do you get coffee or refreshments?
- Clerk:** No, but there's a kiosk on board where you can buy drinks and snacks.
- Tourist:** Right.
- Clerk:** And then there's the Noon Cruise that leaves at 12, at R200 per person. This is more expensive but, of course, it takes longer and for that price you get a three-course lunch.
- Tourist:** Oh, that sounds good. And what about the last one?
- Clerk:** That is the Sundowner Cruise. Well, that's R150 each. It takes two-and-a-half hours.
- Tourist:** When does that leave?
- Clerk:** At 4 o'clock daily.
- Tourist:** Does the price include any refreshments?
- Clerk:** Yes, one sundowner cocktail and light snacks.

- 2 Give learners time to study and copy the application form before reading the text to them. You will read the text aloud three times in total.

Listening text

Good morning everyone. Now as you know, we are planning our class camp for the first term. The dates for the camp are from 16 March to 21 March. But, to go on this camp, which will cost R575 per learner, you must first complete the application form. Start by filling in your own surname and then your first names. Remember to include all your first names. Now, fill in your age group. But, because we have learners of different ages in the class, we will put down an age group that should cover everyone, so fill in 15 to 17.

We have already mentioned the dates and costs, so let's move on to the venue. We tried many different venues, such as Waterfall Farm, Sunshine Cove and Happy Hollows, but they were all fully booked. So we decided that we would try a new place this year: Teen Adventure Camp. Luckily they had place for us, so that's where we will go.

The cost of the camp includes the bus fare, but do let me know if any of your parents are willing to help transport our equipment.

You must make sure that you bring clothes for five days, your costume, a swimming towel, toiletries, a hat (you will not be allowed to go if you do not have a hat), sunscreen, walking shoes, any sports equipment like footballs and cricket bats (no surfboards or canoes allowed) and a book to read. Do not bring any electronic equipment such as iPods or cell phones. You can bring a camera if you want to. Also, no sweets or junk food are allowed. In fact, no food is allowed – we will provide all the food.

Under 'Legal', please sign your name to show that you agree to behave on camp and only bring what you are allowed to bring.

Formative assessment

Learners can use self-assessment for this activity. However, you should check their written work to ensure that it has been done correctly and to sign it off.

Suggested answers

- 1 Green Harbour Cruises
 - a Sundowner cruise
 - b R50
 - c R200
 - d R150
 - e 8:00 every morning
 - f 12 noon
 - g 4 o'clock daily
 - h nothing (kiosk available)
 - i three-course meal
 - j sundowner cocktail, snacks

2

Application form	
Name:	<i>Learner's full name</i>
Age group:	15 to 17
Costs:	R575 per learner
Dates:	16 to 21 March
Venue:	Teen Adventure Camp
Transport:	bus
What to bring:	clothes for five days, your costume, a swimming towel, toiletries, a hat, sunscreen, walking shoes, sports equipment, a book to read (camera is optional)
Items not allowed:	surfboard, canoe, electronic equipment such as iPods or cell phones, food
Legal:	<i>Learner's signature</i>

Many learners are intimidated by poetry because a lot of it seems to be written in a strange format and the meaning is not always clear. Some learners may also hold negative views about poetry (e.g. “Only sissies read and write poetry”). Make poetry more relevant to learners by using rap music to demonstrate that poetry is not unlike rap, with words set to a beat, that have rhythm and rhyme.

Talk to the class about how they will be able to find poetry more accessible and meaningful if they use particular skills: close reading, analytical thinking and their literary knowledge (e.g. about imagery). Discuss how poets are writers who express their ideas and feelings about people, relationships and what is happening in the world, in a special written form called poetry.

Introduce the English Romantic poet, William Wordsworth. Give learners some background to the Romantic Movement and the conditions in England at the time (the Industrial Revolution).

Reminder

A sonnet is a 14-line poem, which is divided into two sections made up of eight and six lines each.

Read Wordsworth’s poem, ‘The World Is Too Much With Us’ aloud to the class. Pay careful attention to rhyme, and point out that the rhyme scheme is typical of a poetic form called the sonnet.

Then let learners take turns to read the poem in pairs. Give them an opportunity to list and discuss any new or difficult words.

Learners then read and discuss the Focus on Literature. Take feedback afterwards, making sure that they understand all five techniques for reading and appreciating poetry.

Before learners tackle Question 3 about the poem, make sure they understand the concepts of

- rhyme – when the words at the ends of lines in a poem have the same sound
- rhythm – the flow of words in poems according to whether they are stressed or unstressed.

You can ask learners to record the results of their discussion by writing answers to Question 3 in their workbook.

Baseline assessment

Use your interaction with learners, as well as their oral and written answers, to establish a baseline for their abilities in poetry appreciation. Their answers should provide a fairly clear insight into their foundation abilities.

Suggested answers

- 3 a The Industrial Revolution. People were concerned with making money, were working in factories, being exploited, and no one seemed to care about nature any more, which was being destroyed to make way for new technology.
- b It tells us that the poem will be about how the world (i.e. the Industrial Revolution) is taking up too much of people’s lives.
- c Answers will vary, but the main idea is how people are so busy making money and working that they have forgotten to care for, or enjoy, nature.

- d i abba abba cdcdcd
- ii Learners may identify different examples:
 Assonance: “Getting and spending ...” (the repetitive sounds reinforce the idea of people busy making and spending money to acquire material things).
 Alliteration: “...we lay waste ...” (the repetition of the w sound reinforces that people – all of us (“we”) – are not using/wasting our intelligence and skills in our pursuit of money).
- e Learners’ answers will vary, but Wordsworth no doubt wants us to think about how we are destroying or wasting our lives and nature in our pursuit of wealth and material possessions.

» » Activity 35 Writing and presenting (LB p. 50)

In Activity 32 learners planned and wrote a first draft of a narrative essay. Now they can complete their essays. Remind them to follow all the stages in process writing.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Take in and assess learners’ essays. Your assessment should focus on

- evidence of process writing
- use of all narrative elements, including dialogue and reported speech
- imaginative content (how interesting is the story?)
- overall coherence (does the story make sense and follow a logical order?)
- internal coherence of paragraphs (are the sentences in the paragraphs logically ordered?)
- language use (focus on tenses and concord)
- vocabulary (is the vocabulary appropriate and does it reflect Grade 10 requirements?)
- spelling and punctuation (focus on punctuation of direct speech).

» » Activity 36 Grammar focus (LB p. 51)

Discuss the importance of a functional vocabulary in being able to express yourself clearly in writing and discussions. Ask learners how they think they can develop their vocabulary. Use their feedback to emphasise the importance of the following in vocabulary development:

- regular reading
- using a dictionary and a thesaurus.

Then let learners work in groups to complete the tasks. Observe their group discussions and take feedback after each task. Spend some time on Question 3, working through the example from a thesaurus with the class, since this reference tool may be new to them. Stress that care must be taken when using words with similar meanings from a thesaurus, because many words are context sensitive. In other words, just because *award* has a similar meaning to *give*, you cannot say “I awarded my friend a present on her birthday” because *award* is unsuitable in this context.

Formative assessment

Use learners’ feedback to assess the extent to which they understand how a dictionary and a thesaurus work, and how well they are able to use both reference tools.

Suggested answers

- 1 A dictionary is book in which you can look up the meanings of words and their parts of speech. A thesaurus is a book that contains words with similar meanings. Some thesauri also contain antonyms.
- 2 a **abbreviation**
 - i It is a shortened version of a longer word.
 - ii It is the phonetic spelling of the word that tells you how to pronounce it.
 - iii It tells you the part of speech (grammatical function) of the headword.
 - iv It tells you that this noun is countable. (It may be useful to touch on different types of nouns briefly: countable, uncountable, abstract, collective, etc.).
- b **acronym**
 - i It is a word made up from the first letters of a group of words (e.g. NATO is the acronym for North Atlantic Treaty Organisation).
 - ii It is a noun (countable).
- c **debate**
 - i Noun (countable) and verb.
 - ii From the Latin words *de* and *batuere*.
- 3 b Note that this list is not exhaustive: learners may find synonyms and antonyms not listed here. However, check that their synonyms and antonyms do relate to the root words.

Root word	Synonyms	Antonyms
i big	large; huge; enormous	small; tiny; minute
i rich	wealthy; well-off; well-heeled; opulent	poor; broke; bankrupt; penurious; poverty stricken
iii pretty	beautiful; lovely; gorgeous; good looking; fair	ugly; hideous
iv clever	bright; brilliant; sharp	stupid; dull; thick
v get	obtain; procure	give away; discard

Extension work

Give learners additional dictionary and thesaurus work. You can divide learners into groups, depending on how well they performed in this activity. Give those who require additional support simpler words to work with. Equally, learners who need a challenge can be given more complex words.

»» Activity 37 Listening and speaking (LB p. 53)

Have a class discussion about learners' favourite types of music. Talk about different music genres, such as pop, gospel, rock, folk, kwaito, hip-hop, rap and traditional. Point out that songs are a type of poetry because the lyrics usually have rhythm and the lines often rhyme.

Then let learners work in groups on the questions. Observe their discussions and take feedback at the end of each question.

Formative assessment

Use learners' feedback to assess whether or not they are able to identify literary elements and parts of speech in a song.

Suggested answers

- 1 a The rhyme scheme is irregular and does not follow a regular pattern (unlike the Wordsworth sonnet in Activity 34). The rhyme scheme is basically: aabb cccc ddeffe ccgg hhccc.
- b Learners' answers will vary. However, the song's main idea is that violence and hatred bring fear and sorrow, while peace brings joy.
- 2 Work through each verse and allow learners to identify the verbs and work out their meaning. They should be able to identify the verb tense and suggest ways in which the verbs/tenses help to make the meaning or theme of the song clear. For example, in line one, there are two verbs: *knew* and *lived* – in the past tense. Both verbs tell you about the speaker's relationship to the man and the way that he lived, "in fear". The tense indicates that this happened in the past, which hints that perhaps, as the song progresses, we can expect something different in the present or future.

Extension work

Since learners no doubt enjoy listening to music, let them bring recordings of their favourite songs to play in class. You can then divide the class into groups in which they discuss the songs, looking at factors such as

- rhyme and rhythm
- theme (main idea in the songs)
- appreciation (why they like or dislike a song).

»» > Activity 38: Reading and viewing (LB p. 54)

Discuss graphical representations of data with the class. Ask learners to provide examples from their other subjects (e.g. rainfall bar graphs, or pie charts that show population spread per province, etc.). Ask them whether they think these graphical representations of data present information more, or less, clearly than just words.

Talk about why the music industry is a multi-billion dollar industry. Find out learners' opinions on singers like the American rapper Snoop Dogg.

Formative assessment

Use feedback from learners and their written answers to assess the extent to which they are able to interpret information from a graphical representation of data.

Suggested answers

- 2 a More than a decade. A decade is 10 years and this chart shows data from 1997 to 2009.
- b i Physical, digital, performance rights.
ii Physical: this is the sale of CDs, vinyl and cassettes.
Digital: this is the sale of online music that has been paid for and downloaded from the Internet onto computers.
Performance rights: this is when other musicians pay the original musicians a certain amount of money to be allowed to play their original musicians' songs. (It may be useful to discuss issues of copyright and piracy at this stage.)
- c i Digital music.
ii More people had computers; Internet downloads became faster (ADSL); buying music online became cheaper than buying physical music (CDs); more music companies made their music available online.
- d It became easier and cheaper to buy music online. More people had access to computers with more powerful download capabilities.
- e It declined most between 2006 and 2008 (2,4% each year). Learners may present a variety of reasons, including the recession that started in America around that time and spread around the globe. Accept any reasonable answers.

Extension work

Today plenty of data is represented graphically in newspapers and magazines and in subjects that learners study at school. Cut out examples from newspapers and magazines and make photocopies of examples from textbooks in other subjects (e.g. Geography). Then let learners work in groups to analyse and discuss these graphical representations of data.



Activity 39 Writing and presenting (LB p. 55)

Reminder

If learners have access to a music video they could write a review of it using the same steps for writing a CD review.

Find out whether learners have ever bought a CD after reading a review of it in a magazine or newspaper. If they have, ask them what it was about the review that influenced them to buy the CD.

Learners can then work in pairs to discuss Question 1. Afterwards, let them read and discuss the Focus on Reading. Take feedback to ensure they understand the basic steps involved in writing a CD review. Learners then read a review of the album *Libra Scale*. If time allows, discuss what they think of the review, whether it fulfils the steps in the Focus on Reading, and whether or not it would influence them to buy the CD.

Since learners have to listen to a CD in order to complete the rest of the activity, you will have to set Question 4(a and b) as homework. The rest of the question, plus Question 5, can be completed in class.

Formative assessment

Take in learners' CD reviews and assess them according to this checklist.

- Does the review cover the required information (e.g. background to the artist, number of tracks on the CD, etc.)?
- Does the review include the writer's opinion?
- Is this opinion justified?
- Is a rating scale provided?
- Does the review end with a summary that makes the reviewer's feelings clear?

Activity 40 Grammar focus (LB p. 57)

Reminder

During Term 1, you should have noted common and recurring language errors that your learners have made in their written texts. You should also have developed remedial tasks accordingly. Here is the chance for learners to work through these remedial tasks.

Remind learners that it is important to practise skills in order to achieve good results. This applies to sports people, musicians, and Grade 10 learners!

Learners work individually to complete Question 1. Take feedback and then present the remedial tasks that you have developed.

Formative assessment

You can use self- or peer assessment for this activity. However, check each learner's work to make sure their use of grammar is correct.

Suggested answers

- a Ne-yo is one of the truly gifted artists.
b It's the best CD he has ever produced.
c The fifth track, Jumping Jack, was the best.
d Ne-yo's backing dancers are the most brilliant in the world.
e I love all the tracks on the CD.

Extension work

Here are two remedial activities you can give to the learners.

- 1 Choose the correct word in brackets or write the correct form of the word.

A new group which believes that 1.1 (the / a / an) sheer enjoyment of eating 1.2 ____ (promote) good health, has been set up by doctors and 1.3 ____ (science). They believe that health warnings 1.4 (have / has) taken the joy out of eating and say that it is time to return to the 1.5 ____ (believe) that food is fun and that eating is a 1.6 ____ (health) activity. Doctors say that no one can benefit 1.7 (of / from) a lifestyle that is 1.8 ____ (determine) by too 1.9 (many / much) rules. Research 1.10 (has / have) proven that pleasure can 1.11 ____ (strong) the immune system.

- 2 Underline the correct answer.
a The four men (is walking / are walking) in the woods.
b You (are see / will see) your new school tomorrow.
c He (has / have) a good grasp of the new concept.
d The old woman (makes / make) clothes for a living.
e I told you that you (was / were) wrong about her.
f The old women (make / makes) clothes to sell.
g All the soldiers (have / has) enough reason to be tired of the war.
h My parents (is / are) visiting family in Durban.
i I (was / will) make sure that I know the work tomorrow.
j Last year my sister (was / were) often sick in the winter.

Answers

- 1 1.1 the
 1.2 promotes
 1.3 scientists
 1.4 have
 1.5 belief
 1.6 healthy
 1.7 from
 1.8 determined
 1.9 many
 1.10 has
 1.11 strengthen

- 2 a are walking
 b will see
 c has
 d makes
 e were
 f make
 g have
 h are
 i will
 j was

» Activity 41 Listening and speaking (LB p. 58)

In Activity 9 you told learners about their extended reading project. They must present their projects as part of this activity. If you have used a book review as the project format, allow some learners to read their reviews to the class.

Formative assessment

Take in and assess learners' extended reading projects. If they have written book reviews, assess them according to this checklist.

- Title
- Author
- Genre
- Publication details (publisher, date, place of publication, ISBN)
- Main characters
- Plot outline
- Appreciation

» » Activity 42 Reading and viewing (LB p. 58)

Revise summaries with the class. Ask learners to explain the key features of summary writing, referring back to Activities 3 and 8 if necessary.

Then revise scanning with the class. Make sure learners remember that scanning involves looking quickly, but not thoroughly, through a document or other text, in order to identify relevant information, such as the main ideas. Then talk about point-form summaries. Explain that when you write a point-form summary, you list the main ideas, often in a bulleted or numbered list.

Learners scan the text 'Jay-Z Tops Forbes' 2010 Richest Rappers List' to identify the 11 main points, and then use these to write a point-form summary. Depending on the ability of your class, it may be wise to ask for feedback (oral listing of the main points) before learners write their summaries.

Next, learners will read the text to find verbs in the present simple, present perfect and simple past tense. They must identify and list three verbs in each tense, and then explain why that particular tense was used. Again, depending on the ability of the class, it may be best to do this part of the activity orally first.

Formative assessment

Take in learners' written work for Questions 3 and 4 (point-form summaries and tense explanations) for assessment.

Suggested answers

- 2 The following 11 main points should be included in the point-form summary.
 - Hip-hop and rap are still big business.
 - Kanye West is 10th on the list of top earners with roughly \$12 million dollars as of April 2010.

- Pharrell Williams is 9th on the list of top earners with approximately \$13 million dollars as of April 2010.
- Timbaland is 8th on the list of top earners with making around \$14 million in 2010.
- Snoop Dogg is 7th on the list of top earners coming in at \$15 million in 2010.
- Ludacris is 6th on the list of top earners with around \$16 million earned in 2010.
- Dr Dre is 5th on the list of top earners having made about \$17 million in 2010.
- Lil Wayne is 4th on the list of top earners having made more than \$20 million as of April 2010.
- Akon is 3rd on the list of top earners having made approximately \$21 million as of April 2010.
- Diddy is 2nd on the list of top earners having made \$30 million as of April 2010.
- Jay-Z the number one earner, having made roughly \$63 million in 2010.

»» Activity 43 Writing and presenting (LB p. 60)

Talk about the power of advertising. Ask learners to describe print and TV adverts that they have found interesting. What elements (e.g. colour, the type of writing, the pictures, the sound effects, etc.) make these adverts interesting?

Then provide learners with some print adverts to discuss, looking at aspects such as layout and different fonts (bold, italics, the size of the type, etc). What do learners think about these adverts?

Talk about posters that advertise events and how these differ from print adverts in newspapers and magazines. If possible, bring posters that advertise events into class to stimulate analysis and discussion. Get learners to identify the most important elements of event advertising. Point out that most people see this type of advertising from their moving vehicles, so posters must be uncluttered, and the important information (what, where and when) must be easy to read from a distance and at speed.

Learners then work in groups to discuss and design a poster advertising a musical event (Questions 1 and 2).

Formative assessment

Display the posters in class and ask learners to evaluate them on a scale of 1–5, using this checklist:

- Readability (Is the important information easily readable?)
- Information (Is all crucial information included?)
- Attractiveness (Is the poster interesting to look at?)
- Overall rating (Would you stop to read this poster because it looks interesting? Does it give you all the information you need in an easily readable way?)

Scale

- 1 = Weak
- 2 = Just OK
- 3 = Average
- 4 = Very good
- 5 = Brilliant

TERM TWO

LIVING ON PLANET EARTH

The second term focuses on planet Earth as home. Learners will develop the following language skills.

Listening and speaking

- explaining visual texts
- listening for information
- presenting a speech
- listening to and telling jokes
- taking part in a panel discussion

Reading and viewing

- explanatory texts
- humorous texts
- visual texts
- features in literary texts
- critical language awareness

Writing and presenting

- process writing
- explanatory texts
- literary essays
- personal accounts
- visual texts
- book reviews

Grammar focus

- conjunctions and logical connectors
- concord
- conditional sentences
- figurative language
- vocabulary development

»» Activity 44 Listening and speaking (LB p. 68)

In this activity learners have to use their group work and conversational skills to discuss visual texts and analyse a pie chart.

Introduce the activity by asking learners about visual texts: what types they have encountered and where, and why they are used in written texts. Learners then work in groups, using a number of prompts to guide their discussion on visual texts (Question 1). Remind them to use their group work and conversational skills. Walk around the class to observe and evaluate their group work and assess the extent to which they are using fluent English.

Take feedback on the group work discussion (Question 1), pointing out any issues you noted during your observations. For example

- language concerns (pronunciation, concord and tense errors)
- not following group work conventions (dominating the discussion, interrupting in an impolite way, etc).

Still working in groups, learners then analyse the pie chart and answer related questions.

Formative assessment

Use your observation of learners' group work discussions to assess the extent to which they can

- stay on topic
- express themselves fluently and coherently
- use group work conventions.

Suggested answers

- 2 a Watching TV and videos (40%).
- b Reading is less popular (4%) than going to the movies (6%).
- c Outdoor activities (3%).
- d The second most popular activity is playing sport and games (27%).
- e Learners' own answers. However, the survey results indicate that teenagers do not appear to care much about planet Earth (only 3% are involved in outdoor activities).
- f Learners' own answers. Accept all logical answers that are fluently expressed.

Extension work

Provide learners with additional visual texts from newspapers or magazines as a basis for discussion. These could be actual cuttings or photocopies. Grade the visual texts according to learners' abilities and supply a list of questions based on each one.

» » Activity 45 Reading and viewing (LB p. 69)

Reminder

Discuss the Term 2 extended reading programme with your class. Indicate what you expect from them, noting that they must hand in a book recommendation in Week 18. Talk about the requirements for this: title, author, publisher, ISBN, genre, plot synopsis and a critical review section in which they summarise why they do or don't recommend the book.

Discuss what a reader needs to know in order to understand a written text. Use the three guidance points in the Learner's Book.

The structure of a text means the order in which the writer has decided to put the sentences and paragraphs. By identifying key words that tell you about the structure, you can work out the writer's intention. For example, is he or she putting content into a sequence or explaining a process?

Learners then work in pairs to read and discuss the Focus on Reading. Take feedback, making sure they understand the meaning of the four text structures and how they are shown in a text.

Formative assessment

Use feedback from the learners, as well as their answers to Question 2, to assess whether or not they are developing the ability to identify text structures.

Suggested answers

- 2 a Procedure – the sentence tells the reader how the crocodile stalks its prey. The word “then” tells us about the order of actions involved in stalking.
- b Description – adjectives are used (large; long; many sharp) to describe the appearance of the crocodile.
- c Sequential order – this sentence, through the use of “first” introduces the order of actions you must take when observing a crocodile.
- d Order of importance – the use of “most important thing” indicates that other less important things will follow.

Extension work

Give learners who had difficulty with this activity additional sentences with structure clues that are obvious. Then they can work in groups to identify the structures in each sentence. For example:

- First, I wake up. Then I get dressed. After that, I eat my breakfast. (sequential order)
- The clever learners passed the difficult test. (description)
- To change a plug you must first switch off the electricity. Next, you must remove ... (procedure)
- The most important factor to remember when handling crocodiles is ... (order of importance)

» Activity 46 Reading and viewing (LB p. 70)

In this activity learners work alone to revise and reinforce the skills they started developing in Activity 45.

First go over the four text structures they learned about. Then let learners spend about 15 minutes trying to identify the text structures in Question 1. Walk around the class while they do this in order to provide assistance where necessary. Do not give learners the answers: they must try to work out the text structure in each sentence independently. Remind them that text structure expresses the writer's intention: what is the writer trying to say?

Next, let learners study the Focus on Reading – in pairs if necessary. They can then use what they have learned from the Focus feature to check their answers to Question 1. Let learners mark their own work during the feedback session.

Use this session as an opportunity to ensure that they understand the following additional text structures.

- Cause and effect: common words that show that a text is using cause and effect include *as a result, because, consequently, since, as*.
- Compare and contrast: common words that show a text is using compare and contrast include *than, like, as ... as, but, however*.
- Problem and solution: common words that show problem and solution include *concerned, worried about, problem, how can, solve, the solution*.

Formative assessment

Learners mark their own work. Use feedback to assess whether they are developing an understanding of how to identify texts structures and their functions.

Suggested answers

- 1 A Problem and solution – the words “big problem” and “solving this problem” are used.
B Cause and effect – the noise (cause) resulted in the buck bolting (effect); also, the words “as a result” are used.
C Comparison – the word “like” tells us that one thing (the power of the crocodile) is being compared to another (giant machine).
D Problem and solution – the text contains explicit signals to indicate the problem (“one problem”) and the solutions (“solved these problems”).

» > Activity 47 Writing and presenting (LB p. 71)

Reminder

During Term 2, note common and recurring language errors that learners make in their written texts. List these and devise appropriate remedial tasks that you can give to learners whenever you have a Grammar focus lesson or when you are doing grammar revision.

Talk about instances when it is necessary to write explanations of how things work or how to use them. Some examples include subjects like Science and Geography, as well as reports.

Read the following text (explanation) to learners, telling them to focus on the verb tenses and the length of the sentences. They should identify that the predominant tense is the present simple (in active or passive voice) and that sentences are relatively short. This is because explanations generally convey facts (for which you use the present simple tense) and must be clear (so you must use short sentences).

Listening text

To boil an egg, first put a pot of cold water on the stove. When the water boils, place the egg in the water. The egg is left in the boiling water for three minutes. (If a hard-boiled egg is required, leave the egg in the water for 10 minutes). After three (or 10) minutes, switch off the stove. Use a spoon to remove the egg from the water. Place the egg under cold water for 30 seconds. Remove the shell. The egg is now ready to be eaten.

Learners then work in pairs to read and discuss the Focus on Writing. Take feedback afterwards, making sure that learners understand all four aspects of writing explanatory texts. It may be necessary to spend some time explaining the passive voice, noting that it will be covered later in the year.

Learners then write an explanatory text of between 200 and 250 words based on one of the topics listed in the Learner's Book. Revise the steps in process writing and insist on seeing their plans, first drafts and edited first drafts.

Formative assessment

Take in and assess learners' text, focusing on

- logic of explanation (order of sentences and paragraphs)
- use of tenses (types used, construction and concord)
- general language use
- appropriateness of vocabulary to the topic
- punctuation and spelling.

Reminder

You can use the transactional text rubric in the Extra Resources section of this file.

» » Activity 48 Grammar focus (LB p. 72)

The use of prepositions in English is quite difficult and even first language speakers can find prepositions quite challenging. So, make sure that your learners understand the principles of preposition usage (primarily as markers to locate nouns in space or time) because this will help them write and speak more fluently.

Explain that prepositions are words that go before a noun (or pronoun) to show the relationship between two words. Work through the example in the Learner's Book. Then point out that prepositions mainly show relationships of place and time between words (usually nouns or pronouns) in sentences.

Let learners work in pairs to identify the prepositions in Question 1. Take feedback, assessing the extent to which they know what a preposition looks like in a text.

Learners then continue working in pairs to read and discuss the Focus on Grammar. Take feedback to check your learners' understanding of preposition usage and discuss the exceptions of time and place (e.g. in the morning/at night...; on the island/at the office...)

Learners work individually to complete Question 3 and then in pairs to find the prepositions in Question 4.

Formative assessment

Use feedback from learners, as well as their oral answers (use peer assessment for Question 3), to assess the extent to which they can identify and use prepositions in written texts.

Suggested answers

- 1
 - a I will clean the garden **on** Saturday.
 - b Remember to clear the weeds **under** the tree.
 - c The aeroplane crashed **into** the sea.
- 3
 - a You can sit at the table to eat the pie. (*on* would also be correct, but it would not be polite to sit *on* the table!)
 - b What time do you get up on Sundays?
 - c What do you usually do at the weekend? (*on*, *over* and *during* would also be acceptable.)
 - d She goes to the cinema every month.
 - e My parents are on holiday in Botswana.
 - f Siphso has a newspaper in his hand.

- g The rubbish is on the floor.
 h There was trouble at my mother's office.
 i It sometimes rains in November.
 j I prefer studying at night.
- 4 Accept all logical prepositions of place.

Extension work

For two weeks, start each English lesson with a five-minute preposition exercise. Give learners pre-prepared worksheets to fill in or provide them with an oral quiz with questions such as:

- Sipho's book was ____ the table.
- Maria was sitting ____ the chair.
- The learners went ____ the library.

Here is an example of a worksheet (more advanced level).

Identifying prepositions

Name: _____

Date: _____

Write the preposition in each sentence.

- 1 Connor raced to the back yard where the other kids were playing.
- 2 The bus behind us is following too closely.
- 3 Reuben flopped onto the couch.
- 4 You can fit several smaller boxes into one big box.
- 5 The children fell off the bed.
- 6 All the eggs broke except the one in the pot.
- 7 The hero in the story fought hard, but the sea monster pulled him beneath the waves.
- 8 It is time you did something for yourself.
- 9 It is not polite to be chewing gum during the lecture.
- 10 Your car is too big to fit in that parking space.
- 11 Grey smoke rose up the chimney.
- 12 The bullet went right through the thick wooden door.
- 13 My cat is hiding under the stairs.
- 14 Did Jason wake up after the horse escaped?
- 15 The strange noises are coming from that old house.
- 16 They continued to work until the whole house was painted.
- 17 Some birds were nesting among the tall grass.
- 18 The treasure is buried between the two coconut trees.

Answers

- | | |
|---------------|------------|
| 1 to | 10 in |
| 2 behind | 11 up |
| 3 onto | 12 through |
| 4 into | 13 under |
| 5 off | 14 after |
| 6 in | 15 from |
| 7 in, beneath | 16 until |
| 8 for | 17 among |
| 9 during | 18 between |

› Activity 49 Listening and speaking (LB p. 75)

Talk about the importance of being able to transfer information from one format (e.g. a train or airline timetable) into another format (e.g. a point-form summary). Make sure that learners understand each step of the activity (Questions 1–3) and what they have to do.

Listening text

People are advised to keep alert to possible criminal activities at all times. One major criminal activity is the theft of ID Books. In the Good Samaritan scam, the criminal approaches the victim and uses an elaborate hoax to obtain their ID book. Always keep your ID book hidden from view and never hand it over to anyone except an official (e.g. a police officer).

Other items that pickpockets and street thieves target include jewellery, handbags, wallets or purses, and money. Make sure that these items are not easily accessible or, if possible, leave them at home. Do not wear flashy costume or genuine jewellery. Necklaces and bracelets can easily be snatched, and certain watches with clasps are also easy to remove.

Never leave your handbag in your shopping trolley. If you feel a hand on your back or shoulder, grasp your bag firmly to your side and turn around. Carry a bag that is zipped or firmly fastened.

Never carry a lot of money on you. Never leave your wallet or purse on a counter and move away from it – even momentarily – as that is all the time criminals need to grab your valuables. Never keep your wallet in a visible back or side pocket. Keep it in an inside jacket pocket or a front trouser pocket.

Always inform someone about where you are going, how long you expect the journey to take and what time you expect to arrive at your destination. See to it that your vehicle is in good condition when you plan to go on a journey. Ensure that the fuel tank always has sufficient fuel in it. Always lock the doors of your vehicle, even if you are in it, and keep the windows closed. Do not leave your vehicle unlocked, even if you think you will be away for only a minute or two. Avoid stopping at remote places and park your vehicle in well-lit areas.

If a stranger wants to talk to you while in your vehicle, do not open the window wide. Two to five centimetres is enough to have a discussion. If something seems suspicious, do not talk to strangers; rather drive away.

If strangers are hanging in or around your driveway, do not drive in; rather drive past your house. If they loiter for a long time, report it to your nearest police station.

Car hijackers may stage a minor accident so they can approach your car. If your car is bumped from behind and you do not feel comfortable with the people involved in the situation, drive to the nearest police station for help. Don't reach for your purse or valuables. Leave everything behind if forced from the car. Don't resist hijackers, especially if they are armed.

Make a note of all emergency numbers and keep them with you at all times. If you have a cell phone, programme the numbers into your speed dial.

Formative assessment

Learners can swap tables and mark one another's work during the feedback session. Sign off each learner's work to make sure that everyone can identify and record specific information from an oral text.

Suggested answers

	What to do	What not to do
ID Book	Keep it safe and hidden from view	Don't put it in your pocket where it is visible and easy to steal. Don't be a victim of the 'Good Samaritan' scam.
Jewellery	Make sure it is not easily accessible	Do not wear flashy jewellery – costume or genuine
Handbag	If you feel a hand on your back or shoulder, grasp your bag firmly to your side and turn around. Carry a bag that is zipped or firmly fastened.	Never leave your handbag in your shopping trolley
Wallet or purse	Make sure it is not easily accessible	Never keep your wallet in a visible back or side pocket. Never leave your wallet or purse on a counter.
Money	Always be alert when carrying money	Never carry a lot of money with you
When you travel out of town by car	See to it that your vehicle is in good condition. Ensure that you always have enough petrol	Do not leave your vehicle unlocked at any stage
If you are approached by a stranger while you are in the car	Always let someone know where you are going and how long you will be gone for. Always lock the doors of your vehicle. Park in a well-lit area.	Do not open your window wide. Do not talk to strangers if something seems suspicious. Avoid stopping at remote places.
If strangers hang around your driveway	Drive past your house	Do not drive into your driveway
Car hijackers	Drive to the nearest police station if your car gets bumped from behind suspiciously	Don't reach for your purse and valuables if you are forced out of your car. Do not resist hijackers, especially if they are carrying weapons.
Emergency numbers	Make a note of all emergency numbers; if possible programme them into your speed dial	

Extension work

If any learners perform poorly in this activity, make sure that they do not have a hearing problem. Move them to the front of the class where it will be easier for them to hear you, and/or ask for expert advice if you suspect they may have hearing problems.

Activity 50 Reading and viewing (LB p. 76)

Although learners have already looked at skimming scanning and some intensive reading skills, such as identifying text structures, discuss the overall reading process with the class and what each of the three stages involves.

Let learners work individually to skim the text, 'What can teens do about global warming?' Ask them what the main idea is. Then revise how to identify text structures, if necessary, and let them work individually to re-read the text and answer Question 2. Take feedback and allow learners to work in pairs to answer Question 3.

Formative assessment

Use peer assessment for this activity. However, use learners' feedback to ensure they are developing an understanding of how to do intensive reading. Sign off each learner's work to check they have completed the activity correctly.

Suggested answers

- 1 The main idea: various things that teenagers can do to combat global warming.
- 2
 - a These words are part of the text structure, indicating that the writer is expressing a sequential list of things that teenagers can do.
 - b Learners' definitions may vary, but make sure they are in line with the following and are contextually correct.
 - i survival = continued existence or staying alive
 - ii minimise = lessen or reduce to the least amount
 - iii emissions = waste that is given off or released
 - iv absorb = take in; soak up
 - v landfill = a place where household rubbish is dumped
 - c It expresses a reason why an action is necessary.
- 3
 - (a)
 - i Using a carpool will minimise emissions that contribute to global warming.
 - ii Switching off appliances uses less energy, so power stations will have to generate less electricity, which will reduce emissions from power stations and save fossil fuels.
 - iii Planting trees will help to clean the air because trees absorb carbon dioxide. Too much carbon dioxide leads to global warming.
 - iv Recycling means that less rubbish gets sent to landfills. Some items can be re-used or made into other products, which lessens the amount of raw materials that need to be extracted from the earth.
 - v Spending more time outdoors saves electricity because teenagers won't be doing indoor activities such as using computers or watching TV. (It is also good for their health.)

Extension work

Revise how context can be used to work out the meaning of words. Go through the following example. Then give learners pairs of sentences in which the first sentence contains the difficult word (e.g. philatelists), and the second contextual sentence contains a clue about the meaning of the difficult word (e.g. ...collected stamps).

Example: Maria and Temba have become philatelists. Over the last year or two, they have collected stamps from all around the world.

> Activity 51 Reading and viewing (LB p. 78)

This is a revision and reinforcement activity that focuses on further developing and entrenching intensive reading skills from the previous activity.

Revise the intensive reading process, if necessary, and then let learners work individually to complete this activity. If the class finds intensive reading difficult, you could take feedback after each question, or allow learners who are struggling to work in pairs.

Formative assessment

Take in and assess learners' work. You may wish to provide a mark allocation for this activity for recording purposes. If so, inform learners of the mark allocation before they begin the activity.

Suggested answers

- 1 a Global warming is causing the earth's temperature to rise, which will cause climate change.
 - b i pollutant = harmful substance that contaminates something, e.g. exhaust fumes in the air
 - ii biosphere = area of the earth occupied by living things
 - iii methane = a colourless, odourless gas that is part of natural gas
 - iv nitrous oxide = a colourless, sweet smelling gas, used as an anaesthetic and also called laughing gas
 - v evidence = information
 - vi disastrous = causing great damage
 - vii perilous = full of danger or risk
 - viii intrusion = entering into with a harmful effect
 - ix extinction = ceasing to exist, wiped out
 - x ozone = a colourless, toxic gas with a pungent odour that protects the earth from harmful rays from the sun
- 2 a Section 1: defines global warming. Section 2: Explains the greenhouse effect. Section 3: Describes the results of the greenhouse effect. Section 4: Outlines the results of global warming.
 - b i because = the reason follows
 - ii but = a contrasting statement follows
 - iii First = comes before something else which will follow
 - iv Then = comes after the first statement
 - v Next = follows on immediately
 - vi Therefore = for that reason
 - vii So = for this reason, therefore
 - viii Additionally = also, consequently, as a result
 - ix Other = further, additional
 - x also = has an additional result, as well
- 3 a An increase in the amount of trapped heat in the earth's atmosphere, as a result of pollution.
 - b "The main factor contributing to global warming is carbon dioxide (CO₂).” and “The growing levels of CO₂ have been responsible for the rise of temperatures on Earth because of what is known as the greenhouse effect.”
 - c Learners' own answers, but make sure they are sensible.
 - d i The earth would not be warm enough for humans to survive.
ii Climate change would result.
 - e Flooding, droughts, storms, expansion of deserts, damaged crops, spread of infectious diseases.
 - f Learners' own answers, but make sure they are sensible.

Extension work

Provide learners who require a challenge with more advanced comprehension texts. With learners who found the activity difficult, form small groups and work through the different intensive reading skills. Start with a revision of skimming and scanning and move on to identifying text structures.

» » Activity 52 Grammar focus (LB p. 80)

One of the biggest challenges that writers face is ensuring that their paragraphs have internal coherence and cohesion, and that the whole text is logically organised. An important tool in this regard is the conjunction.

Go through Question 1 with the class. Discuss the role that conjunctions play in the sentences. Then let learners work in pairs to read and discuss the Focus on Grammar. Take feedback, discussing each type of conjunction and asking learners to give you examples of their own.

In Question 3 learners have to identify conjunctions in the text 'Global warming'. Suggest that they can list and identify these in a tabular format.

Formative assessment

Use peer assessment for Question 3. You'll have an idea of the learners' understanding from the quality of their answers during the feedback session. Take in learners' work to assess Question 4 and sign off all learners' work to ensure that they have completed the activity correctly.

Suggested answers

- 1 *The two ideas in each sentence*
 - a the environment is being destroyed / global warming heats up the atmosphere
 - b the environment is in danger / we must do something to save it
- Conjunctions in each sentence*
 - a because
 - b so
- Job of the conjunctions*
 - a because: gives the reason or cause.
 - b so: expresses consequence (what people must do as the result of something).
- 3 Some conjunctions towards the beginning of the text are given here to indicate the assessment requirements.

Conjunction	Type
as a result	conjunction of cause
since	conjunction of time
because	conjunction of cause
first	conjunction of time

- 4 Learners' own sentences. Take in and check their work to make sure they have used the conjunctions correctly.

Extension work

It may be best to divide Questions 3 and 4 according to the ability levels in your class.

- Allow learners who need a challenge to identify conjunctions in the whole text.
- Learners who find this activity difficult can work in pairs or small groups. Initially, let them find the conjunctions in the first two paragraphs. Check their work, and if they are on the right track let them proceed to the next few paragraphs. Continue in this way until they have worked through the whole text.



Activity 53 Writing and presenting (LB p. 82)

Learners find out how to lay out and write a formal letter. Introduce the activity by asking learners to tell you what they know about formal letters in terms of layout, structure and register (Question 1).

They can work in groups to discuss the layout of the letter in the Learner's Book (Question 2).

As a class activity, revise and reinforce

- the format and layout of their address, with a space between the postal code and the date
- the format and layout of the address of the organisation they are writing to (note that if they know the name of the person in the organisation to whom they are writing, they should include this)
- the use of the person's name to whom they are writing, preceded by *Dear* (point out that if they don't know the name of the person to whom they are writing, they should use: *Dear Sir/Madam*)
- the position of the topic (it must be bolded or underlined, and should state the main reason for writing as succinctly as possible)
- the body of the letter (emphasise that this must be logically structured, to the point, using a formal register and with line breaks between paragraphs)
- the ending (point out that if they have named the person to whom they are writing, then they end with *Yours sincerely*, but if they have used *Dear Sir/Madam*, they end with *Yours faithfully*)
- the inclusion of their signature, the reason for printing their name below the signature and the optional use of Ms, Miss or Mrs for women.

Formative assessment

Use learners' feedback by way of assessment. Activity 54 will provide a true assessment of individual understanding when learners write their own formal letters.



Activity 54 Writing and presenting (LB p. 83)

Learners now use the process writing method to write a formal letter to the school principal. It would probably be a good idea to brainstorm some content ideas for this letter before learners begin planning and drafting it. Insist on planning, drafting and editing. Make sure that learners show you their plans before drafting their letters, and their edited drafts before writing their second drafts.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Use this activity to establish whether or not the learners' ability to write formal letters is improving.

Extension work

Provide learners with additional opportunities to write formal letters. Give learners who struggled with this activity a framework to use for formal letter writing. Learners who need a challenge can be given extra topics to write on: e.g. a letter to an oil company in which they protest about the company's contribution to global warming for the sake of making profits.

Activity 55 Listening and speaking (LB p. 84)

Briefly discuss what a folk tale is before learners complete this listening activity. Remind them to simply listen to the Australian folk tale when you read it the first time, and make notes about the main ideas and characters when you read it a second time. They must then use their notes to answer Question 2.

You may wish to discuss some of the vocabulary in the listening text beforehand: e.g. grooming, veered, abandoned, stalking and marsupial. Explain what a wombat is and that “joey” is the Australian term for baby kangaroo.

Listening text

How the kangaroo got its pouch

Long ago, the kangaroo was grooming her joey on the bank of a brook. They liked to listen to the water burble as the mama combed her baby's fur. On this day, an old wombat staggered toward them.

“Oh dear,” the kangaroo whispered to her baby. “This wombat is old and sick. He must have great-great-grandchildren already.”

The mother kangaroo thought she heard the sound of weeping. As the wombat veered closer, she heard him say, “Useless and worthless, worthless and useless.”

“What's the trouble, friend wombat?” she asked.

“Huh?” he said, startled. “Who said that?”

“I did,” said the kangaroo. “A kangaroo and her joey.”

“I'm blind,” the wombat replied. “Nobody wants me around. Nobody thinks about me. I'm no good any more. They've abandoned me, all of them.”

The kangaroo, who had a tender heart, said, “It's not as bad as all that. I'll be your friend. My joey and I will show you where the tastiest grass grows.” She let the wombat hold her tail. Then, slowly, she led him over to the juiciest grass and cleanest water. The old wombat sighed with pleasure. It made the kangaroo happy to see him feeling better.

Suddenly she remembered her joey! She had told him to stay close, but he had wandered off again. She raced back to look for him. So many times this had happened. She'd look for food, and when she looked up, he had wandered off. It scared her terribly.

She found her joey asleep under a gum tree. Not wanting to wake him from his nap, she decided to go back and check on the old wombat. Something was moving in the bush. A hunter, silently stalking the wombat! Already his boomerang was raised above his head, its smooth edges ready to slice the air. The kangaroo froze. She couldn't even breathe. She wanted to run, but the wombat was like her joey – she had to protect him!

The kangaroo began to stomp on the branches and twigs under her feet. Thump, thump, crack, crack, she pounded the earth. The hunter turned toward her. “Run,” she screamed to the wombat, “Run, there's a hunter.” The wombat took off crazily, not knowing where he was going. The hunter didn't care. Now all he wanted was the kangaroo!

She hopped as hard and fast as she could into the bush, away, away from where she had left her joey asleep. Her heart thumped wildly in her throat as she ran for her

life. At last she came to a cave. She was too tired to go further, and collapsed on the dirt floor inside. At least he would have to kill her in the cool dark, not out in the open where other animals would be forced to watch.

The hunter ran past the mouth of the cave! The kangaroo stayed inside, listening for his return. She was afraid to go out. Finally, she saw him walk past the mouth of the cave again, his boomerang hanging from his hand. She waited until it was safe, then ran as fast as she could back to the gum tree. There was her joey, awake and ready to play. Together they went to look for the wombat, but he had gone.

What the kangaroo mother didn't know was that the wombat wasn't a wombat. He was actually the great god Byamee who had put on a disguise. Byamee had descended from the sky world to find out which of his creatures had the kindest heart. Now he had an answer that pleased him greatly: the kangaroo. Byamee wanted to give her the gift that would help her most of all. So he called the sky spirits together and said, "Go down below to where the eucalyptus grow tall. Peel the long strips of bark and make a bag apron. Give it to the kangaroo mother and explain that she must tie it around her waist."

And so they did. At the very moment the kangaroo mother tied the apron around her waist, Byamee transformed it into soft kangaroo fur. It grew into her own flesh. Now she had a pouch in which to carry her baby joey. He could even sleep in there as she went about her daily tasks.

The kangaroo mother was very happy with her gift. But because she was the kindest creature of all, she didn't want to keep it only for herself. She thought about the other kangaroo mothers and about the wallaby mothers and the kangaroo rats and all the other marsupials.

Byamee loved the kangaroo's generous heart. So he decided to make pouches for all the other marsupial mothers. Ever since then, their babies almost never get lost.

(Source: <http://www.learningtogive.org/materials/folktales/HowTheKangaroo.asp>)

Formative assessment

Use self-assessment for this activity. Let learners read their answers to the class and then their classmates can discuss them. Use the quality of learners' answers, as well as class discussion, to assess their listening and oral skills.

Suggested answers

- 2 a There are numerous clues. Here are some suggestions: She called the wombat "friend"; she is described as having a "tender heart"; she says she'll show the wombat where the tastiest grass is.
- b Learners' own answers, but ensure they provide reasons for their choice.
- c The kangaroo mother wanted all marsupials to have the gift she had received. The Byamee "read" her thoughts and so to reward her "generous heart" he rewarded all marsupials. Learners must provide their own opinions for the rest of the questions. Accept all answers that make sense and which are backed up with reasons.
- d Learners' own answers, but ensure they provide reasons for their opinions.

Extension work

Some learners may find the listening text and questions too complex. Give them a simpler listening text with multiple-choice questions. Here is an example.

Listening text

One day Nasreddin borrowed a pot from his neighbour Ali. The next day he brought it back with another little pot inside. "That's not mine," said Ali. "Yes, it is," said Nasreddin. "While your pot was staying with me, it had a baby."

Some time later Nasreddin asked Ali to lend him a pot again. Ali agreed, hoping that he would once again receive two pots in return. However, days passed and Nasreddin had still not returned the pot. Finally Ali lost patience and went to demand his property. "I am sorry," said Nasreddin. "I can't give you back your pot, since it has died." "Died!" screamed Ali, "How can a pot die?" "Well," said Nasreddin, "you believed me when I told you that your pot had had a baby."

- 1 Who was the owner of the pot?
 - a Nasreddin
 - b Ali
 - c the baby
- 2 How many times did Nasreddin borrow the pot?
 - a once
 - b twice
 - c three times
- 3 How many pots did he give back the first time?
 - a none
 - b one
 - c two
- 4 Why was the neighbour happy to lend his pot a second time?
 - a He was greedy.
 - b He was a good neighbour.
 - c He had lots of spare pots.
- 5 How many pots did Nasreddin return the second time?
 - a none
 - b one
 - c two
- 6 What probably happened to the pot?
 - a It died.
 - b The neighbour took it back.
 - c Nasreddin kept it.

» » Activity 56 Reading and viewing (LB p. 84)

Learners have already found out about some elements of literature, such as plot, character and theme. Revise these elements. Remind learners that the theme is the message that the writer wants to convey or make the reader think about.

Discuss folk tales, asking learners to share any that they know and what their function is. Learners can work in pairs to answer Question 1. Take feedback and then ask them to skim the South African folk tale 'Selekana and the River God' in order to write an 8-point outline of the plot. Remind learners that an outline contains only the main idea or key information in each paragraph. Take feedback.

Once learners have attempted Question 3, discuss the meaning of the words with the class. Finally, learners work individually to complete Questions 4 and 5.

Formative assessment

Use your interaction with the class, as well as learners' oral and written answers, to assess how well their reading skills are developing. Focus on

- their ability to skim to identify main ideas
- their scanning skills to identify specific information
- how well their vocabulary is developing
- how confidently they are able to tackle an extended text and complete tasks based on it.

Suggested answers

- 1 Learners' own answers. They should note that folk tales often contain truths or lessons that societies or cultures want to pass on from one generation to the next. They can contain all the elements of conventional literature, such as plot, setting, characters and theme.
- 2 Learners' 8-point outlines will differ, but ensure they have identified the main aspects of the plot:
 - Selekana's mother gave her a bracelet when she was on her way to the river.
 - When she got to the river, the other girls were there and was told to throw her ornaments into the river as a sacrifice to the river god, which she did.
 - The other girls laughed at Selekana because they had tricked her and Selekana started crying, asking the river to give her ornaments back.
 - Selekana heard a voice that she followed and was then pulled down into the river.
 - Selekana sank to the bottom of the river where she was led into a room and ate a meal, after which she washed the dishes.
 - The woman at the bottom of the river gave Selekana's jewellery back to her.
 - Selekana then came to the surface, very happy, and walked back to her village.
 - The leader of the girls was jealous and tried to do the same as Selekana, but because she was selfish, she was eaten by a crocodile and Selekana became leader of the girls.
- 3
 - a cripple = her legs did not work properly
 - b ornaments = in this context, jewellery like necklaces and bracelets
 - c propitiate = to win or regain the favour of a god, spirit, or person by doing something that pleases them
 - d sacrifice = an act of slaughtering an animal or person or surrendering a possession as an offering to God or to a divine or supernatural figure
 - e goodwill = friendly, helpful, or cooperative feelings or attitude
 - f oblong = having an elongated shape like a rectangle
 - g envy = a feeling of discontented or resentful longing aroused by someone else's possessions, qualities, or luck
 - h eddies = a circular movement of water, counter to a main current, causing a small whirlpool
 - i illuminated = lit up; brightened
 - j haughty = arrogant; proud; showing that they feel superior and above others
- 4 Learners' answers will vary but should be along the lines that arrogance and selfishness are punished while humility and kindness are rewarded.
- 5 Learner's answers will vary but should be along the lines that Selekana's character shows her to be kind, respectful, humble, generous and always wanting to help others, while the character of the leader of the girls shows her to be spiteful, selfish, greedy and arrogant.



Activity 57 Writing and presenting (LB p. 88)

This is a long and complex activity in which learners further develop their literary skills. Allow them to work in groups to read and discuss the Focus on Literature. Take feedback afterwards, ensuring that they understand what the following are and how they apply in literature:

- character
- plot
- setting
- narrator
- theme(s)
- symbols.

During the feedback session, make sure learners understand the structure of the literary essay and what should go into each part. Emphasise the importance of substantiating any assertions they make about character or theme.

Learners then use the process writing method to write a literary essay. Revise the steps in process writing and insist on seeing their plans, first drafts and edited first drafts. They can write the final version for homework.

Baseline assessment

Learners have already written an imaginative response and analysis of a poem. This is the first critical literary analysis they have written. Use this checklist to mark their essays.

Criteria	Excellent	Good	Satisfactory	Poor	Needs help
Clear introduction develops the main idea, and outlines the approach to the essay	5	4	3	2	1
Body of the essay argues in support of the main point	5	4	3	2	1
The supporting points are outlined in separate paragraphs	5	4	3	2	1
Each point is well supported with reasons, and quotations from the text	5	4	3	2	1
The conclusion recaps the essay's main point, and provides a final insight	5	4	3	2	1
The tenses are correct, the narrative point of view is correct, and the language is free from spelling mistakes, errors of concord etc.	5	4	3	2	1

Score a total of five for each criteria, and you have an essay mark out of 30. You can add to this checklist, depending on the nature of the essay question. Other potential points to score include:

Correctly identifies the main theme, and substantiates with reasons and quotations from the text	5	4	3	2	1
Good analysis of characters, using own words, and substantiating with reasons, or quotations from the text	5	4	3	2	1
Main events in the plot are clearly identified, and explained in learner's own words	5	4	3	2	1
Important symbols are identified, and substantiated with quotes from the text	5	4	3	2	1

Activity 58 Grammar focus (LB p. 89)

Concord often gives English First Additional Language learners some difficulty, so it is important that you spend enough time working through this activity to help learners understand concord and how to avoid concord errors in spoken and written English.

Introduce the activity by writing some sentences that contain concord errors on the board. For example:

- Maria and Vusi is at home. (should be *are* because subject is plural)
- The learners reads the books. (should be *read* because the subject is plural)
- The principal are in her office. (should be *is* because the subject is singular)

Learners can then work in groups to read and discuss the Focus on Grammar. Take feedback in the form of a drill.

Reminder

Point out that *you* (singular and plural) always takes the verb form *are*.

Present tense

I ____ [am]	You ____ [are]
We ____ [are]	She ____ [is]
He ____ [is]	They ____ [are]

Then repeat the drill for the past tense: I [was], You [were], etc.

Do a similar drill for main verbs. For example, read out these sentences and ask learners to call out the correct choice.

- Maria *go* or *goes* to town each morning? (learners must call out *goes*)
- The children *plays* or *play* football each afternoon? (learners must call out *play*)
- Tobeka and Kobus *study* or *studies* in the library every Saturday morning (learners must call out *study*)

Learners then complete a table (Question 2). Take feedback. They can complete Question 3 for homework.

Formative assessment

Use your interaction with the class, as well as learners' written work (which you must take in), to assess the extent to which they are reducing the number of concord errors in their spoken and written English.

Suggested answers

2

Verb	Subject	Subject: singular or plural?	Tense of verb	Verb: singular or plural?
was	Selekana	singular	past	singular
are	waterpots	plural	present	plural
do	girls	plural	present	plural
gives	the chore	singular	present	singular
was	She	singular	past	singular
am	I	singular	present	singular
are	you	singular	present	singular
is	Jealousy	singular	present	singular

- 3 Take in learners' workbooks (with the articles stuck in). Check that they have underlined five verbs and have completed a table similar to the one in Question 2.

» » Activity 59 Listening and speaking (LB p. 92)

Reminder

Use this activity as preparation for FAT 5 (prepared speech).

Once learners have worked through this activity, direct their attention to Formal Assessment Task 5 on page 124 of the Learner's Book. Give them adequate time to prepare for this assessment task, setting a date for when each learner must present his or her prepared speech for assessment.

Learners then work in pairs to read and discuss the Focus on Speaking, or you can work through it with the whole class. Make sure they understand the steps involved in preparing a speech and the factors involved in a presentation (e.g. fluency, tempo or pace, volume and use of gestures). Also talk about the use of summary notes and visual aids.

Read the famous extract from Martin Luther King junior's speech. Ask learners to identify features (such as repetition) that he uses to create a powerful speech.

Reminder

Different types of speeches will be studied further in Term 3.

Focus on the four main types of speeches that learners could be asked to make. They must understand the differences between various speeches and the requirements of each.

- The expository or informative speech informs and teaches the audience about something.
- The demonstration speech involves actually showing the audience how to do something. During this speech you use props or charts and drawings to demonstrate how something is done.
- The inspirational speech encourages listeners to do something.
- The persuasive speech aims to convince the audience to believe your point of view.

Learners then plan and write their own speech. They should use the process writing method. When they are ready, they can present their speeches to the class.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Use this assessment as an opportunity to identify learners' strengths and weaknesses, which you can discuss with them in preparation for FAT 5.

» » Activity 60 Reading and viewing (LB p. 94)

In this activity, learners are going to find out more about key features of literary texts. Revise the various literary features (Question 1).

Learners then work in pairs to read and discuss the Focus on Literature. Take feedback, making sure learners understand the terms and how they apply in literature.

Working individually, learners then read the extract from *Fiela's Child* and answer the related questions. Remind them to use the information from the Focus on Literature in Activity 14 (LB, p. 18) to help them. Depending on the ability of your class, allow learners to work in pairs or groups to complete Question 3. Alternatively, tackle the question as a class activity. Whichever approach you choose, ensure that all learners complete Question 3 in writing and hand in their books for assessment.

Formative assessment

Use learners' oral and written answers to assess their ability to analyse an extract from a novel and answer related questions.

Suggested answers

- 3 a The shed: "Elias van Rooyen put down his axe and went to sit in the shed ..."
- b There are a number of possibilities as to background information:
 - the woodcutters believed in very hard work
 - the roof of the house was broken
 - the children had been ill the previous year
 - there are other families that are woodcutters
 - the Van Rooyen family is poor
 - there are elephants in the forest
- c Third person narrator. Someone else (the narrator) describes the scene. The use of "he" also indicates a third person narrator.
- d We learn a number of things about Elias van Rooyen's character:
 - He is a planner ("He believed in a good plan ..."; "He started thinking further ahead ...").
 - He is concerned about his family (he wants to "fix the roof before the coming winter" so that his children do not get sick; he says to his son, "blow your nose").
 - He is poor ("... the money he made ... was just enough to live on if he trapped the meat for the pot himself").
 - He is thoughtful but does not want to seem so ("... he quickly grabbed the hatchet ... so as to look busy ... you had to sit down quietly in order to think properly").
 - He is fond of his wife and cares for her ("She was still good looking ... she should have to get some shoes").
 - His life is difficult ("A man had to struggle ...").
- e Mood is quite difficult to detect, even for home language speakers, so be quite flexible in assessing this answer. Allow learners to give their opinion, as long as they can justify it. However, their answers should be essentially on the right track: for example, saying that it is a funny or happy mood would already be incorrect. The mood is ominous and foreboding, indicated by the description of the surrounding forest with its fog. The fog is mentioned a few times, and becomes thicker, indicating some sense of growing danger or that something bad is about to happen. This ominous mood is reinforced by the repetitive reference to Lukas who cannot be found. The reader gains a sense that something may have happened to the child.
- f Foreshadowing is using some event or situation in the present to suggest something that will happen in the future.
 - i Any of the references to the family looking for Lukas function as foreshadowing, because they suggest that something has happened to him.

- ii It builds tension and suspense, and adds to the ominous mood.
- g The simile is “Barta emerged from the fog like a ghost”. It adds to the mood of the extract by increasing the ominous atmosphere and sense of foreboding, because ghosts are associated with death, so we think that something really bad might have happened to Lukas.

Activity 61 Writing and presenting (LB p. 97)

Learners have to write a literary essay from a list of topics based on the literature books you are studying with the class. You provide the topic selection. Remind learners to follow the stages in process writing. Also discuss how their essays will be assessed before they begin planning and writing them.

You may wish to give learners a time limit for the essay and provide a mark allocation so that you can use this activity to assess their performance in exam-type conditions.

Formative assessment

Draw up a memorandum for the set essay, ensuring that it covers the aspects you want to assess, such as

- identifying aspects of literature
- outlining plot
- character analysis.

Reminder

You can use or adapt the checklist on page 65 of this section.

Activity 62 Grammar focus (LB p. 97)

Reminder

During Term 2, you should have noted common and recurring language errors that your learners have made in their written texts. You should also have developed extension exercises accordingly. Here is the chance for learners to work through these extension exercises.

Remind learners of the importance of revision and doing corrections, as well as the need for ongoing practice in order to excel in English and in their other school subjects.

Extension work

Here are some examples of extension exercises you can set the learners.

Prepositions

Choose the best preposition to complete the sentences below.

in • at • on • to

- 1 Let's meet ____ seven o'clock.
- 2 He was born ____ July.
- 3 I went there ____ 2010.
- 4 She'll be ____ work ____ Thursday.
- 5 We met ____ Christmas day.
- 6 They drove ____ Musina ____ September 15th.
- 7 Tendai arrived ____ this country ____ September.
- 8 I love to go shopping ____ Christmas time.
- 9 We get up early ____ the morning.
- 10 Do you dream ____ night?
- 11 What do you like doing ____ weekends?
- 12 He's working ____ his homework ____ the moment.
- 13 Sophie lived ____ Zimbabwe ____ the 1990s.
- 14 I'll see you ____ a few weeks.
- 15 We like going to the cinema ____ Fridays.

Answers

- | | |
|----------|-----------|
| 1 at | 9 in |
| 2 in | 10 at |
| 3 in | 11 at |
| 4 at; on | 12 on; at |
| 5 on | 13 in; in |
| 6 to; on | 14 in |
| 7 in; in | 15 on |
| 8 at | |

Tenses

Complete these sentences using the simple present tense. Use the words in the brackets to fill in the blanks. Pay attention to word order.

Example:

The teacher (help, always) always helps his learners when they have grammar difficulties.

- Jonas (be, not) _____ South African. He is Malawian.
- Susan (take, always) _____ the bus to work.
- I (speak, not) _____ Afrikaans very well. But Kobus (speak, well, it) _____, so he can help me.
- Mr Gumbo (swim, never) _____ in the ocean. He (be, really) _____ afraid of sharks.
- Maria (be, not) _____ a very good learner because she (do, not) _____ her homework.

Answers

- is not
- always takes
- don't speak; speaks it well
- never swims; is really
- is not; does not do

»» Activity 63 Listening and speaking (LB p. 98)

It is sometimes difficult for second language speakers to understand jokes in their second language. Jokes often depend on allusions that may only be familiar to home language speakers. Subtle tone changes in voice also play a part in conveying humour. Nonetheless, if learners are able to identify punchlines in a joke, they stand a good chance of getting the joke.

Ask learners to tell you any jokes they know in English. Ask other learners why these jokes are funny (or not). Talk about jokes where the last part of the joke is what makes the joke funny – usually because it is unexpected. Then explain the term *punchline*.

Let learners work in groups to read the joke in the Learner's Book. Ask them why it is funny and ask them to identify the punchline (Kelly: "This is my mother.") If necessary, ask them what makes this the punchline, and why it turns the situation into a joke.

Read some of these jokes to your class. Learners can work in groups to

- write down the joke's punchline
- explain why they think the joke is funny (or not).

Jokes

A helping teen

A fifteen-year-old boy came bounding into the house and found his mother in bed. He asked if she were sick or something. He was truly concerned.

Mom replied that, as a matter of fact, she didn't feel too well. The son replied, "Well, don't worry about dinner. I'll be happy to carry you down to the stove."

The rabbit

The secret service, the national intelligence agency and the police are all trying to prove that they are the best at apprehending criminals. The President decides to give them a test. He releases a rabbit into a forest and has each of them try to catch it.

The secret service goes in. They place animal informants throughout the forest. They question all plant and mineral witnesses. After three months of extensive investigations they conclude that rabbits do not exist.

The national intelligence agency goes in. After two weeks with no leads they burn the forest, killing everything in it, including the rabbit, and they make no apologies. The rabbit had it coming.

The police force goes in. They come out two hours later with a badly beaten squirrel. The squirrel is yelling: "Okay! Okay! I'm a rabbit! I'm a rabbit!"

A talkative public bathroom

Leaving Polokwane for Joburg, I decide to make a stop at one of those public restrooms on the side of the road. I go into the bathroom. The first cubicle was taken so I went into the second cubicle. I just sat down when I heard a voice from the next cubicle:

"Hi there, how is it going?"

Okay, I am not the type to strike conversations with strangers in public bathrooms on the side of the road. I didn't know what to say so finally I say:

"Not bad ..."

Then the voice says:

"So, what are you doing?"

I am starting to find that a bit weird, but I say:

"Well, I'm going back to Joburg ..."

Then I hear the person say all flustered:

"Look I'll call you back, every time I ask you a question this idiot in the next cubicle keeps answering me."

A doctor and a lawyer...

A doctor and a lawyer met at a party. Their conversation was interrupted repeatedly by guests asking the doctor for medical advice. Finally, the exasperated doctor turned to the lawyer and said: "Tell me, what do you do to stop people from asking you for legal advice when you're out of the office?"

"When they ask, I give them advice," replied the lawyer, "and then I send them a bill in the morning."

The doctor decided to take the lawyer's advice and for the rest of the evening wrote down the names and addresses of everyone who approached him for advice. The next morning, he took out the list, just as his secretary walked into his office and handed him a bill from the lawyer.

The drunken stranger

A man and his wife are awakened at 3 am by a loud pounding on the door. The man gets up and goes to the door where a drunken stranger, standing in the pouring rain, asks for a push.

"Not a chance," says the husband, "it is 3 in the morning!" He slams the door and returns to bed. "Who was that?" asks his wife.

"Just some drunk guy asking for a push," he answers. "Did you help him?" she asks. "No, I did not, it's 3 am and it's pouring rain out there!" "Well, you have a short memory," says his wife. "Can't you remember about three months ago when we broke down, and those two guys helped us push the car? I think you should help him, and you should be ashamed of yourself! God loves drunk people too you know!"

The man does as he is told, gets dressed, and goes out into the pouring rain. He calls out into the dark, "Hello, are you still there?" "Yes," comes back the answer. "Do you still need a push?" calls out the husband.

"Yes, please!" comes the reply from the dark. "Where are you?" asks the husband.

"Over here on the swing," says the drunk.

(Source: <http://www.basicjokes.com>)

»» Activity 64 Reading and viewing (LB p. 98)

As with jokes, cartoons require the reader/viewer to understand allusions that are made, as well as their context and language. Use the cartoon on page 99 of the Learner's Book to talk about the language of cartoons. Also discuss how cartoons act as a form of social, political or economic commentary.

Take feedback on Question 1 and then let learners work in groups to read and discuss the Focus on Reading. In particular, make sure learners understand

- caricature: a picture, description or imitation of a person or thing in which certain striking characteristics are exaggerated in order to create a comic effect

- satire: the use of figures of speech (e.g. humour, irony and exaggeration) to expose and criticise people's stupidity or weaknesses, mainly in politics, business or in their social lives
- irony: the expression of one's meaning by using language that normally means the opposite, usually to create humour
- symbol: something used that stands for, or represents, something else
- other cartoon elements, such as speech and thought bubbles, sound effects (often in bold, capital letters) and narration boxes.

Glossary

The **G8 summit** is a meeting of the 8 richest countries in the world, to discuss how to assist poorer countries.

Learners can then use the guidelines in Question 3 to analyse the Zapiro cartoon on page 100. Make sure they know what the **G8** stands for and what a pun is.

Formative assessment

Use your interaction with the learners, as well as their oral answers, to assess whether they are developing the ability to analyse and appreciate the humour and message in cartoons.

Suggested answers

- The written text is: "I'm hungry!" and "Stop talking politics!" It is presented in capital letters and in boxes called speech bubbles to show the words that the characters in the cartoon are saying.
 - Learners' own descriptions, but they should indicate that the boy looks thin, hungry and poor while the man looks fat, rich and greedy. The cartoonist has drawn them like this to emphasise the difference between those in power (or the rich) and the poor. The man also continues eating, focusing on his food rather than looking at the boy.
 - Learners' own answers, as long as they are logical and justified.
- 3 The main idea (irony) that learners should identify is that the G8 summit met to discuss world poverty, yet the politicians are eating and drinking to excess whilst ignoring the agenda.

Extension work

Let learners work in groups according to their needs, to analyse additional cartoons that you provide from newspapers and magazines. Make sure that you grade these cartoons from the most obvious to the more subtle.

Activity 65 Writing and presenting (LB p. 100)

Ask a few learners to tell you a short story (two to three minutes) about something that happened to them personally. Explain that when you write this kind of personal account of something that happened to you it is called a personal recount.

Use the example and the Focus on Writing in the Learner's Book to highlight the main features of a personal recount:

- the use of the first person, *I*. Because this type of recount is personal, it needs to be written from the first person point of view.
- reference to when, what and where
- the fact that a personal recount must be a personal response
- the use of an informal register, style and voice.

Use the example and the Focus on Writing to show learners how to identify key words in the topic of a personal recount. In this way, their essays will stay focused on the topic.

Learners then work individually to develop a plan based on one of the topics listed on page 101 of the Learner's Book. Depending on ability levels, you may decide that learners can work in pairs.

Formative assessment

Make sure that you check each learner's plan before the next writing and presenting activity.

Activity 66 Grammar focus (LB p. 102)

This vocabulary development activity draws on vocabulary used in the last few lessons. If you think learners will benefit, allow them to work in pairs.

Formative assessment

Use self-assessment for this activity, but make sure that you check and sign off each learner's work, to ensure that the vocabulary has been correctly defined and used.

Suggested answers

- 1
 - a speech bubbles = drawn boxes, circles or ovals with a tail attached to them, pointing to a character in the cartoon to indicate what he or she is saying
 - b thought bubbles = drawn boxes, circles or ovals with a dotted tail attached to them, pointing to a character in the cartoon to indicate what he or she is thinking
 - c frames = the solid lines around different parts of a cartoon strip to show different scenes or situations
 - d sound effects = the noises that come from the action in a cartoon, often shown in bold capital letters, such as **BIFF!** when one character hits another
 - e narration boxes = boxes within a frame that contain background or other information relating to the action in the frame
- 2 Learner's sentences will vary, but ensure that they have used their own words as far as possible to make the meaning of each word clear.
 - a punchline = the final phrase or sentence of a joke or story, providing the humour or some other crucial element
 - b caricature = a picture, description or imitation of a person or thing in which certain striking characteristics are exaggerated to create a comic effect
 - c satire = the use of figures of speech (e.g. humour, irony and exaggeration) to expose and criticise people's stupidity or weaknesses, mainly in politics, business or in their social lives
 - d irony = the expression of one's meaning by using language that normally means the opposite, usually to create humour
 - e pun = a joke exploiting the different possible meanings of a word or the fact that there are words that sound alike but have different meanings

Extension work

Identify additional vocabulary in the Learner's Book (Term 2 only) and divide it into three categories: difficult; intermediate and easy. Learners then work in groups, according to ability, and work out the meaning of the vocabulary before using it in their own sentences.

» » > **Activity 67 Listening and speaking (LB p. 103)**

Before starting this activity, make sure that you have collected enough copies of newspaper or magazine articles at a level suitable for your learners. Have a class discussion about why it is useful to be able to read fluently and what types of jobs require fluent readers.

If possible, show learners a recording of a TV news broadcast. Otherwise, tell learners to watch a TV broadcast at home, or at a friend's home. Then focus on Question 1 (a–d).

Next, learners read and discuss the Focus on Reading. Take feedback, ensuring they have taken note of the five important tips highlighted.

Give learners the articles that you have collected. In groups, they can work through Question 3. Learners then take turns to read their articles to the group. You could develop a basic checklist with a 1–4 rating scale for each group to evaluate the reader. For example:

Scale

- 1 = Very weak
- 2 = Average
- 3 = Good
- 4 = Brilliant

- How well could I hear everything?
- How well could I understand everything?
- How fluent was the reading?
- How confident was the reader?
- How good was the reader's body language?

Baseline assessment

Observe each learner reading an article – either during this activity or over the next week – to establish a baseline for their reading abilities.

You can use the rubric on the next two pages to assess your learners' reading abilities.

Reading aloud/Prepared reading rubric

	Code 7 (Outstanding) 8–10	Code 6 (Meritorious) 7	Code 5 (Substantial) 6	Code 4 (Adequate) 5	Code 3 (Moderate) 4	Code 2 (Elementary) 3	Code 1 (Not achieved) 0–2
Demonstrates an understanding of the text and conveys meaning to the audience	Reader demonstrates an excellent understanding of the text. Audience reaction shows a high degree of interest in the text.	Text is fully understood. Audience reaction largely showing interest and involvement.	Text is understood. Audience reaction showing interest and involvement.	Reasonable understanding of the text. Most members of the audience show interest.	Reader conveys some of the meaning to the audience. Some members of the audience show interest.	Some evidence of text interpretation, but cannot convey message to the audience. The reader fails to capture the attention of most of the audience.	Reader shows very little understanding and cannot communicate with the audience. Very little audience interest and almost total lack of communication.
Use of voice and mastery of reading skills	Fluent, very entertaining reading. Reads expressively and creates atmosphere – conveys feelings exceptionally well. Excellent voice projection and diction which enhances meaning.	Fluent reading. Reads with expression and attempts made to convey feelings or atmosphere. Very good voice projection and diction which enhances meaning.	Reading with an effort at fluency. Reads with expression and attempts made to convey feelings or atmosphere. Good voice projection and diction which enhances meaning.	Reads reasonably fluently. Reads with not quite enough expression. Reading is clear and audible and diction enhances meaning.	Reads with limited fluency. Reads, but with not enough expression. Reading is audible and pronunciation does not affect meaning.	Reading not fluent. Meaning can be followed but no expression. Reading not always audible and many words are mispronounced.	Halting reading. Too poor to be expressive. Meaning lost. Poor pronunciation and poor delivery make the delivery almost incomprehensible.
Use of gestures, body language and facial expression	Altogether appropriate eye contact. Gestures, facial expressions and body language used appropriately to enhance meaning.	Very good eye contact. Gestures, facial expressions and body language used to convey meaning effectively.	Good eye contact. Gestures, facial expressions and body language used correctly to convey meaning.	Successful efforts to make eye contact. Suitable gestures, facial expressions and body language enhances meaning.	Eye contact adequate. Suitable gestures, facial expressions and body language some of the time.	Unsuccessful attempts at eye contact. Very few helpful facial expressions or gestures. Evidence of nervous gestures.	Almost no eye contact. Distracting gestures and inappropriate body language. Extremely nervous.

	Code 7 (Outstanding) 8–10	Code 6 (Meritorious) 7	Code 5 (Substantial) 6	Code 4 (Adequate) 5	Code 3 (Moderate) 4	Code 2 (Elementary) 3	Code 1 (Not achieved) 0–2
Responses to questions asked by the audience and critical interpretation of the text	Handles questions with confidence, ease and sensitivity to the text. Attitude and opinion confidently sustained and justified.	Handles questions confidently and responds sensibly when answering questions on the text. Opinion well sustained and justified.	Handles questions and responds sensibly when answering questions on the text. Minor lapses. Able to sustain opinion and justify it.	Understands questions asked by the audience and can provide some answers to questions based on the text. Opinion reasonably confidently supported.	Understands questions asked by the audience and provides adequate answers to questions on the text but sometimes flawed. Opinion sometimes adequately supported.	Misinterprets questions posed by the audience and is sometimes unable to adequately answer questions based on the text. Unable to substantiate opinions.	Is mostly unable to understand or respond to questions from the audience. Very hesitant to express an opinion.
Choice of text and preparation (choice of text is only appropriate when the learner chooses own text for prepared reading)	Outstanding choice of text which has a strong impact on the audience. Reader is exceptionally well prepared and confident.	Very interesting text which has a strong impact on the audience. Reader well prepared and reads with confidence.	Interesting text which has a strong impact on the audience. Reader prepared and reads with confidence.	Reasonably interesting text which captures the interest of the audience. Reader is adequately familiar with the text and has made an effort to prepare.	Text likely to be of interest to some members of the audience. Limited amount of preparation. Reads with moderate confidence. Evidence of nervousness.	Randomly chosen text which is of little interest to the audience. Reader may have read the text, but has not prepared the text for presentation. Reader obviously nervous.	Very boring or totally unsuitable text. No evidence of preparation. Reader is very nervous and demonstrates a lack of commitment.

Suggested answers

- 1 a The newsreader's eyes are generally directed at the camera. It looks as if the newsreader is speaking to the viewer. The newsreader's body is relatively still. There is no fidgeting or shifting of weight.
- b and c The tone, volume and pace of the newsreader's voice shifts. This is called modulation, which means that the voice rises and falls, making it interesting to listen to. It should not be monotonous.
- d Yes, they generally do because they do not know the news off by heart! It would be impossible to memorise all the facts for every news broadcast. Instead, the newsreader is familiar with the written material and is able to maintain eye contact with the viewer, only glancing down occasionally. Newsreaders also use a device called a teleprompter. This is a big screen, with the news text written in large letters. The teleprompter scrolls down so that the text flows at a steady and readable pace.

Teacher's resource: Body language for prepared reading

Even if you are nervous, try to stand still and don't show your nervousness. How you stand in front of the room speaks volumes before you even open your mouth. Your stance can tell the audience that you're happy, scared, confident, or uncomfortable. Audiences can always "read" these messages. A balanced stance with weight evenly distributed, but slightly forward, indicates that the speaker is engaged with the audience. A slumped stance leaning to one side says the speaker doesn't care.

Your feet should point straight ahead, not quite shoulder-width apart. Hands should sit quietly at your side, unless you are using gestures. Letting hands drop to your side between gestures projects ease. Moments of stillness between gestures also have the effect of amplifying the gestures. Move around, but remember to punctuate that movement with stillness. Constant motion, such as swaying, is a distraction that can annoy your listeners.

Do use your hands. They don't belong on your hips or in your pockets or folded across your chest or held behind your back. Use them to help emphasise a point, to express emotion, to release tension, and to engage your audience.

Speak with conviction as if you really believe in what you are saying. Persuade your audience effectively.

Do not read from notes for any extended length of time, although it is quite acceptable to glance at your notes from time to time. Speak loudly and clearly. Sound confident. Do not mumble. If you make an error, correct it and continue. There's no need to make excuses or apologise.

Pause. Allow yourself and your audience a little time to reflect and think. Don't race through your presentation and leave your audience, as well as yourself, feeling out of breath.

» » Activity 68 Reading and viewing (LB p. 104)

Revise the main factors involved in summary writing with the class. Check that learners still understand what skimming and scanning are, and that summary writing involves identifying and extracting the main points in a text and then writing these down in your own words.

Learners can work in pairs for Questions 1 and 2, but they must work individually to complete Question 3. Remind them that their summaries must focus on the two points highlighted in the Learner's Book.

Formative assessment

Use learners' feedback (Questions 1 and 2) and their written summaries (Question 3: see the checklist on page 99 and the sample summary) to assess whether they are developing the ability to identify key ideas in a text, extract these, and use them to write a summary. Here is a possible checklist.

- Key ideas identified
- Key ideas expressed in learner's own words
- Sentences in the summary are grammatically correct and flow logically
- Learner stays within the word limit.

Suggested answers

- 1 Learners' answers may vary, but give credit if they can explain why they chose a particular main idea.
Paragraph 1: Article is about a book review.
Paragraph 2: A school experience that embarrassed the writer.
Paragraph 3: No real main point, but gives an example of an experience that embarrassed the writer.
Paragraph 4: The writer's delight when he found out that another writer had shared his embarrassing experience.
Paragraph 5: That the writer had to read the other writer's book. OR
We learn how to be right by understanding why we were wrong.
- 2 Ask some learners to give you words that they found difficult in the text, as well as their meanings.
- 3 Learners' summaries will vary, but ensure that they have kept to the focus of the summary, namely
 - what made the reviewer want to read the book
 - the main ideas that Kathryn Schulz explores in her book.

The writer wanted to read the book because, as a schoolboy, he'd made the same mistake as the author when mispronouncing Goethe's name in class, and being humiliated by his teacher. The author's main idea is that being wrong, while usually embarrassing and disappointing, can make you think about life and end up being a valuable opportunity and learning experience. (60 words)

»» > Activity 69 Grammar focus (LB p. 105)

This Grammar focus deals with the fairly complex issue of conditional tenses. While most learners will not have much problem understanding the three different scenarios in which these tenses are used, they will no doubt face some difficulties in the construction of these tenses – especially the third conditional.

Work through Question 1 with the class, putting up additional sentences on the board for them to discuss. For example:

- If I study hard, I will pass.
- If I won the lottery, I would donate some money to my school.
- If I had studied, I would have passed.

In each case, point out the meaning of the sentence (the situation it expresses) and its grammatical construction. For example:

- *If I study hard, I will pass.*

Meaning: One action will result as long as another action happens.

Construction: If + present tense + will + present tense

- *If I won the lottery, I would donate some money to my school.*

Meaning: An action (donate some money) that depends on another almost impossible action happening (winning the lottery).

Construction: If + past tense + would + present tense

- *If I had studied, I would have passed.*

Meaning: A result that did not happen (pass the exam) because another action did not happen (study).

Construction: If + had + past participle + would + have + past participle

Then let learners work in groups to read and discuss the Focus on Grammar. Take feedback afterwards to make sure they understand the three types of situations that the conditional tenses can express.

Learners can continue with group work for Question 3, but should work individually to complete Question 4. Take oral feedback on Question 3 before they proceed to Question 4.

Formative assessment

Use learners' oral answers and their written work to assess whether they are developing an understanding of conditional tenses, their function and how to construct them.

Suggested answers

- It expresses what will happen as long as something else happens.
 - It expresses that if something that is unlikely to happen does happen, then something else will happen.
 - It expresses that the person did not know how to do something, but if he had known, then there would have been a positive result.
- = ii
 - = i
 - = i
 - = i
 - = ii
- If I work hard, I will pass the exam.
 - If Sipho had worked hard, he would have passed the exam.
 - If Ntombi works hard, she will pass the exam.
 - If the football team had played better, they would have won the game.
 - This sentence has two options: If the choir sings beautifully, it will win the competition. OR If the choir had sung beautifully, it would have won the competition.

Extension work

Conditional tenses are difficult, so you will probably have to devise some remedial exercises for learners who struggle. Provide learners who need a challenge with additional exercises that focus on the second and third conditionals. Here are some examples.

Conditional tenses

First conditional

Choose the correct alternative to complete each sentence.

- If I lose my job now I ...
 - would start a business of my own.
 - will take a long holiday and apply for a new job later.
- If he calls me lazy again I ...
 - won't ever help him again if he's in trouble.
 - will go and tell his parents.
- Philippa won't ever speak to me again if ...
 - I let her down now.
 - I would let her down now.

- 4 If the demand increases prices ...
 - a rise.
 - b will rise.
- 5 Our dog Spotty will start licking you if ...
 - a you pat him on the back.
 - b you will give it a cuddle.
- 6 Don't be offended. If Nonna is annoyed she ...
 - a will start yelling at people.
 - b starts yelling at people.
- 7 If Andries doesn't answer the phone this time I ...
 - a won't call again.
 - b don't call again.

Second conditional

Choose the correct alternative to complete each sentence.

- 1 If farmers in developing countries were given a decent price for their produce ...
 - a they would be able to build a better future for their family, community and country.
 - b they will be able to build a better future for their family, community and country.
- 2 If there were no corruption in South Africa, people ...
 - a will be very happy.
 - b would be very happy.
- 3 Consumers would be much better off if ...
 - a accurate product information would be printed on the packaging.
 - b accurate product information were printed on the packaging.
- 4 The children would be in a much better shape if they ...
 - a would take my bike to go to school.
 - b took my bike to go to school.
- 5 If I had a lot of money I ...
 - a bought myself a flashy car.
 - b would buy myself a flashy car.
- 6 Ntomi would be very upset if ...
 - a she knows about Johan's past.
 - b she knew about Johan's past.

Third conditional

Choose the correct alternative to complete each sentence.

- 1 If only I had known about your difficult situation I
 - a will help you.
 - B would have helped you.
- 2 We wouldn't have gone bankrupt if ...
 - a we had conducted better market research.
 - B we conducted better market research.
- 3 If you hadn't given your approval ...
 - a this would never have happened.
 - B this would never happen.
- 4 Geraldine would never have left Temba if ...
 - a he were more reasonable and understanding.
 - B he had been more reasonable and understanding.
- 5 France would never have won the World Cup if ...
 - a the final stage were played in Brazil.
 - B the final stage had been played in Brazil.
- 6 If we had had a better marketing strategy we ...
 - a would easily have conquered the German market.
 - b will easily conquer the German market.

Mixed conditionals

Choose the correct alternative to complete each sentence.

- 1 If people were a little more tolerant ...
 - a our world would have been a better place.
 - b our world would be a better place.
 - c our world will be a better place.
- 2 If my father had locked his car properly ...
 - a his car would never have been stolen.
 - b his car will not be stolen.
 - c his car would not be stolen.
- 3 If the ozone layer peels off a little more we ...
 - a ran a much higher risk of attracting skin cancer.
 - b would run a much higher risk of attracting skin cancer.
 - c will run a much higher risk of attracting skin cancer.
- 4 I would never feel comfortable on a plane if ...
 - a I know it's the pilot's maiden trip.
 - b I knew it's the pilot's maiden trip.
 - c I would know that it's the pilot's maiden trip.
- 5 A dog will never bite you if ...
 - a you will look it straight in the eyes, I'm told.
 - b you look it straight in the eyes, I'm told.
 - c you looked it straight in the eyes, I'm told.
- 6 The first thing I will do is drive to Zimbabwe if ...
 - a I would get my driving licence.
 - b I got my driving licence.
 - c I get my driving licence.
- 7 If John hadn't responded in such an aggressive manner he ...
 - a would never have a black eye.
 - b won't have a black eye.
 - c would never have had a black eye.

(Source: Adapted from http://www.learn4good.com/languages/evrd_grammar/)

Activity 70 Writing and presenting (LB p. 107)

In this activity learners complete the personal recounts that they started in Activity 65. Emphasise that they must use the process writing method (insist on seeing the first and edited drafts) and stress the importance of paying attention to language usage, such as use of tenses, concord and conditional sentences. Also remind them of the requirements of a personal recount (use of *I*, indication of when, where and what, and use of an informal style and register).

Baseline assessment

Although learners have written a number of texts during the year, this is the first personal recount. So, use this assessment to establish as baseline of their ability to write a personal recount.

»» Activity 71 Listening and speaking (LB p. 108)

In this activity learners find out about panel discussions. Ask the class if they have ever watched a panel discussion on TV where an interviewer asks a group of people about their views on a topic. Ask them what they noted about the panel discussion and take feedback on Question 1.

Question 2 is combined with the Focus on Speaking. However, you may want to look at this feature separately and ask the class to think of some conversational sentences using some of the expressions. Learners can then plan and present their own panel discussions on the topic of global warming. Move around the class to assist them in their preparations as required. Groups can present their panel discussions to the class for comments.

Formative assessment

Assess the different groups' panel discussion presentations, focusing on

- delineation of roles
- use of discussion rules and conventions
- adherence to the topic
- quality of the discussions (content, fluency and confidence).

Teacher's resource: Guidelines for conducting a panel discussion

A panel discussion is designed to provide an opportunity for a group to hear several people knowledgeable about a specific issue or topic, present information and discuss personal views. A panel discussion may help the audience further clarify and evaluate their positions regarding specific issues or topics under discussion and increase their understanding of others' viewpoints.

How to proceed

Identify, or help participants identify, an issue or topic that involves an important conflict in values and/or interests. The issue or topic may be set forth as a topical question, a hypothetical incident, a learner experience, an actual case, etc.

Select panelists who are well informed about and have specific points of view regarding the issue or topic. A panel discussion that includes three to five panelists is usually most workable. Select a leader or moderator (interviewer).

Indicate to panelists the objectives the panel discussion is designed to promote, and allow time for panel members to prepare for the discussion. In some situations 10 or 15 minutes may be sufficient

time for preparation, while in other situations, panel members may need to prepare several weeks in advance of the scheduled discussion.

Decide on the format the panel discussion will follow. Various formats are appropriate. The following procedures have been used effectively.

- The leader or moderator introduces the topic and the panelists present their views and opinions regarding the issue or topic for a set amount of time.
- The panelists discuss the issue or topic with each other by asking questions or reacting to the views and opinions of other panel members. A specific amount of time should be established.
- The leader or moderator closes the discussion and provides a summary of panel presentations and discussion.
- The leader or moderator calls for a forum period during which the members of the class may participate by addressing questions to various panel members or by voicing their views and opinions. The forum period should be conducted by the panel leader or moderator.

Main responsibilities of the teacher

Identify, or help participants identify, issues or topics upon which to base a panel discussion.

Ensure that all panelists and the moderator are familiar with the procedures for panel discussions in advance of the discussion itself, so that they will be able to fulfill the responsibilities of their roles.

Assist panelists and participants (when necessary) in preparation for the discussion by directing them to various source materials, authorities in the field, etc.

Help participants understand the need for fair procedures in discussing an issue or topic, e.g. the freedom to discuss an issue, the obligation to listen to other points of view, the need for orderly, courteous discussion, etc.



Activity 72 Reading and viewing (LB p. 109)

This is a long activity that deals with the complex issue of critical reading – why it is necessary and what it involves. It is important that you help learners to understand that all written texts (except, perhaps, totally objective texts such as technical manuals) are written from a certain point of view and with a particular intention in mind. So, in order to work out whether or not a text is reliable, the reader needs to identify the writer's point of view and intention. Readers must develop critical reading skills so that they can identify the writer's point of view and intention, as well as any 'hidden' messages (called inferences).

Let learners work through Question 1 in groups. Take feedback, as this will give you some insight into their critical reading abilities. Learners can continue to work in groups to read and discuss the Focus on Reading. Make sure they understand the three main types of questions they need to ask about texts they read.

Learners can work in groups to complete Question 3. It may be useful to take feedback after they complete each task.

Formative assessment

Use your interaction with the class, as well as learners' feedback and oral answers, to assess their critical reading skills.

Suggested answers

- 1 Learners' own answers, but they must give reasons to support their views. Here are some suggestions.
 - a Do not agree: no evidence is provided to back up this broad statement.
 - b Agree: the information comes from an official document.
 - c Agree: precise statistical information is given.
 - d Do not agree: no evidence is provided to back up this statement.
- 3 Learners' answers may vary, but make sure they are in line with the following and are always substantiated where required.
 - a

Paragraph	Main idea	Evidence
1	Every second, one hectare of the world's rainforest is destroyed.	31 million hectares – more than the land area of Poland.
2	Much of Canada's forestry production goes towards making pulp and paper.	Canada supplies 34% of the world's wood pulp and 49% of its newsprint paper.

Paragraph	Main idea	Evidence
3	... scientists are now suggesting that the cultivation of hemp should be revived for the production of paper and pulp.	Four times as much paper can be produced from land using hemp rather than trees.
4	... hemp is illegal in many countries of the world.	Any American growing the plant today would soon find him- or herself in prison.
5	... two major movements for legalisation have been gathering strength.	One group of activists believes that ALL cannabis should be legal. The other legalisation movement is concerned only with the hemp plant used to produce fibre [and] wants to make it legal to cultivate the plant and sell the fibre for paper and pulp production.

- b Hemp cultivation can help save forests.
- c No; the author seems quite objective, presenting just the facts.
- d Yes, they are; they do support the author's argument. Introduction: need for paper is destroying forests. Conclusion: "...soon we can expect to see pulp and paper produced from this new source".
- e Learners' own answers either way, as long as they are justified.

»» Activity 73 Reading and viewing (LB p. 112)

This activity follows on from Activity 72, but changes the focus from written texts to texts that are largely visual (advertisements). Explain that, just as you have to use critical reading skills to detect the purpose of written texts, advertisements also have a purpose – namely to make consumers buy the products or services advertised. Point out that while the purpose of adverts is usually overt and explicit (obvious), you still need to be a critical reader to avoid being lured into buying products and services you do not need, and to make sure you understand what it is that you are actually buying. Many adverts contain hidden information about the products and services they are advertising and it is important to understand these before buying the products or services.

Let learners work in groups to complete Question 1. If necessary, provide learners with adverts they can study. Take feedback and then let the learners read and discuss the Focus on Reading. Make sure that they understand the AIDA principle that forms the basis of most modern advertising.

Learners then work in groups to answer Question 3. It may be a good idea to take feedback after they complete each task.

Formative assessment

Use your interaction with learners, as well as their oral feedback and written answers (where appropriate), to assess their ability to analyse and critically view advertisements.

Suggested answers

- 1 Answers will depend on the advertisements used. Make sure that you cover
 - the visual texts
 - the language used
 - the different styles of lettering
 - the layout of the advertisement.
- 3
 - a It features a large photo of the burger, along with an eye-catching slogan “HOOHAH!”
 - b It tries to make the food look tempting and tasty, and also mentions the cost.
 - c The exclamation in the slogan; the idea that the burger inspires a “Feeling of awesomeness”; the fact it is a new product and has more beef and cheese than before.
 - d Visual impact is important, especially if the reader is hungry when he or she sees the advert.
 - e What functions do the following have in the advertisement?
 - i Information: reveals it is a new product; the word “Mighty” implies something substantial and good quality; the cost and what buyers are getting for their money (more beef and cheese).
 - ii Brand name: the word “Productions” makes it sounds like a new exciting release (like a movie).
 - iii Slogan: positive and forceful exclamation to show how good the burger looks/ tastes, and how eating it will make you feel awesome.

Teacher’s Resource: The AIDA principle

The acronym AIDA is a handy tool for ensuring that your copy, or other writing, commands attention. The acronym stands for

- Attention (or Attract)
- Interest
- Desire
- Action.

These are the four steps you need to take your audience through if you want them to buy your product or visit your website, or take on board the messages in your report.

A slightly more sophisticated version of this is AIDCA, which includes an additional step of Conviction/Evidence between Desire and Action. People are so cynical about advertising messages that coherent evidence is often a necessity before anyone will take action.

How to use the tool

Use the AIDA approach when you write a piece of text with the ultimate objective of getting others to take action. The elements of the acronym are set out here.

1 Attention/Attract

In our media-filled world, you need to be quick and direct to grab people’s attention. Use powerful words,

or a picture that will catch the reader’s eye and make them stop and read what you have to say next.

With most office workers suffering from email overload, action-seeking emails need subject lines that will encourage recipients to open them and read the contents. For example, to encourage people to attend a company training session on giving feedback, the email headline, “How effective is YOUR feedback?” is more likely to grab attention than the purely factual one of, “This week’s seminar on feedback”.

2 Interest

This is one of the most challenging stages: You’ve got the attention of a chunk of your target audience, but can you engage with them enough so that they’ll want to spend their precious time understanding your message in more detail?

Gaining the reader’s interest is a deeper process than grabbing their attention. They will give you a little more time to do it, but you must stay focused on their needs. This means helping them to pick out the messages that are relevant to them quickly. So use bullets and subheadings, and break up the text to make your points stand out.

3 Desire

The Interest and Desire parts of AIDA are linked. As you're building the reader's interest, you also need to help them understand how what you're offering can help them in a real way. The main way of doing this is by appealing to their personal needs and wants.

Rather than simply saying, "Our lunchtime seminar will teach you feedback skills", explain to the audience what's in it for them: "Get what you need from other people, and save time and frustration, by learning how to give them good feedback."

Feature and Benefits (FAB): A good way of building the reader's desire for your offering is to link features and benefits. Hopefully, the significant features of your offering have been designed to give a specific benefit to members of your target market.

When it comes to writing the text for the advert, it's important that you don't forget those benefits. When you describe your offering, don't just give the facts and features, and expect the audience to work out the benefits for themselves: Tell them the benefits clearly to create that interest and desire. For example: "This laptop case is made of aluminum," describes a feature, but leaves the audience thinking "So what?" Persuade the audience by adding the

benefits: "... giving a stylish look, that's kinder to your back and shoulders". You may want to take this further by appealing to people's deeper drives: "... giving effortless portability and a sleek appearance that will be the envy of your friends and co-workers."

4 Conviction/Evidence

As hardened consumers, we tend to be sceptical about marketing claims. It's no longer enough simply to say that a book is a bestseller, for example, but readers will take notice if you state (accurately, of course!), that the book has been in the *Sunday Times* Bestseller List for 10 weeks, for example. So try to use hard data where it's available. When you haven't got the hard data, yet the product offering is sufficiently important, consider generating some data, for example, by commissioning a survey.

5 Action

Finally, be clear about what action you want your readers to take. For example, give them a phone number to dial, a coupon to fill in or a website to visit rather than just leaving people to work out what to do for themselves.

(Source: Adapted from <http://www.mindtools.com/pages/article/AIDA.htm>)

» » Activity 74 Writing and presenting (LB p. 114)

In this activity learners design and create their own advertisements. They will study the advertisement in the Learner's Book (Question 1) to get an idea of the various factors involved in creating an advertisement. You can supply them with additional advertisements to analyse and use as reference material.

Learners then work individually (or in pairs, if you think this will be to their advantage) to design and plan their own advertisements. Remind them to use the process writing method when they generate texts for the advertisements.

Formative assessment

Ask learners to tell you what they are advertising and who the target market is. Assess the suitability of their visual texts (if necessary, provide guidance). Ask to see the drafts and edited drafts of their written texts to assess language correctness and suitability for the task (again, offer guidance where necessary).

» » Activity 75 Grammar focus (LB p. 115)

One of the difficulties in learning an additional language is becoming competent in using idiomatic expressions, idioms, proverbs and figures of speech. In this activity, learners will focus on developing their skills in relation to idiomatic expressions, idioms, proverbs and figures of speech in English.

Use the cartoon in the Learner's Book to introduce the activity, asking learners what the expression "to butter someone up" means. Ask them to tell

you some of the other idiomatic expressions, idioms, proverbs and figures of speech that they know in English. Correct these if necessary and discuss their meaning if learners do not already know. (Note that idiomatic expressions, idioms, proverbs and figures of speech are usually quite precise in their word choice, so you cannot express them incorrectly. For example, you cannot say “they don’t see eye *for* eye” (should be “eye to eye”), or “her *growl* is worse than her bite” (should be “bark”).

Reminder

If you have access to the Internet, use a search engine like Google to find idiomatic expressions in English. One useful site is <http://www.phrases.org.uk/meanings>.

Learners then work in pairs to read and discuss the Focus in Grammar. Take feedback afterwards, ensuring that they understand the difference between literal and figurative language. Reinforce that figurative language is made up of the following (this list is not exhaustive because, for example, phrasal verbs also form part of figurative language):

- idioms
- idiomatic expressions
- proverbs
- figures of speech.

Learners then work in pairs to complete Question 3. Take feedback and then let them work individually to complete Questions 4, 5 and 6.

Formative assessment

Use learners’ feedback (Questions 1, 2 and 3) as well as their written work (Questions 4, 5 and 6) to assess their understanding of and ability to use figurative usage in English.

Suggested answers

- 1 He is asking whether the driver is trying to soften him or win him over so that he will not punish (fine) them.
- 3 a “cool head”: literal meaning, his head was not warm or cold, it was cool; figurative meaning, he kept calm and did not panic.
- b “music to my ears”: literal meaning, the person heard music; figurative meaning, the person was very happy.
- c “cut [South Africa’s] coat to fit its cloth”: literal meaning, cut out material from a piece of cloth to make a coat; figurative meaning, to make sure you can afford, or manage, something
- 4–6 You will need to take in learners’ written work and assess each question on its own merits.

Teacher’s Resource: Idiomatic expressions

Here are some extra idiomatic expressions that you can discuss with the class.

A bird in the hand is worth two in the bush: It’s better to have a small real advantage than the possibility of a greater one.

A feather in your cap: A symbol of honour and achievement.

A fish out of water: Someone who is in a situation they are unsuited to.

A fly in the ointment: A small but irritating flaw that spoils the whole thing.

A fool’s paradise: A state of happiness based on false hope.

A foot in the door: An introduction or way in to something, made in order that progress may be made later.

A foregone conclusion: A decision made before the evidence for it is known. An inevitable conclusion.

A friend in need is a friend indeed: Someone who helps you when you are in need is a true friend.

Barking up the wrong tree: Making a mistake or a false assumption in something you are trying to achieve.

Better late than never: To arrive or do something later than expected isn’t good, but it is better than not at all.

Between a rock and a hard place: In difficulty, faced with a choice between two unsatisfactory options.

Born with a silver spoon in one's mouth: Born into a wealthy family.

Burn the candle at both ends: To live at a hectic pace.

Burning the midnight oil: To work late into the night.

Bury the hatchet: To settle your differences with an adversary.

Bury your head in the sand: Refuse to confront or acknowledge a problem.

Call a spade a spade: To speak plainly - to describe something as it really is.

Cut off your nose to spite your face: Disadvantage yourself in order to do harm to an adversary.

Different kettle of fish: A different thing altogether.

Don't count your chickens before they are hatched: Don't be hasty in evaluating your assets.

Don't look a gift horse in the mouth: Don't be ungrateful when you receive a gift.

Don't change horses in midstream: Don't change your leader or your basic position when part-way through a campaign or a project.

(Source: <http://www.phrases.org.uk/meanings>)

» > **Activity 76 Listening and speaking (LB p. 118)**

Learners have already looked at critical reading and viewing. Now they are going to find out about critical listening.

Discuss the importance of critical listening. Point out that while much of the information we hear is factual, plenty requires us to listen critically so that we can really understand what the speaker is saying (the subtext or the implied meaning). This takes skill and requires the listener to be able to identify facts, opinions, denotation and connotation. The learner also needs to identify prejudice, stereotype, innuendo, generalisation, and omissions (why certain things are left out of texts). It is difficult to teach all of these skills, and the best way for learners to develop them is through ongoing exposure to appropriate oral texts. Aim to provide them with a number of recorded oral texts that use, for example, sarcasm and innuendo, or in which meanings are implied rather than stated. Let learners listen to these to identify the subtexts and practise their critical listening skills.

Learners work in pairs to complete Question 1. Take feedback after each task. They then work in pairs to read and discuss the Focus on Listening. Take feedback and engage in a class discussion on what critical listening is, why it is important and the various skills required to be a critical listener.

Read the article to the class (Question 3). Take feedback on questions a and b.

Listening text

Phoenix rising

Exactly 10 years ago, cowardly terrorists intentionally crashed two planes into the Twin Towers of the World Trade Centre in New York City. Both towers collapsed within hours. Although the incident devastated Americans, it did not break our spirit or our belief in the future. Instead, as a symbol of our courage in times of danger, rebuilding work began.

Because of the size of the construction project, and its symbolic importance, it has been one of the most complicated – and most important – construction projects in the history of America. Never before has such complex construction work been undertaken. Never before have there been so many role-players involved in a construction project. And never before has any construction project been so important to all Americans. Nonetheless, despite the difficulties, our resolve as Americans has ensured that work has progressed well.

The planned height of the new centre is 541 m, and already over 53 floors of a planned 105 have been constructed. Thousands of construction workers are working around the clock to complete the new centre. Not only will it have a commercial function, but also it will be a memorial to the thousands who died in the 9/11 terrorist attacks. The centre will represent an affirmation of our ethos: standing tall in the face of adversity, an unshakable faith in the future and a belief that America is a country of freedom and democracy.

Like the phoenix, a mythical bird reborn out of the ashes of a fire, the new centre will be a symbol of America's renewal as a nation that holds sacred the values of individual liberty, openness, equal opportunity and tolerance.

(Adapted from article 'Phoenix rising' by Z. Jared (freelance writer) for distribution to international press agencies, 11 September 2011)

Formative assessment

Use your interaction with the learners, as well as their oral feedback and written work, to assess whether or not they are developing critical listening skills.

Suggested answers

- 1 a i Opinion: no hard data provided; it is someone's feelings about the event.
ii Fact: statistical data provided.
 - b i Literal: an actual window was broken.
ii Figurative: you cannot physically break a heart; it means he made his girlfriend very sad.
 - c Stereotyping is a widely held but fixed and oversimplified image or idea of a particular type of person or thing; bias is a prejudice in favour of or against one thing, person, or group compared with another, usually in a way considered to be unfair.
i Bias: the manager had an unfair prejudice in favour of young women.
ii Stereotyping: the manager based his view of old people on a fixed and oversimplified image or idea of a particular type of person.
- 3 a The rebuilding of the World Trade Centre is the most important construction project in the history of America.
 - b He believes that America is a free, democratic country: "a belief that America is country of freedom and democracy".

> Activity 77 Reading and viewing (LB p. 119)

Learners should work individually to answer comprehension questions based on the text that you read to them in the previous activity. If necessary, revise skimming, scanning and critical and/or intensive reading skills. Learners may work in pairs or small groups to complete the activity, if you think that they will benefit from this.

Formative assessment

Take in learners' written work and assess it using the suggested answers. If you wish to record their results, provide a mark allocation, informing learners of the marks before they start the activity.

Suggested answers

The text and the questions are quite complex, and are designed to assess learners' critical reading skills, plus their ability to express their responses to a text. Learners' answers will, no doubt, vary from those provided. Accept answers that make sense if justification is provided, especially for interpretative questions. Insist on grammatically correct answers, but give credit for content as well.

- 1 Paragraph 1: The destruction of the Twin Towers did not break Americans' spirit.
Paragraph 2: Rebuilding of the Trade Centre is the most important construction project in American history.
Paragraph 3: The new Trade Centre is a memorial to those who died, and an affirmation of American values.
Paragraph 4: The new Trade Centre is a symbol of America's renewal.
- 2 a intentionally = on purpose; deliberately; planned
b devastated = very upset and shocked; overcome with grief

- c symbolic = representative; standing for something else
 - d resolve = commitment; firm determination
 - e memorial = something, like a statue, to remind us of people who have died, or a particular event
 - f affirmation = a statement that something is true
- 3 a He wants to emphasise that this is the first time such a thing has happened; it stresses the importance of what's happening and shows how difficult it is, which in turn encourages admiration for the way Americans cope with such difficulties.
- b i "Nonetheless, despite" links two ideas: the challenges facing the project described earlier and the progress described in the next paragraph. It emphasises the idea that even though there were problems, the Americans are great enough to solve them.
 - ii "... not only ... but also" has the effect of adding two ideas together: the commercial function of the new centre and its symbolic significance.
- c i The destruction of the Twin Towers of the World Trade Centre.
 - ii He thinks the event was dreadful and cowardly. His implied attitude is shown in his description ("cowardly terrorists") and his one-sided praise of Americans. The implication of this praise is that if Americans have values such as courage, democracy and freedom, then those who destroyed the towers must have the opposite values.
 - iii The writer is explicit about these values: "America is a country of freedom and democracy". (Learners should look for the clue that relates to the wording in the question: the question asks '... to believe' while the text contains 'a belief'.)
- d i Facts: 10 years ago two planes crashed into the Twin Towers of the World Trade Centre in New York City; both towers collapsed within hours; planned height of the new centre is 541 m; over 53 floors of a planned 105 have been constructed (all these facts can be proved).
Opinions: cowardly terrorists; did not break our spirit or our belief in the future; one of the most important construction projects in history of America; never before has any construction project been so important to all Americans (there is no hard evidence and these opinions cannot necessarily be proved).
 - ii They provide Americans with a common enemy (cowardly terrorists); they make Americans seem noble, honest, strong and so on by contrasting them with the "cowardly terrorists"; they help to show how resilient and united Americans are.
- e Calling those who flew the planes into the towers "cowardly terrorists" could be seen as an example of bias because their point of view is not shown: we only get the writer's (American) point of view. It is included to provide America with a common enemy to unite against and to contrast American character (bravery; courage; tolerance, etc.) against the "cowardly" intolerance of those who flew the planes.
- h i His conclusion is that the new towers will, like the phoenix, renew America's values of individual liberty, openness, equal opportunity and tolerance. You may need to expand on the mythology of the phoenix with learners afterwards.
 - ii Learners' own substantiated answers.

» Activity 78 Reading and viewing (LB p. 121)

Reminder

Learners must write a recommendation for a book from their extended reading programme. Discuss the requirements of this recommendation with the class.

Learners have already looked at the AIDA principle. In this activity they will find out how the language of advertising tries to persuade people to buy the products or services being advertised.

Revise the AIDA principle with the class and then let learners work in pairs to read and discuss the advertisement slogans (Question 2).

Take feedback and then let learners continue working in pairs to read and discuss the Focus on Reading. This contains quite complex ideas, so spend sufficient time in the feedback session making sure learners understand how advertisements use a combination of the strategies dealt with in the Focus feature.

Formative assessment

Use your observation of learners' pair work discussions, as well as their oral feedback, to assess whether or not they are developing the ability to analyse critically advertising language and strategies.

Suggested answers

- 2 Learners' answers may vary from those provided below, so accept all answers that make sense and are logically presented.
- *Spotless shampoo* ... a) The name "Spotless" makes people think that the shampoo will give them perfectly clean hair; (b) "control dandruff".
 - *Cougar* ... a) A cougar is fast, wild and strong cat, so the name "Cougar" makes people think that the car also has these qualities; (b) "like nobody else's".
 - *Smooth Creams* ... a) "Smooth" and "Cream" are both words associated with luxury and fine, expensive taste, so using these words as the name of the product makes people think that these biscuits will have a very luxurious, expensive taste; (b) "best restaurant in town".
 - *Superlips Gloss* ... a) The name "Superlips" appeals to the desire of people to be beautiful – the name makes them think that if they use this product, they will have wonderful, beautiful lips; (b) the repetition of "more" as well as the words "colour", "shine" and "sizzle".
 - *Mountain Fresh* ... a) Mountains are associated with the clean, healthy outdoors, so using a combination of "Mountain" and "fresh" makes people think that drinking the product will make them healthy; (b) "really wet".
 - *SuperVitamins* ... a) In this case, "super" is used in the sense of the best or very strong – like Superman – so using this word in the product name makes people think that they will become strong and healthy if they take these vitamins; (b) "child", "the best".
- 4 Learners' answers may vary from those provided below, so accept all answers that make sense and are logically presented.
- *ABC Vitamins* = positive language
 - *Super Juice* = comparatives; in fact, superlative
 - *Zee Plus* = comparative
 - *Clean Mouthwash* = empty claim
 - *Roket watch* = celebrity endorsement

Extension work

Ask learners to analyse the slogans in Question 4 in greater detail and depth. For example, ask:

- What aspects (words) in the slogans are designed to persuade people to buy the products?
- How do these aspects (words) try to persuade people to buy the products?

Cut out a range of adverts from magazines and newspapers. Grade them according to how explicit the advertisers' messages are. Let learners work in groups to analyse these adverts, identifying the strategies that advertisers use. Let groups start with the more explicit adverts, although you can provide the more subtle ones to learners who need a challenge.

Activity 79 Writing and presenting (LB p. 123)

In Activity 74 learners started planning advertisements. In this activity they will complete their advertisements. Before they start, revise the AIDA principle with the class, stressing that you need to see evidence of this principle in their adverts. Make sure that learners have the materials and equipment required to complete the activity, and discuss the main factors they must take into account, such as

- placement of images so that they are most noticeable to the target market
- positioning of texts in the most effective way.

Formative assessment

Use the following checklist to assess learners' advertisements.

- Layout
- Suitability of visual text
- Suitability of written texts (including style)
- Adherence to AIDA principle
- Overall appeal.

Reminder

You can also use the rubric in the Extra Resources section of this file.

Activity 80 Grammar focus (LB p. 123)

Learners revise their vocabulary skills and do an exercise on conjunctions.

Formative assessment

Use self- or peer assessment for this activity, but ensure that you check and sign off each learner's work to make sure that it has been done correctly.

Suggested answers

- 1 Check that learners' sentences demonstrate an understanding of what the words mean, along with the appropriate contextual usage.
- 2 Learners' answers may vary, so accept all answers in which the logic of the two sentences is retained when they are joined together by conjunctions.
 - a The hurricane damaged property and killed animals.
 - b Many people don't take global warming seriously, even though it is destroying our environment.
 - c Global warming can destroy the environment because it heats up the earth.
- 3 Again, learners' answers may vary, so accept all answers in which the logic of the passage is evident and the *time* words are used correctly to sequence the actions.

Reminder

Learners can use *time* words: e.g. first, next, then, after that, once you have ... etc.

First, plan your advertisement. Secondly, write the texts that you want to use. Thirdly, edit the texts. Fourthly, cut out or draw the pictures you want to use. Fifthly, place the pictures and texts on a blank sheet of A4 paper. Sixthly, if you are not happy with the layout, change it. Finally, use glue to paste down the pictures and texts.

TERM THREE

TECHNOLOGY

The third term focuses on the ways in which technology has changed the way we live and communicate. Learners will develop the following language skills.

Listening and speaking

- prepared reading
- listening for viewpoints
- debates
- presentation of researched speech
- recorded extracts
- group discussions

Reading and viewing

- summaries
- structures in texts
- features in literary texts
- computer technology texts
- science fiction

Writing and presenting

- argumentative texts
- business letters
- descriptive texts
- emails and invitations
- register, style and voice
- imaginative texts

Grammar focus

- conjunctions and logical connectors
- generalisations and stereotypes
- paragraph structure
- verb tenses
- abbreviations
- modal verbs
- figurative language
- vocabulary development

» » > Activity 81 Listening and speaking (LB p. 142)

Note

In Term 3, learners must complete Formal Assessment Task 9 (FAT 9): Speaking and listening – Prepared reading. You can use this activity as preparation for this assessment task, which is on page 211 in the Learner's Book.

Reminder

You can use the rubric in the Extra Resources section of this file.

In Activity 67 learners found out about prepared reading. In this activity they will practise their prepared reading skills. Allow learners to work in groups for Question 1. Take feedback and then let them continue working in groups to complete Question 2.

Before they do Question 4 (the reading task), revise prepared reading skills with the class. Then let learners work in groups to take turns to read the article. You should move around the class to observe and evaluate their prepared reading.

Formative assessment

Assess learners' prepared reading skills based on the following criteria:

- fluency (including pronunciation)
- delivery (including volume, tone and pace)
- poise (including eye contact and body language).

Suggested answers

- 1
 - Argument: Death is not inevitable.
 - Viewpoint: If we can find a way to stop human cells from dying, we can extend life indefinitely.
 - Viewpoint supports argument: If we can extend life indefinitely, then death is not inevitable.
- 2
 - Argument: 'From 2045 people will live forever'. Computers will help people become immortal.
 - There are a number of viewpoints, for example: human beings may merge with computers to become cyborgs; computers will have the intelligence to cure people of diseases, and so on.

> Activity 82 Reading and viewing (LB p. 143)

This is a comprehension revision activity that assesses and further reinforces a range of reading skills, such as skimming, scanning and summarising. If necessary, revise these skills with the class before they begin the activity.

You may wish to use this activity for test practice (for Formal Assessment Task 10). If so, provide a time limit and a mark allocation, informing learners of these before they start the activity.

Formative assessment

Take in and assess learners' work. If you have used the activity for test practice, record learners' marks.

Suggested answers

Note that learners' answers may vary from those provided below. Always give credit for answers that are reasonable, logical and substantiated.

- 2 a sedentary behaviour = activities that do not involve much movement; sitting still

- b obesity = very overweight
 - c inactive pastimes = hobbies or use of free time that do not involve action or activity
 - d desensitised to violence = do not feel emotions when exposed to violence
 - e begs for imitation = makes people want to copy it
 - f emulate = copy or imitate
 - g perpetrate = do, carry out, or commit
 - h depict risky behaviours = show behaviour that can cause harm
 - i consequences of = results of
 - j product placement = when TV shows or films include branded items, such as showing a Ford vehicle or an Apple computer
- 3 It is divided in four sections, five if the introductory sentence is included.
 Health: Lack of activity leads to poor health.
 Violence: Young people may become desensitised to violence because they see so much of it on TV.
 Risky behaviours: Young people may be tempted to copy risky behaviour shown on TV because it is made to look “cool”.
 Conclusion: Decreasing exposure to TV leads to less weight gain and makes behavioural problems less likely.
- 4 Reducing the amount of TV children watch may help them to be healthier because they will be involved in more physical activities. It may also make them less violent, because they will be exposed to less TV violence, which can desensitise them. They may also not do risky things because they will not be exposed to these on TV, which are depicted as cool, making teens want to copy them. (70 words)

Extension work

Give learners who enjoy a challenge additional passages, such as the complex text below, to summarise.

If any learners found aspects of this activity too difficult, form a group with them and provide a simpler text, such as the one over the page, to skim, scan and summarise. Work through this activity slowly, question by question and step by step.

More complex text for additional summary work

Watching violent TV and video games desensitises teenagers and may promote more aggressive behaviour

Although previous research has suggested that people can become more aggressive and desensitised to real-life violence after repeatedly viewing violent media programmes, little is known about how the extent of watching such programmes and the severity of the aggression displayed affects the brains of adolescents. “It is especially important to understand this because adolescence is a time when the brain is changing and developing, particularly in the parts of the brain that control emotions, emotional behaviour and responses to external events,” said Dr Jordan Grafman, who led the research.

Dr Grafman and colleagues recruited 22 boys between the ages of 14 and 17 to the study. The boys each watched short, four-second clips of violent scenes from 60 videos, arranged randomly in three lots of 20 clips. The degree of violence and aggression in each scene was low, mild or moderate, and there were no extreme scenes. They were asked to rate the aggression of each scene by pressing one of two response buttons at the end of each clip to say whether they thought it was more or less aggressive than the previous video. The boys were positioned in a magnetic resonance imaging scanner that collected data on their brain function while they watched the videos. They also had electrodes attached to the fingers of their non-dominant hand to test for skin conductance responses (SCR). This is a method of measuring the electrical

conductance of the skin, which varies with moisture (sweat) levels and is a sensitive way of measuring people's emotions and responses to internal or external stimuli.

Data from the SCR showed that the boys became more desensitised towards the videos the longer they watched them and also that they were more desensitised by the mildly and moderately violent videos, but not the ones that contained a low degree of violence. Data on brain activation patterns showed a similar effect. In particular, the area known as the lateral orbitofrontal cortex (LOFC), which is thought to be involved in emotions and emotional responses to events, showed increasing desensitisation over time, and this was most marked for the most aggressive videos (showing moderate violence) in the study.

Dr Grafman said: "The important new finding is that exposure to the most violent videos inhibits emotional reactions to similar aggressive videos over time and implies that normal adolescents will feel fewer emotions over time as they are exposed to similar videos ... The implications of this are many and include the idea that continued exposure to violent videos will make an adolescent less sensitive to violence, more accepting of violence, and more likely to commit aggressive acts since the emotional component associated with aggression is reduced and normally acts as a brake on aggressive behaviour."

(Adapted from <http://www.physorg.com/news/2010-10-violent-tv-video-games-desensitizes.html>)

Simple text for additional summary work

Books

Books are divided mainly into:

- non-fiction (history, biography, travel, cooking, etc.)
- fiction (stories and novels).

Some books are easier to read than others. It often depends on the author. Agatha Christie, for example, wrote in an easier style and with simpler vocabulary than Stephen King. You can buy books in specialised English-language bookshops in large cities around the world. You may also be able to find some English-language books in libraries.

Short stories

Short stories can be a good choice when learning a language because they are ... short. It's like reading a whole book in a few pages. You have all the excitement of a story in a book, but you only have to read 5 000 or 10 000 words. So you can quite quickly finish the story and feel that you have achieved something. Short stories are published in magazines, in books of short stories, and on the Internet.

Readers

Readers are books that are specially published to be easy to read. They are short and with simple vocabulary. They are usually available at different levels, so you should be able to find the right level for you. Many readers are stories by famous authors in simple form. This is an excellent way for you to start practising reading.

Poetry

If you like poetry, try reading some English-language poems. They may not be easy to understand because of the style and vocabulary, but if you work at it you can usually get an idea – or a feeling – of what the poet is trying to say.

(Adapted from <http://www.englishclub.com/esl-articles/200003.htm>)



Activity 83 Grammar focus (LB p. 145)

In this activity learners revise and further develop their ability to use conjunctions. If necessary, revise the form and function of conjunctions with the class before they begin this activity, reminding them that conjunctions help to make texts coherent and logical.

Let learners work in pairs to complete Question 1. Take feedback before they go on to Question 2, which they can also complete in pairs.

Formative assessment

Use self- or peer assessment for this activity. Check and sign off each learner's work to make sure that the class understands how to use conjunctions correctly.

Suggested answers

- 1 Words that link the sentences together: a) But; b) What's more
Words that link the ideas in the sentences: a) and; not all; b) not only; but; because; also; like; c) although
Hold a class discussion on each linking word/s to make sure learners understand their function in terms of the information they express. For example, "and" tells us that there are *two* things sedentary behaviour contributes to, while "but" indicates that some contrary information is about to be presented.
- 2
 - a TV can cause children to become more aggressive because they often see violence on TV shows.
 - b TV can lead children to take part in risky behaviour, so parents should limit the amount of TV their children watch.
 - c Watching too much TV can lead to obesity and high blood pressure.
 - d Many parents do not monitor how much TV their children watch although watching too much TV could be harming their children.
 - e TV can cause children to copy bad behaviour they see on TV because role models on TV often have bad behaviour.

Extension work

Provide additional practice activities for learners who struggle with conjunctions.

Extra conjunction exercises

- 1 Write down the conjunctions in these sentences.
 - a The mother cat and her kittens snuggled in their cosy box.
 - b Did Anna or Sipho finish cleaning the cupboard?
 - c The bell rang loudly but the learners did not hear it.
 - d She studied hard, so she will pass the test.
 - e Although he worked hard, he could not finish the job.
- 2 Complete these sentences with the best conjunction.

so • and • although • but • or • because

 - a Either Andries _____ Ntombi will help the teacher.
 - b The farmer planted _____ harvested the wheat.
 - c Did the team win _____ lose?
 - d The team tried hard _____ still lost the game.
 - e The police officer spoke politely _____ firmly.

- f Mom _____ Dad celebrated their wedding anniversary.
 g The story was long _____ interesting.
 h She managed to pass the test _____ she worked hard.
 i I will wake up early _____ I will be on time for the meeting.
 j _____ it was cold, Abu did not wear a jersey.

Suggested answers

- 1 a and
 b or
 c but
 d so
 e Although
 2 a or
 b and
 c or
 d but
 e but
 f and
 g but
 h because
 i so
 j Although

» > Activity 84 Writing and presenting (LB p. 146)

This activity introduces learners to the argumentative essay. They will look at this type of essay in detail in Activity 91, so just use this activity to get a sense of what learners know about this type of essay, the types of topics it would cover, and its basic function and structure.

Let learners work in pairs to complete Questions 1 and 2. Take feedback after each question, ensuring that learners provide reasons for their opinions. Learners then work individually to complete Question 3. You should discuss their brainstormed lists of points with them, interrogating the order of the points to make sure that learners understand how to prioritise points in an argument and why this should be done.

Formative assessment

Use your discussion with the class as well, as their brainstormed lists of points, to assess the extent to which they understand the basic structure and function of the argumentative essay.

Suggested answers

- 1 Learners' own answers, but they should mention topics in which a side must be taken. They should mention that this type of essay should have a structure that presents the counter point of view at the beginning and then argues against it in each of the subsequent paragraphs. Conjunctions often used in this type of essay include: *but*, *although* and *however* (because they introduce contrary information), *because* (because it introduces reasons), *so* and *therefore* (because they introduce reasons or causes).
 2 It is an argumentative text, because it presents reasons why children's exposure to TV should be limited.
 3 Ensure that you work through learners' lists of points with them.

Activity 85 Listening and speaking (LB p. 147)

Learners have already found out about critical listening and the skills it involves.

Tell learners to copy the table into their activity books. Inform them that they should

- study the table while you read a text to them
- fill in the table when you read the text the second time
- revise the table, if necessary, when you read the text for the third time.

Read the following text to the learners.

Listening text

Three friends, Tsepho, Anna and Zubeida were discussing their new English teacher.

Tsepho said, "I think Ms Brown is a brilliant teacher."

"Why?" asked Anna. She actually felt that Ms Brown was lazy.

"Well," said Tsepho, "because she makes us think for ourselves. She is also a creative teacher because she gives us interesting exercises."

"Mmm, I wonder," interrupted Zubeida. "I think she gives us all that research because she does not know the answers herself. And because she does not want to do the work to find out the answers."

"I agree," said Anna. "Another problem is that she always ignores my questions. I think she is jealous because I am so clever."

Formative assessment

Use learners' completed tables to assess whether or not they are developing critical listening skills.

Suggested answers

Tsepho's viewpoints	1 Ms Brown is a brilliant teacher. 2 Ms Brown is a creative teacher.
Anna's viewpoints	1 Ms Brown is a lazy teacher. 2 Ms Brown is jealous of her.
Zubeida's viewpoints	1 Ms Brown is a stupid teacher. 2 Ms Brown is a lazy teacher.

Activity 86 Reading and viewing (LB p. 147)

Revise what learners know about critical reading and the skills involved in being a critical reader. Then discuss the importance of being able to identify a writer's point of view and that to do this, a reader must be able to identify when the writer is using manipulative language, generalisations and stereotypes, as well as why a writer includes certain information in a text, but excludes other information.

Discuss what manipulative language is and why writers use it. Learners can then work in groups to revise generalisations and stereotypes before they

work in groups to complete Question 2. Take feedback on Question 2 before you provide them with the text for Question 4.

Here is the text for Question 4.

People's Party

A new political party called the People's Party was started yesterday. The head of the new party said that the party was aimed at helping poor people get well-paid jobs, big houses and fast cars. The leader of the new party added that not only rich, hardworking people deserved luxuries, but that even lazy people had the right to what he called "a good life". The new party hopes that everyone will vote for them so that they can start providing everyone with luxuries.

Formative assessment

Use your interaction with the class, their feedback and their answers to Question 4 to assess the extent to which they have developed critical reading skills.

Suggested answers

- 2
 - Included information – how interested the public is, that they expect sales to be high and that the public should start ordering the device. This information is included to generate public interest and make the public think they must order the device so that they do not miss out. This included information is designed to help the company make lots of money.
 - Excluded information – information about side-effects (the article only mentions "hardly any side-effects" but does not say what these could be), price and when it will be released. This information is excluded because a mention of the side-effects may scare people into not ordering the device. No price is given, because if it is high, many people will not bother to order. No release date is given because if the device is to be released only in a few months' or years' time, people will not be interested in ordering it now and the company will not get any income from future orders now.
- 4
 - Included information – that the party will provide everyone with jobs and luxuries. This information is included to make people vote for the party.
 - Excluded information – where the party will get the money to provide everyone with luxuries or how it will provide everyone with well-paid jobs. It does not mention this because what the party aims to do is impossible, or would cost billions of rands, which no party could afford. If this information were included (i.e. that they cannot really do this) then very few people would vote for them.

Extension work

If some learners are still struggling with critical reading, provide them with easier texts and a set of clear guideline questions to work through, that help them to identify

- the writer's point of view
- the writer's intention
- examples of bias, prejudice or stereotyping in the text.

Teacher's resource: Critical reading

What does it mean to interpret a text critically?

It means being a discerning reader. It means questioning what you read: thinking about what the author wants you to believe, how the author works to convince you, and then deciding if the author's views are worthy of agreement.

Asking questions about what you read requires your careful examination of the writer's claims, as well as the use and quality of the writer's supporting evidence. As you interpret the text, you inevitably draw upon your own experiences, as well as your knowledge of other texts. However, the basis of your analysis must be rooted in the text itself.

Learning how to examine texts critically is an essential skill, especially in college. You will need to use the knowledge you acquire from texts for your own projects. In order to do that, you must interpret or analyse them.

Here are some things to consider in your analysis:

- Consider the authority of the writer.
Using both the information that you have about the writer as a person (training, political affiliation, life experiences), as well as clues from the language, tone and approach of the text, decide whether the writer is credible. Is the writer knowledgeable? What biases or values may be playing a role in his/her argument?
- Consider the logic of the writer's argument.
It is important to ask yourself what the writer wants you to believe and whether the reasons and supporting evidence convince you of this viewpoint. Examine the credibility of the facts as well as the line of reasoning that ties the facts to the main assertion.
- Expose the ways in which the writer gets your interest.

A writer may use one or more of the following strategies to get the reader intellectually and emotionally involved in the text:

- 1 Trying to get the reader to identify with the author or evoke respect for the authority of the author (for example, through the tone)
- 2 Trying to get the reader to care about a subject, cause, or problem (perhaps by appealing to their emotions by using shocking statistics, anecdotes, or detailed descriptions)
- 3 Trying to get the reader to align him/herself with a greater class of readers (e.g. academics, women, environmentalists)
- 4 Using the assumed interests and values of the reader as a foundation for another argument.

Ask yourself which of these techniques the writer is using and how. Are they effective?

- Consider the writer's use of language and style. The writer makes many decisions concerning language and style that serve to influence your responses as a reader. Examine the following aspects of the writing: overall tone, sentence formation, choice and connotation of words, use of punctuation, and brevity or length of passages. How do the writer's choices about language and style aid their argument? What do these choices reveal about the writer's argument?
- Consider the ideology that informs the text. Try to uncover the ideology – the system of beliefs, values and ideas about the world – that underlies the text. A simple way to do this is to write down words and ideas that are valued in the text or represented by the author in a positive way. Then write down the opposite of each word. These binaries, or pairs of opposites, will reveal the ideology that informs the text.

(Adapted from <http://www.esc.edu/esonline>)

Activity 87 Writing and presenting (LB p. 148)

In this activity learners find out how to write a business letter. Use the example of a business letter in the Learner's Book to discuss the following:

- the format of the letter (point out how the addresses, salutation and ending are set out)
- the structure of the letter (point out the logical flow of the paragraphs)
- the language, tone and register of the letter (point out that language and register are formal and that tone must be polite, even in a letter of complaint).

There is often some confusion about the salutation and endings of formal letters, so stress the following.

- If the name of the person to whom one is writing is known, it can be inserted above *The Manager*. In this case, you would also write: *Dear Mr (Mrs, Miss or Ms) XXX*. In this case, you would also end the letter with *Yours sincerely* instead of *Yours faithfully*.
- If the writer is a woman, at the end of the letter she can use *Mrs* (if married), *Miss* (if she wants the reader to know that she is not married) or *Ms* (if she does not want the reader to know her marital status). These abbreviations are put in brackets after the writer's printed name, below the signature. Point out that it is customary for men not to include the abbreviation *Mr* whether married or not.

Learners then work individually to plan, draft, edit and write a formal letter on the topic given. Insist on seeing evidence of their plans, drafts and edited drafts.

Formative assessment

Take in and assess learners' letters, focusing on

- adherence to the topics
- format (layout of the letter)
- structure (logical order of paragraphs)
- language, tone and register.

Reminder

You can use the rubric in the Extra Resources section of this file.

Activity 88 Grammar focus (LB p. 150)

This is a vocabulary and grammar revision activity. Let learners work individually to complete the Question 1. Take feedback, making sure that their sentences show understanding of the meaning of the words.

For Question 2 you should provide learners with customised worksheets that you developed based on common language errors that they have been making in their written texts throughout the year thus far. Here is an example of such a worksheet.

Example of a grammar worksheet

1 Tenses

Circle the verb and write down what tense it is.

- Daniel will choose a cricket bat. _____
- He steps up to the wickets. _____
- The player bowled the ball. _____
- Daniel will hit hard. _____
- The ball struck the bat. _____
- The ball flies through the air. _____
- It landed over the fence. _____
- Daniel will not run because it is a six. _____
- The crowd screams loudly. _____
- His big hit will help his team win. _____
- Daniel's teammates cheered. _____
- Daniel smiled proudly. _____

2 Adjectives

Write down the adjective in each sentence. Next to each adjective, write down the noun that it describes.

- a The dog climbed on the fallen log.
- b Mr Gumbo's oldest son goes to college.
- c There is a squirrel on our front veranda.
- d We sat beneath a shady umbrella.
- e Susanna picked up a heavy rock when she was clearing the field.
- f Have you seen my favourite shirt?
- g A path leads to the back door.
- h The jacket I bought has deep pockets.
- i Nthuseng fixed the broken car.
- j How do my new glasses look?
- k Jay and Sipho live in the biggest house on the block.
- l Huge trees grow along the street.

3 Adverbs

Write down the adverbs in each sentence. Next to each adverb, write down the verb it describes.

- a I carefully glued the last piece onto the model.
- b Francis played happily on the beach yesterday.
- c I will pop in to see my friend quickly tomorrow.
- d They swam lazily in the pool.
- e Sinetemba slowly placed a card on the table.
- f They cheerfully sing songs.
- g My friend sang merrily as she walked down the street.
- h Nathan stamped his feet angrily.
- i My father snored loudly on the couch.
- j Sinegugu accidentally slipped on the ice.
- k They played hard and won the game.
- l The truck roared loudly.

Formative assessment

Use self- or peer assessment for this activity. Check and sign off learners' work to make sure their sentences are correct and that they have completed the additional grammar exercises correctly.

Suggested answers

Here are the suggested answers for the sample worksheets.

- 1 a will choose – future
- b steps up to – present
- c bowled – past
- d will hit – future
- e struck – past
- f flies – present
- g landed – past
- h will not run – future
- i screams – present
- j will help – future
- k cheered – past
- l smiled – past

- 2 a fallen; log
b oldest; son
c front; veranda
d shady; umbrella
e heavy; rock
f favourite; shirt
g back; door
h deep; pockets
i broken; car
j new; glasses
k biggest; house
l huge; trees
- 3 a carefully; glued
b happily; played
c quickly; will pop in
d lazily; swam
e slowly; placed
f cheerfully; sing
g merrily; sang
h angrily; stamped
i loudly; snored
j accidentally; slipped
k hard; played
l loudly; roared

»» Activity 89 Listening and speaking (LB p. 151)

In this activity learners find out about the function and format of a debate. Find out who has participated in a debate before, what topics were debated and how the debates were carried out. Use this introductory discussion to ensure that learners understand what a debate is and the roles of those who participate in a debate:

- the chairperson (who introduces the motion and the speakers, controls the debate and offers a vote of thanks afterwards)
- the timekeeper (who ensures that the speakers stay within the time limits for their speeches)
- an adjudicator (the person who judges which team is best)
- the affirmative team (supports the motion)
- the opposing team (opposes the motion)
- the floor (the audience who listen to the debate and make contributions to it once the debate has been opened to the floor).

Also make sure that learners understand what a vote on the motion is (it is when the floor votes to see which team gets the support of the majority and thus whether the motion is accepted or rejected). Make sure you discuss debate etiquette as well (e.g. being polite and respectful at all times; addressing issues through the chairperson).

Learners can then work in groups to read and discuss the Focus on Speaking. Take feedback afterwards, ensuring they understand the format of a debate and the roles of the speakers in each team, as outlined in the Learner's Book.

Learners must then start collecting ideas for a debate on the motion: 'Affirmative action in the workplace is justified'. You can choose a different motion if you feel this one is not suitable or interesting enough. Assign groups to support and oppose the motion, and tell learners to practise their debates for presentation in week 24 (Activity 93). You can decide how you want the debate to run. Either

- divide the class up into small groups of six learners each (chairperson; adjudicator; timekeeper and three speakers). Two groups debate against each other, so you would have four or five debates.

Or

- divide the class into two large groups; each group nominates six learners to represent them in the debate and help to prepare the speeches for their group. In this way you would have only one debate, but far less learner participation. (Note that Activity 93 uses this approach.)

Informal assessment

Use your interaction with learners to ensure they understand what a debate is.

» > Activity 90 Reading and viewing (LB p. 153)

Introduce this activity by discussing what conflict is and finding out from learners what types of conflicts they have experienced.

Talk about how conflict is central to literature and how it often drives the characters and underpins the themes. Make sure that you revise any other elements of literature if necessary, such as plot, background, setting and action, as well as figures of speech, before learners continue with the activity.

Learners then work alone to read the short story called 'The Matric Ball' by Nomavenda Mathiane. They should work through Questions 3 and 4 by themselves, before discussing their answers with a partner.

Formative assessment

Use your interaction with the class, as well as their oral and written answers, to assess whether or not they understand the elements of literature (focusing on conflict) and can identify these in a piece of literature and discuss them.

Suggested answers

- 3 a Background refers to the circumstances, facts, or events that influence, cause, or explain something, as well as a person's education, experience, and social circumstances, so make sure learners outline these. For example, the reference to PW Botha indicates that apartheid probably forms part of the background of this story.
- Setting refers to the place and time at which a play, novel, or film is represented as happening, so make sure that learners indicate these. For example, the story opens with a specific time (6.00 pm) and place (a black township), so we know that the incident takes place in the evening in a black township.
- b i Conflict between the girl and her father; conflict between the public (protesters) and the girl's parents; conflict between the girl and the public protesters. There is also the hint of conflict between the black public and the apartheid system ("Our parents are PW Bothas"; "Away with tyranny").
- ii Learners' own answers, but ensure that they are logical and substantiated.
- c This is a difficult question so accept learners' own answers, but ensure that they are logical and substantiated. The author is being quite satirical towards both the main character and the protesters, although there is some sympathy towards the girl. The writer is satirising the protesters, showing how a mob mentality develops where people are caught up in an event, and will even get carried to extremes, without knowing what the cause of the event is.
- 4 Learners' own answers. Make sure they give reasons for every right they think they should have.

Extension work

You could use Question 4 as the basis for additional written and/or oral work. For example, you could ask learners to write an essay on the rights and responsibilities of teenagers in society or at school.

» » Activity 91 Writing and presenting (LB p. 155)

In Activity 84 learners began looking at the argumentative essay. In this activity, they will write an argumentative essay. Revise what was covered in Activity 84 (basic function and structure an argumentative essay, and the types of conjunctions used), pointing out that the debate in Activity 89 was – in a sense – an oral version of an argumentative essay.

Learners can then work in pairs to read and discuss the Focus on Writing. Take feedback afterwards to ensure they understand the main components of an argumentative essay and what these components should contain. Also point out that you often use the present simple tense and the modal *should* in this type of essay. Stress the importance of using suitable conjunctions to ensure the coherence and logic of the text.

Learners then use the process writing approach to write an argumentative essay of between 200 and 250 words. Insist on seeing their plans, first drafts and edited drafts before they write their final versions.

Formative assessment

Take in and assess learners' written work, focusing on

- structure
- coherence
- adherence to the topic
- language use.

Reminder

You can use the rubric in the Extra Resources section of this file.

Extension work

Provide learners who found this activity difficult with a simple framework that they can use to write an essay. Here is an example.

Framework for an essay

I agree that _____. There are a number of reasons why I think that _____.
Firstly, I think _____. I think this because _____.
Secondly, in my opinion, _____. The reasons for this opinion are _____.
Thirdly, I feel that _____ should _____ because _____.
In conclusion, as I have shown above, _____.

» » Activity 92 Grammar focus (LB p. 156)

Learners have already studied the structure of a paragraph (Term 1 Activity 11), the structure and function of the simple present tense (Term 1 Activity 6) and concord in different tenses (Term 2 Activity 58). In this activity they will revise the structure of a paragraph and study some more verb tenses.

Ask learners to tell you about the structure of a paragraph and the function of the different sentences in a paragraph, using the questions in the Learner's Book.

Learners then read and discuss the table in the Focus on Grammar. Quite a lot of information is covered in this table, so make sure that you spend sufficient time on feedback to check that learners understand the function of each tense and how to construct it.

Learners then work in groups to use two sets of words to make sentences in all the tenses (Question 3). In Question 4 they can collaborate on writing a paragraph. Note, however, that each learner should hand in written answers for Questions 3 and 4.

Formative assessment

Use your interaction with the class, as well as learners' written work, to assess the following:

- Are learners able to construct a cohesive paragraph?
- Can learners use all 12 basic tenses correctly?

Suggested answers

3 b

	Past	Present	Future
Simple	a The learner read a science fiction novel [yesterday]. b Sipho and Maria learned how to use a computer [last week].	a The learner reads a science fiction novel [every day]. b Sipho and Maria learn how to use a computer [every afternoon].	a The learner will read a science fiction novel [tomorrow]. b Sipho and Maria will learn how to use a computer [tomorrow].
Progressive	a The learner was reading a science fiction novel [yesterday]. b Sipho and Maria were learning how to use a computer [yesterday].	a The learner is reading a science fiction novel [at the moment]. b Sipho and Maria are learning how to use a computer [at the moment].	a The learner will be reading a science fiction novel [tomorrow]. b Sipho and Maria will be learning how to use a computer [tomorrow].
Perfect	a The learner had read a science fiction novel [before she came to school]. b Sipho and Maria had learned how to use a computer [before school started this year].	a The learner has read a science fiction novel. b Sipho and Maria have learned how to use a computer.	a The learner will have read a science fiction novel [by tomorrow]. b Sipho and Maria will have learned how to use a computer [by next week].
Perfect progressive	a The learner had been reading a science fiction novel [for two hours by the time I arrived]. b Sipho and Maria had been learning how to use a computer [before they came to the English lesson].	a The learner has been reading a science fiction novel [for two days]. b Sipho and Maria have been learning how to use a computer [for the last two weeks].	a The learner will have been reading a science fiction novel [for two days by tomorrow]. b Sipho and Maria will have been learning how to use a computer [for a month by tomorrow].

- 4 Take in and assess each learner's paragraph entitled 'The greatest invention'. Focus on
- structure (Are the sentences in a logical order and are they coherently linked?)
 - verb tenses and concord (Are these correct?).

Extension work

Use learners' written work to identify common problems. Develop graded worksheets based on these common problems for learners to complete as remedial activities.

»» Activity 93 Listening and speaking (LB p. 159)

In Activity 89 learners started gathering ideas for a debate on the following motion: 'Affirmative action in workplace is justified'. Revise the debating procedure in Activity 89. Then divide the class into two large groups (teams) and follow the process outlined in the Learner's Book.

Formative assessment

Observe learners' debates to assess their ability to participate in a debate, focusing on

- adherence to roles and etiquette of debates
- ability to present and sustain a point of view
- ability to refute a point of view
- ability to argue coherently
- general fluency (including pronunciation)
- delivery (including confidence, eye contact and body language).

» Activity 94 Reading and viewing (LB p. 160)

Discuss how writers often use imagery (word pictures) in their stories, plays or poems to describe their characters or the setting more vividly. Provide learners with some examples of images that use descriptive language, metaphors, similes or personification (e.g. The sun rose like a blood-red ball in the sky. The trees moaned in the wind, like an injured person.) Then ask learners to make up some images and share them with the class.

Learners can then work in pairs to read and discuss the Focus on Literature. Take feedback to ensure they know what imagery, metaphors, similes and personification are, and why writers use them. Then ask them to make up some more images and to share these with the class.

In Question 3 learners read an extract from 'Uncle' by Njabulo Ndebele, identify five examples of imagery in the extract and then discuss the images and their impact on the reader.

For Question 4, give learners an extract from a setwork that you are studying with them. Ask learners to identify images that are used and then discuss the imagery.

Formative assessment

Use learners' feedback, as well as their written work, to assess their ability to identify and explain imagery in literature.

Suggested answers

- 3 Learners will come up with different images they have identified, as well as explanations as to how they were created and why the writer created them. However, make sure that they do identify images (not something else) and provide logical explanations. For example, the repetition of

“gramophone, the trumpet, the concertina, the guitar and the mouth organ” creates an auditory image of the noise at the party. The writer repeats this image (and adds to it) to show how noisy and happy the party was. Other examples of images include

- carrying a tray with a huge jar full of cool drink
- sound of cars hooting
- wearing white gloves
- the paper ribbons decorating the cars are fluttering in the air
- the *setapo* dance raising dust into the air
- the sun going down.

Extension work

Give learners who enjoy a challenge additional extracts to analyse. (They should identify imagery and explain how and why it was created.)

If any learners have struggled with the activity, form a group with them and provide a simple extract in which the imagery is explicit. Work through the text, helping them to identify each instance of imagery and getting them to understand how the writer created the images and why he or she included them in the text. For example, in this sentence “My heart was beating like a drum” ask learners:

- How do they know this is an image?
- What type of image is it?
- How was this image created?
- Why did the writer use this image to describe the person’s beating heart?

Teacher’s resource: Imagery

Imagery in literature

Imagery is a method writers use to paint pictures of scenes and characters in the minds of their readers. While ordinary description works well in some instances, imagery takes description to an entirely new level. It gives the reader tools that help him or her to imagine the scene the writer has created. When an author uses imagery correctly, the reader can feel as though he or she is actually *experiencing* the place and time of the scene.

Use metaphors to create imagery

A metaphor is a direct comparison between two or more seemingly unrelated subjects. When you use metaphors to create imagery in a story, flow them in with your story. Many novice writers approach metaphors far too enthusiastically and when their manuscript is complete, it reads like one long cliché. Your job as a writer is not to use metaphors already created by other writers, but to create your own through imagination and logic. (Note: Many writers incorporate metaphorical imagery in their writing that continues throughout the manuscript. This is commonly called an extended metaphor and can add clarity and life to your story.)

Examples:

- The cat was a streak of lightning across the living room floor. (Imagery interpretation: The cat was fast.)
- Amy was a mule. (Imagery interpretation: Amy was stubborn.)

Use similes to create imagery

Similes are similar to metaphors except that instead of saying that one thing *is* another, you would say that one thing *is like* another. Although similes do not have to contain the words *like* or *as*, they frequently do, and clichés are far more accepted when it comes to similes than with metaphors. Some literary scholars insist that similes are simply a different type of metaphor, while others say that the two are unrelated.

Usually, similes are used to give the reader a reference for the imagery created. For example, if you were to write, “Sally’s hands were cold” the reader would have no idea to what degree they were cold. However, if you write, “Sally’s hands were as cold as ice”, the reader would have a far more accurate perception of the temperature of Sally’s hands. The

same goes for describing size, intelligence, breadth, colour and all other matters of description.

Most similes are short, sweet and quickly ended. You rarely see extended similes because they cannot be as easily incorporated into the flow of writing. Some writers consider similes to be an inferior form of imagery when compared to metaphors, though they can certainly add cleverness to your writing if you use them wisely.

Examples:

- He worked like a dog to finish Timmy's playhouse. (Imagery interpretation: The man is working very hard.)
- The paint smeared across Jessica's locker was as red as blood. (Imagery interpretation: The paint was dark, thick and crimson, like blood.)

Use personification to create imagery

Personification is a type of literary imagery that involves giving inanimate objects human or animate qualities. You probably run across personification all the time in your everyday life but don't recognise it as such. Most writers use personification several

times throughout a manuscript without even realising what they are doing.

It is important for all writers to understand how to use personification because it can give even the most mundane object a sense of intrigue. For example, let's say that you're writing a scene in which your main character is walking down the street in the wind. You want to convey how hard the wind is blowing, but it is always better to show rather than tell. You could use personification by saying, "The wind worked as a puppet master for the leaves scattered across the blacktop, and forced them to dance without music". In this case, you've used personification twice. First, by calling the wind a "puppet master" and second, by allowing the leaves to "dance".

Examples:

- The wind whispered sweet nothings in her ear. (Imagery interpretation: "Whisper" is a human quality given to the wind.)
- The dog smiled. (Imagery interpretation: "Smiled" is a human quality given to the dog.)

» » Activity 95 Writing and presenting (LB p. 163)

In this activity learners find out how to write descriptive essays. Use the extract from 'Uncle' by Njabulo Ndebele to introduce the concept of a descriptive essay, pointing out that it is rich in adjectives, adverbs and imagery, but does not really contain a plot (story) with lots of action and direct speech.

Learners can then work in pairs to read and discuss the Focus on Writing. Take feedback afterwards, stressing that in descriptive essays the aim is to *show* the readers what we want them to see instead of *telling* them. Learners then work in pairs to use guidelines to analyse the descriptive aspects of the extract from 'Uncle' by Njabulo Ndebele. Take feedback before you provide learners with topics for a descriptive essay. Make sure that learners plan, draft and edit their drafts before writing a final version.

Topics

- 1 A celebration I attended
- 2 An interesting relative
- 3 An unusual place
- 4 A stormy night
- 5 Animals in the wild

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Provide learners with a rubric to show them how their final versions will be assessed.

Suggested answers

- 2 Learners' answers will vary, but make sure they identify
 - the senses that the writer focuses on, to allow readers to experience the situation he is describing
 - the descriptive words the writer chooses to show the reader the situation he is describing
 - the topic sentence in each paragraph and how the rest of each paragraph develops the main idea in these topic sentences.

For example, in the first paragraph, the writer focuses on the sense of hearing by identifying the instruments: trumpet, record/gramophone, concertina, guitar and mouth organ. The topic sentence is "Uncle waits until they have started the song". The rest of the paragraph develops this topic sentence by adding the other instruments that make up the music on this day.

»» Activity 96 Grammar focus (LB p. 164)

In Activity 92 learners studied tenses. In this activity they focus on the word clues in sentences that tell you which tense is being used.

Use Question 1 to introduce the activity. Take feedback and then let learners work in groups to read and discuss the Focus on Grammar. Use this opportunity to revise the function and structure of the tenses studied in Activity 92, and then make sure that learners can identify and use the time clues that accompany different tenses. For example, ask them to make oral sentences with the following:

- when
- while
- as soon as
- two weeks ago
- before.

Learners can then work in groups to complete Questions 3 and 4. Take feedback after Question 3 to ensure that they are able to identify the time clue words in the table on page 166 of the Learner's Book. Point out that the table is not exhaustive and that some time clues can be used with more than one verb tense, but if they learn to recognise these time clues, they will find them very helpful.

Formative assessment

Use learners' oral and written answers to assess whether they are developing the ability to

- identify and use a range of tenses
- clarify tenses by using suitable time clue words.

Suggested answers

- 1 Use a class discussion to build up the answers on the board. You can do this in table format (the first few have been done as an example):

Verbs	Tense	Explanation why the writer used this tense
was walking	Past continuous	To show that two actions (walking and thinking) were happening for a quite a long time, at the same time, in the past
was thinking	Past continuous	To show that two actions (walking and thinking) were happening for a quite a long time, at the same time, in the past
think	Simple present	To show what the writer always does (one of the functions of the simple present is to show habitual actions)

- 3 while, always, last week, just before, since [I was 12], usually, by the time, next week
- 4 Learners sentences will vary, so mark each learner's work to make sure that tenses and time clues have been used correctly. Here are a few examples:
 - Rashied invented a new type of computer last year.
 - Rashied has already invented a new type of computer.
 - Rashied was inventing a new type of computer [while he was studying at college last year].
 - Rashied will have invented a new type of computer [by the time he leaves school next year].
 - Rashied had invented a new type of computer [before he turned 16 last week].

Extension work

Provide learners who enjoy a challenge with additional texts to analyse. Tell them to identify the verbs in the texts, list these and write what tense they are in. They can also write down any time clue words that accompany these verbs.

Many additional language learners find tenses challenging, so develop some simple remedial activities for such learners. You can work with them in groups to complete these activities. For example, provide them with simple sentences in which they must choose the correct tense:

- 1 Sipho and Maria (play/played) the piano yesterday. (When discussing this sentence with learners, point out that *yesterday* tells you that the action happened in the past, and so you must use the past tense verb: *played*.)
- 2 Ntombi and Andries (are studying/were studying) history at the moment. (When discussing this sentence with learners, point out that *at the moment* tells you that the action is happening now, and so you must use the present continuous tense verb: *are studying*.)

» » Activity 97 Listening and speaking (LB p. 167)

Learners have already looked at prepared speeches, but this activity focuses on the preparation and presentation of speeches that require research. Ask the class about occasions on which they think people would have to present prepared speeches that require research. Use their feedback to introduce the Focus on Speaking, working through it with the class if necessary, pointing out the four main types of public speeches.

Also point out that when researching and planning a speech, it is important to know who the audience will be and what type of speech is to be presented, as these factors will help you to decide on the content and tone of your speech.

Learners then work individually to research and plan a speech on one of the topics. They must write a first draft, which must be edited, and then they must use their proofread second drafts to practise their speeches at home.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Use your interaction with the learners to assess whether or not they understand what prepared speeches that require research are, the different types of speeches and how to plan a prepared speech that requires research.

» » Activity 98 Reading and viewing (LB p. 169)

The explosion in cell phone, computer and Internet technology over the last few years has changed the way we communicate with other people. Discuss with learners which forms of communication they know about and use:

- written letters that are posted
- email
- texting (sms)
- twitter
- skypeing
- Facebook
- any others.

Also ask them if they know what blogs and blogging are. Discuss how people might feel when using technology to communicate compared to speaking with someone face to face or on the phone.

Learners should then work individually to complete Questions 2, 3 and 5 (they work in groups for Question 4), although if you think they will benefit, allow them to work in pairs or small groups for these questions. It may be wise to take oral feedback after each question to ensure that learners are on the right track, but make sure that they provide written answers for all three questions.

Formative assessment

Use learners' feedback and written answers to assess how well their reading (pre-, intensive and post-reading) skills are developing.

Suggested answers

- 2 The three main ideas are: how blogging works; the advantages of blogging; what Twitter is.
- 3 There are many difficult and new words in the text, so make sure that you ask learners for their meaning. Some examples include
 - journal – a daily or regular record of news and events of a personal nature
 - online – connected to the Internet or World Wide Web (www)
 - connectivity – capacity for the interconnections between computers and the Internet or World Wide Web
 - compelling – causing or creating interest or attention
 - impromptu – done without being planned, organised or rehearsed.
- 5 Note that learners' answers may vary from those provided here, so accept all logical, well-reasoned answers.
 - a An online journal that is regularly updated with new information.
 - b A text-based message sent to many receivers at once.
 - c It is used to post information about your life and interests on the Internet.
 - d It is used to communicate short messages to lots of people at the same time so that they know what you are doing or what you think about something. They can also be used by companies to advertise goods or to provide customers with information about events.
 - e Blogs are long and detailed, while tweets are short. Blogs are not instantaneous, whereas tweets are.
 - f You use a computer language and a template to create a blog.
 - g You use your cell phone or computer to send a message to all people linked to your twitter account. The message first goes to the Twitter website and is then sent on to all the people linked to your account.
 - h These words show that the writer is listing (according to order of importance) a number of advantages of blogs.

Extension work

If learners show signs of finding any of the reading skills difficult, you should develop a customised remedial programme for them. There is a lot of reading in Grades 11 and 12, and learners who fall behind in Grade 10 will find it difficult to catch up or cope in their next two years at school.



Activity 99 Writing and presenting (LB p. 171)

Email (short for electronic mail) is a very popular form of communication. Find out from learners how many of them have sent and/or received emails. Discuss how emails work, making sure they understand terminology such as Internet Service Provider, email address and attachments.

Discuss how email is used extensively for personal and business communication, and therefore emails can be written in formal and informal English (or any language). Point out that emails are a type of written record of communication and so you should always take care when writing them not to be rude. Discuss what etiquette is, pointing out that email has a universal etiquette. Learners can then read and discuss the Focus on Writing.

Make sure they understand the following terms:

- emoticon: a representation of a facial expression such as :-) (representing a smile), formed by various combinations of keyboard characters and used in electronic communications to convey the writer's feelings or intended tone
- libellous: false and harmful
- defamatory: damage the good reputation of someone
- obscene: disgusting and rude according to social standards
- hoax: something that pretends to be something else
- spam: irrelevant messages sent to large numbers of people over the Internet
- virus: a piece of code that is capable of copying itself and typically has a detrimental effect, such as corrupting the system or destroying data.

Learners can then complete the activity. Make sure they use the process writing approach. (Note: If your school has email, you should arrange for learners to send emails to one another.)

Formative assessment

Use your discussion with the class to assess how much they understand about emails and how they work. Use their written emails to assess their understanding of this form of communication in terms of

- content
- style and register
- etiquette.

Teacher's resource: Email etiquette

Here are some more rules of email etiquette that you can discuss with the class. Many of them apply to the business world.

What are the etiquette rules?

There are many etiquette guides and many different etiquette rules. Some rules will differ according to the nature of your business and the corporate culture. Listed below are the 32 most important email etiquette rules that apply to nearly all companies.

1 Be concise and to the point.

Do not make an email longer than it needs to be. Remember that reading an email is harder than reading printed communications and a long email can be very discouraging to read.

2 Answer all questions, and pre-empt further questions.

An email reply must answer all questions, and pre-empt further questions. If you do not answer all the questions in the original email, you will receive further emails regarding the unanswered questions, which will not only waste your time and your customer's time but also cause considerable frustration. Moreover, if you are able to pre-empt relevant questions, your customer will be grateful and impressed with

your efficient and thoughtful customer service. Imagine for instance that a customer sends you an email asking which credit cards you accept. Instead of just listing the credit card types, you can guess that their next question will be about how they can order, so you also include some order information and a URL to your order page. Customers will definitely appreciate this.

3 Use proper spelling, grammar and punctuation.

This is not only important because improper spelling, grammar and punctuation give a bad impression of your company, it is also important for conveying the message properly. Emails with no full stops or commas are difficult to read and can sometimes even change the meaning of the text. And, if your program has a spell checking option, why not use it?

4 Make it personal.

Not only should the email be personally addressed, it should also include personal, i.e. customised content. For this reason auto replies are usually not very effective. However, templates can be used effectively in this way, see next tip.

5 Use templates for frequently used responses.

Some questions you get over and over again, such as directions to your office or how to subscribe to your newsletter. Save these texts as response templates and paste these into your message when you need them. You can save your templates in a Word document, or use pre-formatted emails. Even better is a tool such as ReplyMate for Outlook (allows you to use 10 templates for free).

6 Answer swiftly.

Customers send an email because they wish to receive a quick response. If they did not want a quick response they would send a letter or a fax. Therefore, each email should be replied to within at least 24 hours, and preferably within the same working day. If the email is complicated, just send an email back saying that you have received it and that you will get back to them. This will put the customer's mind at rest and usually customers will then be very patient!

7 Do not attach unnecessary files.

By sending large attachments you can annoy customers and even bring down their email system. Wherever possible try to compress attachments and only send attachments when they are productive. Moreover, you need to have a good virus scanner in place since your customers will not be very happy if you send them documents full of viruses!

8 Use proper structure & layout.

Since reading from a screen is more difficult than reading from paper, the structure and lay-out is very important for email messages. Use short paragraphs and blank lines between each paragraph. When making points, number them or mark each point as separate to keep the overview.

9 Do not overuse the high priority option.

We all know the story of the boy who cried wolf. If you overuse the high priority option, it will lose its function when you really need it. Moreover, even if a mail has high priority, your message will come across as slightly aggressive if you flag it as "high priority".

10 Do not write in CAPITALS.

IF YOU WRITE IN CAPITALS IT SEEMS AS IF YOU ARE SHOUTING. This can be highly annoying and might trigger an unwanted response in the form of a flame mail. Therefore, try not to send any email text in capitals.

11 Don't leave out the message thread.

When you reply to an email, you must include the original mail in your reply, in other words click "Reply" instead of "New Mail". Some people

say that you must remove the previous message since this has already been sent and is therefore unnecessary. However, I could not agree less. If you receive many emails you obviously cannot remember each individual email. This means that a "threadless email" will not provide enough information and you will have to spend a frustratingly long time to find out the context of the email in order to deal with it. Leaving the thread might take a fraction longer in download time, but it will save the recipient much more time and frustration in looking for the related emails in their inbox!

12 Add disclaimers to your emails.

It is important to add disclaimers to your internal and external mails, since this can help protect your company from liability. Consider the following scenario: an employee accidentally forwards a virus to a customer by email. The customer decides to sue your company for damages. If you add a disclaimer at the bottom of every external mail, saying that the recipient must check each email for viruses and that you cannot be held liable for any transmitted viruses, this will surely be of help to you in court (read more about email disclaimers). Another example: an employee sues the company for allowing a racist email to circulate the office. If your company has an email policy in place and adds an email disclaimer to every mail that states that employees are expressly required not to make defamatory statements, you have a good case of proving that the company did everything it could to prevent offensive emails.

13 Read the email before you send it.

A lot of people don't bother to read an email before they send it out, as can be seen from the many spelling and grammar mistakes contained in emails. Apart from this, reading your email through the eyes of the recipient will help you send a more effective message and avoid misunderstandings and inappropriate comments.

14 Do not overuse Reply to All.

Only use Reply to All if you really need your message to be seen by each person who received the original message.

15 Mailings: use the Bcc: field or do a mail merge.

When sending an email mailing, some people place all the email addresses in the To: field. There are two drawbacks to this practice: (1) the recipient knows that you have sent the same message to a large number of recipients, and (2) you are publicising someone else's email address without their permission. One way to

get round this is to place all addresses in the Bcc: field. However, the recipient will only see the address from the To: field in their email, so if this was empty, the To: field will be blank and this might look like spamming. You could include the mailing list email address in the To: field, or even better, if you have Microsoft Outlook and Word you can do a mail merge and create one message for each recipient. A mail merge also allows you to use fields in the message so that you can for instance address each recipient personally. For more information on how to do a Word mail merge, consult the Help in Word.

16 Take care with abbreviations and emoticons.

In business emails, try not to use abbreviations such as BTW (by the way) and LOL (laugh out loud). The recipient might not be aware of the meanings of the abbreviations and in business emails these are generally not appropriate. The same goes for emoticons, such as the smiley :-). If you are not sure whether your recipient knows what it means, it is better not to use it.

17 Be careful with formatting.

Remember that when you use formatting in your emails, the sender might not be able to view formatting, or might see different fonts than you had intended. When using colours, use a colour that is easy to read on the background.

18 Take care with rich text and HTML messages.

Be aware that when you send an email in rich text or HTML format, the sender might only be able to receive plain text emails. If this is the case, the recipient will receive your message as a .txt attachment. Most email clients however, including Microsoft Outlook, are able to receive HTML and rich text messages.

19 Do not forward chain letters.

Do not forward chain letters. We can safely say that all of them are hoaxes. Just delete the letters as soon as you receive them.

20 Do not request delivery and read receipts.

This will almost always annoy your recipient before he or she has even read your message. Besides, it usually does not work anyway since the recipient could have blocked that function, or his/her software might not support it, so what is the use of using it? If you want to know whether an email was received it is better to ask the recipient to let you know if it was received.

21 Do not ask to recall a message.

Biggest chances are that your message has already been delivered and read. A recall request would look very silly in that case, wouldn't it? It is better just to send an email to say that you have made a mistake. This will look much more honest than trying to recall a message.

22 Do not copy a message or attachment without permission.

Do not copy a message or attachment belonging to another user without permission of the originator. If you do not ask permission first, you might be infringing on copyright laws.

23 Do not use email to discuss confidential information.

Sending an email is like sending a postcard. If you don't want your email to be displayed on a bulletin board, don't send it. Moreover, never make any libellous, sexist or racially discriminating comments in emails, even if they are meant to be a joke.

24 Use a meaningful subject.

Try to use a subject that is meaningful to the recipient as well as yourself. For instance, when you send an email to a company requesting information about a product, it is better to mention the actual name of the product, e.g. "Product A information" than to just say "product information" or the company's name in the subject.

25 Use active instead of passive.

Try to use the active voice of a verb wherever possible. For instance, "We will process your order today", sounds better than "Your order will be processed today". The first sounds more personal, whereas the latter, especially when used frequently, sounds unnecessarily formal.

26 Avoid using URGENT and IMPORTANT.

Even more so than the high-priority option, you must at all times try to avoid these types of words in an email or subject line. Only use this if it is a really, really urgent or important message.

27 Avoid long sentences.

Try to keep your sentences to a maximum of 15–20 words. Email is meant to be a quick medium and requires a different kind of writing than letters. Also take care not to send emails that are too long. If a person receives an email that looks like a dissertation, chances are that they will not even attempt to read it!

28 Don't send or forward emails containing libellous, defamatory, offensive, racist or obscene remarks.

By sending or even just forwarding one libellous, or offensive remark in an email, you and your company can face court cases resulting in multimillion rand penalties.

29 Don't forward virus hoaxes and chain letters.

If you receive an email message warning you of a new unstoppable virus that will immediately delete everything from your computer, this is most probably a hoax. By forwarding hoaxes you use valuable bandwidth and sometimes virus

hoaxes contain viruses themselves, by attaching a so-called file that will stop the dangerous virus. The same goes for chain letters that promise incredible riches or ask your help for a charitable cause. Even if the content seems to be bona fide, the senders are usually not. Since it is impossible to find out whether a chain letter is real or not, the best place for it is the recycle bin.

30 Keep your language gender neutral.

In this day and age, avoid using sexist language such as: "The user should add a signature by configuring his email program". Apart from using he/she, you can also use the neutral gender: "The user should add a signature by configuring the email program".

31 Don't reply to spam.

By replying to spam or by unsubscribing, you are confirming that your email address is live. Confirming this will only generate even more

spam. Therefore, just hit the delete button or use email software to remove spam automatically.

32 Use Cc: field sparingly.

Try not to use the Cc: field unless the recipient in the Cc: field knows why they are receiving a copy of the message. Using the Cc: field can be confusing since the recipients might not know who is supposed to act on the message. Also, when responding to a Cc: message, should you include the other recipient in the Cc: field as well? This will depend on the situation. In general, do not include the person in the Cc: field unless you have a particular reason for wanting this person to see your response. Again, make sure that this person will know why they are receiving a copy.

(Source: <http://www.emailreplies.com>)

» Activity 100 Grammar focus (LB p. 173)

Ask learners to tell you some of the abbreviations and symbols they use when sending text messages (sms). List these on the board and write down their meanings. Point out that computer-based communication, such as email and texting (sms), has brought with it many new abbreviations and symbols.

Learners can then work in pairs to complete the activity.

Informal assessment

Use self- or peer assessment for this activity. Let learners read out their answers and then facilitate a discussion. It may be interesting to get learners' views on the impact that all these abbreviations is having on the ability of young people to spell correctly and to write grammatically correct sentences.

Suggested answers

- 1 (These are difficult abbreviations and learners are not supposed to learn them: they are provided just to show the complex abbreviations spawned by computer-based technology.)
Cc – carbon copy, used as an indication that a duplicate has been or should be sent to another person
PHP – While PHP originally stood for Personal Home Page, it is now said to stand for Hypertext Preprocessor. It is a general-purpose scripting language used to develop Internet (web) pages
HTML – Hypertext Mark-up Language, a standardised system for tagging text files to achieve font, colour, graphic, and hyperlink effects on World Wide Web pages
CSS – Cascading Style Sheets, used when developing web pages to provide the look and formatting
sms – Short Message Text, a text message sent by a cell phone
:-) – a smile emoticon that looks like this when formatted: ☺

- 2
 - a ETA – expected time of arrival
 - b ASAP – as soon as possible
 - c AOB – any other business
 - d VAT – value-added tax
 - e CEO – chief executive officer
- 3
 - a cu l8a – I will see you later
 - b w8 4 2mro – I will wait for you tomorrow
 - c ru :-) –Are you happy?
 - d 2G2BT –Too good to be true
 - e I wntd 2 go hm ASAP, 2C my M8s again – I wanted to go home as soon as possible to see my mates (friends) again.

» Activity 101 Listening and speaking (LB p. 174)

In this activity learners work in pairs to present and assess one another's speeches that they worked on in Activity 97. First let learners work through and discuss the Focus on Speaking to get a clear idea on how to structure their speeches. During the feedback session, focus on the following:

- Introduction: designed to grab the audience's attention. Point out that the first 30 seconds of a speech are probably the most important because in that time the speaker either captures or loses the attention of the audience.
- Body: must be set out logically and should use plain English. The structure of the body should present a series of logically connected main points that they want to make in their speeches. Each point can then have a number of sub-points that develop the main point. For example
 - state the main point (main point)
 - explain the main point (first sub-point)
 - give an example or anecdote or state statistics to highlight/reinforce/substantiate the main point and to give the audience a clearer picture of the main point.

Point out that it is also useful to use audio and/or visual aids to illustrate certain points that they make.

- Conclusion: must be interesting so that the audience leaves with something to think about.

Learners can then use this information to revise the speeches they wrote in Activity 97. (Learners may complain about having to do the same work over again, but point out the importance of fine-tuning to achieve an outstanding result.)

Learners then present their speeches and use the assessment grid in the Learner's Book to assess one another.

Formative assessment

Use the assessment grid above or a rubric to assess learners' speeches.

Reminder

You can use the rubric in the Extra Resources section of this file or the one on page 76 of this section.

Extension work

By now you should have noted if any learners have speech impediments (e.g. stuttering) or social problems (e.g. very shy and withdrawn, making it difficult for them to speak in public). Depending on the severity of these challenges, it may be necessary to consult a specialist or contact the learner's parents or caregivers so that they can refer the learner to a specialist for assistance.

» Activity 102 Reading and viewing (LB p. 176)

Discuss with the class how the style and register you use when you write a text depends on the type of text, its audience and its purpose. Make sure they understand these concepts (text type, audience and purpose) before

they work through Question 1. Take feedback and then let learners work in pairs to complete Question 2 that asks them to examine three texts (a formal letter, a tweet and an informal email) and answer the questions about them.

Formative assessment

Use your interaction with the class and learners' oral feedback to assess the extent to which they can identify and explain text styles, registers, audience and purpose.

Suggested answers

- 1
 - a sms; to a good friend
 - b Formal email or letter; an elder person; someone the writer respects or who is of a higher status, e.g. a boss
 - c Spoken: slang; probably to a good friend
 - d Standard English, written or spoken; probably to a friend although it could also be to a parent or relative, or someone of a slightly higher status because it is quite standard.

2

Texts	Style/register	Type	Audience	Purpose
Letter	Formal	Formal letter of resignation	A superior in a business (HR manager)	To tender resignation and ask for a reference
Tweet	Informal; slang	Tweet	Whoever is connected to the sender's Twitter account	To communicate a personal thought or feeling
Email	Informal	Email	A friend	To communicate plans for the future

» » Activity 103 Writing and presenting (LB p. 178)

Discuss the formats of different texts (e.g. emails, tweets, blogs and text messages) that learners have looked at. Then ask them to share what they know about invitations: their format, their purpose and the information they contain.

Learners can then work in pairs to discuss the examples in the Learner's Book. They should work individually to design and create their own invitations.

Spend some time discussing the critical information that an invitation must contain, including aspects such as type of dress and the meaning of RSVP (it is an abbreviation for the French expression *répondez s'il vous plait* which means please reply and is used at the end of invitations to request a response).

Formative assessment

Use this list or a rubric to assess the following aspects of learners' invitations.

- Layout (Is it visually interesting, but clear?)
- Decorative elements (Do the elements add interest to the card and help to make the card occasion specific?)
- Inclusion of all relevant information (Has all necessary information – date, time, place, RSVP, type of dress, etc. – been included?)

This is a vocabulary development activity. Learners can work in pairs to discuss the vocabulary. You can then take oral feedback before learners work individually to write sentences with the new words. Point out that they must work out the meaning of the words as they are used in the original texts.

Formative assessment

Take in and check learners' sentences. Make sure that their sentences make the meaning of each word clear or show that they understand its meaning. A sentence like "I have a blog" is pointless because it does not show that the learner understands what a blog is.

Extension work

Provide learners who enjoy a challenge with additional words to use in sentences.

Learners who find this work difficult can be given simpler vocabulary to use in sentences.

You should also use this activity as an opportunity to discuss any common or recurring language errors that you have noted in learners' work over the last couple of weeks. It is important that these are brought to the attention of the learners and are sorted out.

› Activity 105 Listening and speaking (LB p. 180)

Learners have already been introduced to critical listening, the skills it involves and why critical listening is important. In this activity, they are going to further develop these skills by looking at

- the difference between facts and opinions
- how tone of voice can affect the meaning of what is being said
- how the speaker's choice of words can indicate his or her purpose.

If possible, play a recorded extract of someone speaking. The person speaking should express facts and opinions, use a number of tones (e.g. anger and worry) and use both factual and manipulative words. (If you cannot use a recorded text, you will have to read the text below to the learners.)

Learners then work alone to think about the content, tone and words in the text they have listened to.

Learners then work individually to study the Focus on Listening (you may let them work in pairs to discuss the information if you think this will benefit the class). Take feedback, making sure that learners understand the following:

- what "tone of a message" means (e.g. Is it sincere, ironic or sarcastic?) and how to identify tone
- what emotive and manipulative language is and how to identify it (Is it angry, sad, worried or happy; trying to persuade the listener to think or feel in a certain way?)
- the nuances (subtle changes in or expressions of meaning), aesthetic qualities (e.g. alliteration) and sound effects (e.g. coins jingling in a radio advert to depict money or wealth) in oral texts.

Then play the recorded text to learners again, or read the one below, to see if they have changed their minds about the text (refer to the guideline questions in Question 1). Let learners summarise the purpose of the text, providing a reason for their opinion as to its purpose.

Here is the text you can read to learners if you are unable to play them a recorded text.

Listening text

Dear members of the public, I am here today to ask you to stop using so much technology. [*In a worried voice*] Did you know that cell phones are frying our brains and that the Internet, especially wireless Internet, is sending poisonous X-ray waves through our bodies? [*In a beseeching voice*] Please, I am begging you to throw away all these toxic instruments that are harming us in terrible ways. [*Ordinary voice*] All over the world people are getting sick and dying because of this technology. [*Factual voice*] Did you know – that even though international research (including a large, long-term study following more than 420 000 cell phone users in Denmark between 1982 and 2002) has shown that cell phones do not conclusively cause brain tumours – many of

my friends say they are getting cancer from using cell phones. *[In an angry voice]* So, I say it is now time to stop using this dangerous technology. It is time to stop making cell phone companies rich. Instead *[In a soft persuasive voice]* let us go back to a time before cell phones, when we could talk to each other face to face and enjoy the simpler, quieter, healthier life.

Formative assessment

Use learners' before and after responses to assess whether or not they are developing the ability to note the following in an oral text in order to identify and communicate its purpose:

- opinions and facts
- tone
- emotive or manipulative language.

» » Activity 106 Reading and viewing (LB p. 181)

Discuss the function of characters in a short story, novel or play, pointing out how writers often use their characters as a way to explore certain themes. Relate this discussion to setworks you are studying, asking learners to describe how the characters in these setworks are linked to the themes in the setworks.

Learners then work in pairs to skim the 'The Pedestrian', a short story written by Ray Bradbury in 1951, in order to summarise what it is about. Thereafter, they scan the story to identify any new or difficult words, which they list and then work out their meanings.

Take feedback after these tasks (Questions 1 and 2). Learners then work in pairs to read and discuss the Focus on Literature to deepen their understanding of character. Take feedback, ensuring that learners have grasped the following points.

- In fiction, there are two meanings for the word character:
 - the person or people in a work of fiction
 - the characteristics or qualities (personality) of these people.
- As a general rule, fiction can contain three types of characters (protagonist, antagonist and supporting characters), as described in the Learner's Book, although the short story usually only contains the first two.
- To analyse a character you need to consider
 - physical appearance
 - what he or she says, thinks, feels and dreams
 - what he or she does or does not do
 - what others say about him or her, and how others react to him or her.

Learners should now work individually to complete Question 4. However, if you think they will benefit from pair work, allow this.

Formative assessment

Use your interaction with learners, as well as their oral and written answers, to assess the extent to which they are able to analyse a short story, focusing on the link between character and theme.

Suggested answers

Note that because of the subjective nature of responses to literature questions, learners' answer may vary from those below. Accept answers that are logical, well reasoned and substantiated.

- 4 a The first three paragraphs provide a general description of Mr Mead's character; the rest of the story describes what happened on a particular night.
- i They show that Mr Mead lives alone and that he loves walking for long distances at night. The streets are deserted and everyone goes to bed early.
 - ii Mr Mead is arrested by the police for walking at night.
- b The sentence shows us that the streets are deserted and the people go to bed early. It tells us that Mr Mead is not like everyone else – he likes going outdoors at night, walking and staying up late.
- i gray phantoms; tomb-like building; tomb-like houses; tombs; people sat like the dead
 - ii To show that the lives of the other people in the city were empty – they were like dead people living in tombs.
- c He likes walking at night; they stay indoors. He does not have a TV set; they all do.
- d There is almost zero crime in the city; the city is very strictly controlled.
- e It is metallic; it is automatic; it is intolerant and threatens to shoot Mr Mead if he disobeys. It tells the reader that authority in the city is not really human; the city seems to be controlled by machines that have been programmed to accept only certain types of behaviour.
- f It accuses him of walking in the streets at night with no reason. It also insinuates that he is a bad person because he does not have a conventional job, does not have a TV (viewing screen) and is not married.
- g To the Psychiatric Center for Research on Regressive Tendencies. Because the police car “thinks” there is something wrong with him, because he is walking around at night for no other reason that he likes doing so, and because he does not have a conventional job, does not have a TV (viewing screen) and is not married.
- h It had all of its lights shining brightly; all the other houses were in darkness.
- i Make sure that the qualities learners mention are related to Mr Mead's character. Here are some examples: His favourite activity is walking at night; he likes looking down the empty streets, deciding which way to walk; he loves walking at night; he likes walking long distances and going to bed late; he likes the sound his shoes make when he walks through the leaves; he likes whistling and examining fallen leaves; he is a writer; he is not married; he does not own a TV set.
- j They tell us that he is a person who enjoys experiencing life; he does not want to experience it through watching it on TV. He is also a unique individual because no one else in the city walks around at night.

› Activity 107 Writing and presenting (LB p. 186)

In this activity learners must plan and write the first draft of a literary essay based on 'The Pedestrian' by Ray Bradbury.

Revise the requirements of a literary essay with the class, stressing the importance of substantiating any assertions they make about character and theme. Remind learners that they must argue either for or against the topic and must back up their opinions with evidence from the short story. Learners must use the process writing method and get their partners to edit their first drafts. (They will write their final versions in Activity 111.)

Formative assessment

You should check learners' plans and first drafts to ensure they are on the right track. Their plans and drafts must show evidence that they understand what theme and character are and how they interrelate in a short story.

Extension work

If any learners a) show that they do not really know how to analyse a literary text to identify character and theme, and the relationship between them, or b) if their first draft shows poor writing skills (organisation of information into logical paragraphs and/or grammar are weak), you need to find ways to assist these learners. For example, you could use an extract from a simpler story in which character qualities and thematic issues are more explicitly stated. You could work with learners individually or in small groups to lead them through the identification of character qualities. You could then provide them with a framework they could use to write a paragraph about character. From this basis, you could provide them with increasingly complex texts until they achieve the confidence and skills required at Grade 10 level.

› Activity 108 Grammar focus (LB p. 187)

This activity deals with modals, such as *should*, *can*, *could*, *may* and *would*. Let learners work individually to complete Question 1. Take feedback to see if they have been able to

- identify the main verb in each sentence
- identify which words help the main verbs in each sentence
- explain what extra information these helping words give about the main verbs.

Learners then work alone to study the Focus on Grammar. It may be a good idea to let them work in pairs or small groups to do this, since the information is quite complex.

Take feedback to ensure that the class understands the important points about modals.

It may be useful to give learners some oral practice in using modals before they work individually to complete the written task (Question 3). For example, ask them to give you oral answers to the following (they must answer in full sentences):

- What can you do if you are tired?
- What would you do if it gets cold?
- Can you fly an aeroplane?

- Should you steal food if you are hungry?
- Would you buy a big house if you won the lottery?
- What will you do tomorrow?

Formative assessment

Use learners' oral feedback and their written work to assess whether or not they have developed a basic grasp of modals, their function and how to use them in sentences.

Suggested answers

- 1
 - a Main verb – send; helping words – can; information – shows he can do something (has the ability)
 - b Main verb – send; helping word – may; information – shows she may do something (has permission)
 - c Main verb – operate; helping words – cannot; information – shows he cannot do something (does not have the ability)
 - d Main verb – operate; helping words – may not; information – shows she may not do something (does not have permission)
- 3
 - a might
 - b may
 - c could
 - d could
 - e can (may would also be correct, if the speaker is asking if the other person has permission to swim, rather than the ability to swim)
 - f may not
 - g can't
 - h couldn't
 - i could
 - j might

Activity 109 Listening and speaking (LB p. 189)

In this activity learners revise and further develop their critical listening skills. Remind learners of the main elements they must listen out for.

- Does the text contain facts or opinions, and why are they included?
- What emotions are expressed and why?
- Is there any manipulative language and, if so, what is the speaker trying to achieve by using this language?
- Are there any aesthetic elements or qualities in the text and, if so, why are they present?

Learners then copy the table into their workbooks. Read the text to them three times. The first time they should look at the table and just listen; the second time they should complete the table; and the third time they should revise the table if necessary.

After they have completed the table, they must write an evaluation of the text (between 50 and 70 words long).

Here is the text that you can read to the class. Remember that you will have to express appropriate emotions when reading the text if the exercise is to work.

Listening text

Rich people seem to be causing a great deal of damage to the natural environment. For example, most wealthy people enjoy flying a lot. However, aeroplanes produce far more carbon dioxide (CO₂) than any other form of public transport, and CO₂ is now known to be a greenhouse gas, a gas that traps the heat of the sun, causing the temperature of the earth to rise. In this way, planes contribute directly to one of the biggest environmental problems that we face today – global warming.

As usual, this problem, born out of western greed, is loaded onto the shoulders of people in the developing world. For example, every year jet aircraft generate almost as much carbon dioxide as the entire African continent produces, yet the West demands that Africa cuts down its energy consumption.

When you are waiting impatiently in a crowded departure lounge for a delayed flight or struggling to find luggage that has gone astray, the cost of plane fares may frighten you, but in reality we are not paying enough for air travel. Under the “polluter pays principle”, where users pay for the bad effects they cause, the damage caused by planes is not being paid for. Aircraft fuel is not taxed on international flights, and planes, unlike cars, are not inspected for CO₂ emissions. Also, international Pollution Agreements, like the Kyoto Agreement, are full of holes. For example, the Kyoto Agreement does not cover greenhouse gases produced by planes, leaving governments to decide for themselves who is responsible.

So what can be done to solve the problem? Well, although aircraft engine manufacturers are making more efficient engines and researching alternative fuels such as hydrogen, it will be decades before air travel is not damaging to the environment. Governments don’t seem to be taking the problem seriously, so it is up to individual travellers to do what they can to help.

The most obvious way of dealing with the problem is to not travel by plane at all. Environmental groups like Friends of the Earth encourage people to travel by train and plan holidays nearer home. However with prices of flights at an all-time low, and exotic destinations more popular than ever, it is hard to persuade the wealthy not to fly.

However there is a way of offsetting the carbon dioxide we produce when we travel by plane. A company called Future Forests offers a service that can relieve the guilty consciences of air travellers. The Future Forest website calculates the amount of CO₂ you are responsible for producing on your flight, and for a small fee will plant the number of trees which will absorb this CO₂.

Yesterday I returned to Japan from England, and was happy to pay Future Forests 25 pounds to plant the three trees which balance my share of the CO₂ produced by my return flight. Now the only thing making me lose sleep is jet lag.

(Source: <http://learnenglish.britishcouncil.org>)

Formative assessment

Use self- or peer assessment to mark Question 2, letting learners read out their answers. However, you should take in their written work (Questions 2 and 3) to make sure they have done the activity correctly and to assess the extent to which they are developing critical listening skills.

Suggested answers

- 2 The table below contains possible examples (not all possibilities have been listed). Learners' answers may vary, so accept all answers that are logical and which learners can justify.

Quality or element	Example from the text
Opinions	Rich people seem to be causing a great deal of damage to the natural environment. Most wealthy people enjoy flying a lot.
Facts	Aeroplanes produce far more carbon dioxide (CO ₂) than any other form of public transport. CO ₂ is now known to be a greenhouse gas. Pay Future Forests 25 pounds to plant three trees.
Emotions	Learners' own interpretations; for example: Rich people seem to be causing a great deal of damage to the natural environment (anger). As usual, this problem, born out of Western greed, is loaded onto the shoulders of people in the developing world (anger).
Manipulation	born out of Western greed. Future Forests offers a service that can relieve the guilty consciences of air travellers.
Aesthetic features	born out of Western greed (metaphor) loaded onto the shoulders (figurative) cuts down (figurative) struggling to find luggage that has gone astray (alliteration) the cost of plane fares may frighten you (alliteration) full of holes (figurative) polluter pays principle (alliteration)

- 3 Learners' answers will vary, so accept all answers that are logical, that cover the requirements and are within the word limit (between 50 and 70 words). Note, however, that learners should indicate that the intended purpose of the text is to make air travellers think of ways that they can help to reduce global warming.

» Activity 110 Reading and viewing (LB p. 190)

Ask learners to tell you about poems they know, what they are about and why they like or don't like them. Ask them what they think the purpose of

poetry is, pointing out that much poetry has no real purpose as such, except that it expresses the poet's way of seeing or experiencing a particular scene or event in a unique form. Go on to discuss how poets also often use their poetry to explore ideas about people, relationships and situations, and that these ideas are called themes (or controlling ideas). Ask learners if they have come across any of these common themes in poems that they have read: birth, death, courage, love, hope, guilt, forgiveness, friendship, power, suffering, jealousy and war.

Let learners work in pairs to discuss Question 1. Take feedback and then ask them to read and discuss the Focus on Literature. Make sure that they have a good sense of what is meant by theme. Then let them work individually to scan the poem ('Prayer Before Birth' by Louis Macneice) to identify words that are new or difficult. They should work alone to figure out the meanings of these words and then discuss their answers with a partner. They should then read the poem quickly to identify what they think is the theme or controlling idea. (They will look at the poem in more detail in Activity 114.) They can then take turns in pairs to read the poem to one another.

Formative assessment

Use your discussion with the learners to assess their appreciation of poetry. Use their answers to Questions 3 and 4 to assess their scanning and skimming skills, as well as their vocabulary and their ability to identify themes (or the controlling/main ideas) in texts.

Suggested answers

- 3 Words that learners identify will vary, but make sure they identify and work out the meaning of key words, such as: ghoul, console, lure, racks, dandle, treason, traitors, cues, hector, folly, dragoon, dissipate and entirety.
- 4 Again, learners' answer will vary, so accept answers that make sense and which they can substantiate. However, learners should indicate that it is an unborn infant speaking from its mother's womb pleading for protection from all the dangers and problems it will face in life. The main theme seems to be that life is full of cruel and difficult situations.

Activity 111 Writing and presenting (LB p. 192)

In this activity learners work individually to complete the essay on Ray Bradbury's short story, 'The Pedestrian', that they planned and drafted in Activity 107. Tell learners to use their edited draft to write a second draft. They must then ask another learner to proofread their second draft, and then use their proofread draft to write a final version for assessment.

Formative assessment

Take in and assess learners' essays, focusing on the following aspects to determine whether or not they have developed the necessary skills at the required level:

- ability to identify aspects in a text that express character and theme
- ability to structure a response to a literary question
- ability to substantiate opinions and assertions with quotations from the text.

Reminder

You can use the checklist on page 65 of this section.

Teacher's resource: Model essay

Here is a model essay on 'The Pedestrian'. It does not directly reflect the topic that learners had to write on, but it could be given to them as a model of how literary essays can be written.

Characterisation, theme and imagery of 'The Pedestrian'

Humanity has made great leaps toward progress with inventions like the television. However, as children give up reading and playing outdoors to switch on the television set, one might wonder whether it is progress or regression. In 'The Pedestrian', Ray Bradbury has chosen to make a statement on the effects of these improvements. Through characterisation and imagery, he shows that if we advance to the point where society loses its humanity, then humanity may as well cease to exist.

Bradbury has elected to represent humanity in the character of Mr Mead. First of all, Mr Mead is associated with warm, bright light, which is symbolic of soul. If, during his night walks, people are alerted to his presence, "lights ... click on". Mr Mead's house beams "loud yellow illumination". Then, Mr Mead is close to nature. Something as simple as taking a walk is "what Mr Leonard Mead most dearly loved to do". Man is most human when surrounded by the elements. Also, Mr Mead's shadow is described as the "shadow of a hawk", relating him to a wild and free-spirited bird. Last, Mr Mead is brought into a parallel with the most tender and human holiday observed in the western world when the rush of cold air makes his lungs "blaze like a Christmas tree". The combination of these elements makes Mr Mead a true representative of humanity.

As a contrast to the humanity portrayed by Mr Mead, Bradbury has mirrored the characteristics of progress in the police car. The car, as well as Mr Mead, is associated with light. The light of the car, however, displays the absence of humanity. Rather than the "warm" light of Mr Mead, the car possesses a "fierce" and "fiery" light that holds humanity "fixed" like a "museum specimen" – something from the past that should be looked at behind an impersonal plate of glass. When not holding humanity captive, the car's lights revert to "flashing ... dim lights", showing the absence of any real soul. The car is representative

of several modern inventions, thereby embodying mankind's advancement. It is itself a robot, and it speaks in a "phonograph voice" through a "radio throat". Finally, the omission of a human driver emphasises cold, "metallic" progress. There is "nothing soft" about the car; all traces of humanity have been cleaned from its "riveted steel" with a "harsh antiseptic". Altogether, these features function to create a picture of unfeeling progress.

The disdain that progress shows for humanity, which results in mankind's loss of soul, is shown through the interaction of Mr Mead and the police car. The car does not understand the need for humanity. It does not understand Mr Mead's desire to get back to nature – to walk just "to see". It cannot fathom why Mr Mead has no inclination either to sit in front of a "viewing screen" or to breathe air from an "air conditioner". When the car assigns Mr Mead "no profession", it is denying the existence of humanity. Progress sees no need for humanity; therefore, the car makes no real effort to relate to Mr Mead. It just locks him away in the "black jail" of its back seat and takes him away. Bradbury poignantly has progress drive away the remnants of humanity.

Bradbury stresses death in his imagery to emphasise what life would be like in a world that has let progress drive humanity away. He sets the story in November, near the onset of winter, signifying the coming of death. The dead leaves scattered on the ground are etched with a "skeletal pattern". When Mr Mead chooses to walk in a "westerly direction", the direction in which the sun sets, it also signifies the coming of death. The streets are described as "dry river beds"; there is no life in them. People sit "dead" in their "tomb-like" homes; walking through the neighbourhood is similar to walking through a "graveyard". Bradbury's world without humanity has virtually ceased to exist.

Through the characterisation and imagery of 'The Pedestrian', Bradbury has given a warning of what life might lie ahead if mankind relinquishes its humanity to progress. It would be a great loss to watch children grow into hard, cold "police cars" rather than warm, human "Mr Meads".

(Source: Characterisation, Theme, and Imagery of Ray Bradbury's 'The Pedestrian'. 123HelpMe.com.)

Activity 112 Grammar focus (LB p. 192)

Remind learners of the work they did on modals in Activity 108, revising the function of modals, the broad rules associated with their use and the four modals you looked at in Activity 108 (function and form). Then let learners study the Focus on Grammar. Take feedback, making sure that they understand the form and function of the three modals outlined here.

Let learners complete Question 2. You could do this activity orally first, before learners work individually to complete it.

Formative assessment

Use learners' feedback, as well as their oral and written answers, to assess whether or not they have understood how to use modals in sentences.

Suggested answers

- 2 a must; might
- b should
- c could; should
- d should not; could
- e can; cannot/can't
- f must've/must have
- g could/might
- h could; can
- i cannot/can't; should
- j should; could/might

Extension work

Here are some additional sentences that you can give to learners who enjoy a challenge.

Additional modal work

- 1 The book is optional. My teacher said we _____ read it if we needed extra credit. But we _____ read it if we don't want to.
- 2 Leo: Where is the eggbeater? It _____ be in this drawer but it's not here. Nancy: I just did a load of dishes last night and they're still in the dishwasher. It _____ be in there. That's the only other place it _____ be.
- 3 _____ we pull over at the next rest stop? I really _____ use the bathroom and I don't know if I _____ hold it until we get to our destination.
- 4 Oh no! Dumisani's wallet is lying on the coffee table. He _____ have left it here last night.
- 5 Ned: _____ I borrow your lighter for a minute? Siphon: Sure, no problem. Actually, you _____ keep it if you want to. I've given up smoking.
- 6 _____ you chew with your mouth open like that? It's making me sick watching you eat that piece of pizza.
- 7 My wallet is missing and nobody has left the room, so the thief _____ be someone in this room. It _____ be any one of you.
- 8 Kobus: I don't know why Denise started crying when I mentioned the wedding. Phumela: It _____ have been what you said about her brother. Or, perhaps she is just nervous. After all, the big day is tomorrow.
- 9 _____ you always say the first thing that pops into your head? _____ you think once in a while before you speak?
- 10 I was reading the book last night before I went to bed. I never took it out of this room. It _____ be lying around here somewhere. Where _____ it be?

»» Activity 113 Listening and speaking (LB p. 194)

In this activity learners use conversation and group work conventions and rules to discuss a literary text. Revise conversation and group work conventions and rules, stressing their function.

Learners then read and discuss the Focus on Listening and Speaking. Take feedback and outline the importance of the rules listed in the Learner's Book.

Then hold an oral session in which you get learners to use the expressions in the Focus on Listening and Speaking. For example, get them to ask you questions with the expressions listed on page 194.

Learners then read the extract from Bessie Head's short story called 'The Wind and a Boy'. Afterwards, they work in groups to discuss the extract.

Formative assessment

Use your interaction with the learners, as well as their oral feedback (Question 4), to assess their ability to use conversation and group work conventions and rules to participate in discussions.

Suggested answers

- 4 Note that learners' answers may vary from those provided below, so accept all answers that are logical and substantiated.
 - The boy (Friedman) is crossing a road on his bicycle when a truck knocks him over and kills him. His grandmother then dies of grief.
 - He is knocked off his bicycle by a truck. There are two main reasons. Firstly, Friedman was careless (he misjudged the speed of the truck); secondly, the truck was speeding and the driver was unlicensed.
 - Probably the fault of both Friedman and the truck driver, although the truck driver is more to blame, because he should not have been speeding and he should have had a licence.
 - She died, because she was heartbroken.
 - Learners' own answers, as long as they are substantiated from the text. Some possibilities include how urban life is destroying rural life; the "I don't care" attitude of the new rich class that emerged after independence.
 - Learners' own answers, as long as they give reasons for their opinions.

»» > Activity 114 Reading and viewing (LB p. 196)

In Activity 110 learners read and started analysing 'Prayer Before Birth' by Louis Macneice. In this activity they are going to complete their analysis and compare the theme of 'Prayer Before Birth' with the theme of 'The First Birthday' by Sipho Sepamla, a South African poet.

Discuss and revise poetry analysis techniques with the class. Then let them work in groups to discuss both poems, using Questions 1 to 4 to guide their discussions. Take feedback after each question to ensure that learners are on the right track.

Once learners have discussed all four questions, they should record their answers in writing. This could be done for homework.

Formative assessment

Use learners' oral and written answers to assess the extent to which they can analyse and compare poems, and articulate their thoughts orally and in writing.

Suggested answers

Note that learners' answers may vary from those provided below, so accept all answers that are logical and substantiated.

- 2
 - a An unborn child. We know this from the title of the poem (Prayer Before Birth) and the repeated lines: "I am not yet born".
 - b O hear me; console me; provide me; forgive me; rehearse me; O hear me; O fill me.
 - c Stanza 1: Does not want terrible things to come near; stanza 2: Does not want humanity to hurt him/her or lie to him/her; stanza 3: Asks for beauty and gentleness; stanza 4: Asks for forgiveness for things he/she might do when grown up; stanza 5: Asks for guidance on how to behave in difficult situations once grown up; stanza 6: Asks for protection from people who are cruel who think they are God; stanza 6: Asks for strength to protect him/herself against people and situations that will want to destroy his/her humanity; stanza 7: Asks for death if he/she cannot be protected from being made into a "stone" (i.e. from having his/her humanity destroyed).
 - d The theme is that life is full of evil, cruelty and corruption that destroys the humanity of people from which the speaker prays for protection so that he/she does not become the same: "Let them not make me a stone and let them not spill me ..."
- 3
 - a A birthday party (a child's first birthday).
 - b Salute the child; make a fuss of the child; sing his/her praises (learners should try to use their own words).
 - c Because they seemed to understand that the child did not care about birthdays, but rather wanted the safety and happiness it seemed to express in its playing.
 - d They gave the child silent wishes for a happy, safe future.
- 4 Theme: That our children should have a safe, happy future with authentic relationships and no fear.
 - Yes. In 'Prayer Before Birth' the speaker wants protection, and is worried about all the terrible things that might turn him/her into a "stone". In 'The First Birthday' the speaker wishes a similar future for the child, a future with a "sun that casts no shadows ... a world without fears".

» Activity 115 Grammar focus (LB p. 198)

In this activity, learners revise the use of metaphors, similes, adjectives and adverbs. Discuss what metaphors, similes, adjectives and adverbs are, as well as when and why they are used in oral and written texts. Ask learners to give you examples of metaphors, similes, adjectives and adverbs they use

in their daily interactions, finding out why they use them instead of literal expressions.

Learners can then work in pairs to complete Questions 2 and 3 orally before writing down the answers. Take oral feedback after Question 3 and then again after Question 4. Learners can then write their answers down, perhaps for homework.

Formative assessment

Use your interactions with learners, as well as their oral and written answers, to assess whether they can

- identify metaphors, similes, adjectives and adverbs
- explain why metaphors, similes, adjectives and adverbs are used in oral and written texts
- explain the function of metaphors, similes, adjectives and adverbs in texts
- write sentences with adjectives, adverbs and figurative language.

Suggested answers

Note that learners' answers may vary from those provided below, so accept all answers that are logical and substantiated. Make sure that learners can provide reasons for their answers.

2

Examples from 'The Wind and a Boy'	Words they tell you more about	What they add to the text
Adjectives		
a winding, sandy	path	Describe the path
b main	road	Tell us it was an important, perhaps busy road
c small, green	truck	Give the size and colour of the truck
d front	bumper	Tell us which part of the truck hit the boy
e handsome	face	Tell us what the boy looked like
Adverbs		
a quickly	ride	Describes how he rode – gives us insight into his character
b slowly	walk	Describes how she walked – gives us insight into her sadness
c quietly	listened	Describes how she listened – gives us insight into her character and sadness
Figurative language		
a like a log	does not apply	Describes how she fell – gives us insight into her feeling; the shock she felt when she got the news
b kill my heart	does not apply	Describes how they felt; gives us insight into their empathy as well as the terrible state the grandmother was in

- 3 You will need to check each learner's work to make sure that the adjectives, adverbs and figurative language have been used correctly in the sentences.

Extension work

Provide learners who enjoy a challenge with additional metaphors, similes, adjectives and adverbs to make sentences with.

Assist learners who struggle with metaphors, similes, adjectives and adverbs by giving them some texts with explicit examples that they must identify. You can also give them some straightforward metaphors, similes, adjectives and adverbs to write sentences with. It is important that you work with these learners individually or in small groups. See the examples below.

Worksheets for learners

A: Learners who enjoy a challenge

- 1 Adjectives
frightened, outgoing, grumpy, cheerful, jolly, carefree, quick-witted, blissful, lonely, elated, scrawny, skeletal, underweight, lanky, wide, enormous, huge, vast, great, gigantic, monstrous, dense, weighty, slim, trim, hulking, hefty, giant, plump, tubby, sweltering, wintry, frosty, frozen, nippy, chilly, sizzling, scalding, feverish, fiery, steaming, sleek, blobby, flat, rotund, globular, serpentine, warped, distorted.
- 2 Adverbs
absentmindedly, adoringly, awkwardly; beautifully, briskly, brutally; carefully, cheerfully, competitively; eagerly, effortlessly, extravagantly; gracefully, grimly; lazily, lifelessly, loyally; quietly, quickly, quizzically; recklessly, remorsefully, ruthlessly; savagely, sloppily, stylishly; unevenly, urgently; well, wishfully, worriedly

B: Learners who require assistance

- 1 Adjectives
In each sentence, circle the adjective that describes the underlined noun.
a Leroy and Jenna walked up to an old building.
b Maddie put the golden key in the lock.
c Today is the hottest day of January.
d The baby birds flew from the nest.
e Joe's truck has a flat tyre.
Circle the adjective in each sentence. Underline the noun that it describes.
f I am holding a pen in my left hand.
g Sibongile played beautiful music on her guitar.
h Has anyone read Ndebele's latest story?
i The sly fox outsmarted the chicken.
j Miguel ordered a large Coke.
- 2 Adverbs
Fill in the blank lines with the adverb that best fits each sentence. Use the adverbs in the word box below.

playfully • carefully • sincerely • slowly • happily •
quickly • patiently • loudly • quietly • safely

- a Sarah skipped _____ down the street to see her friend.
- b The team ran _____ towards the finish line to win the race.
- c The librarian told the learners to read their books _____.
- d The cat chased the ball around _____.
- e Dumisani waited _____ for his turn to hit the ball.
- f The tortoise walked _____ and couldn't keep up with the rabbit.
- g Maria chose the answers for her test _____ so she would pass.
- h Safwat saw there were no cars coming so he could cross the street _____.
- i The kids shouted _____ as they played in gym class.
- j We sing the national anthem _____ because we love our country.

Suggested answers (for learners who need extra assistance)

- 1
 - a old
 - b golden
 - c hottest
 - d baby
 - e flat
 - f adjective – left; noun – hand
 - g adjective – beautiful; noun – music
 - h adjective – latest; noun – story
 - i adjective – sly; noun – fox
 - j adjective – large; noun – Coke
- 2
 - a happily
 - b quickly
 - c quietly
 - d playfully
 - e patiently
 - f slowly
 - g carefully
 - h safely
 - i loudly
 - j sincerely

Activity 116 Writing and presenting (LB p. 199)

In this activity learners find out how to write an imaginative essay. Introduce the activity by asking learners what they think the words *imaginative* and *imagination* mean. Then let them work individually to read each extract. Take feedback afterwards, making sure they can

- explain any difficult or new words
- indicate which parts of the extracts tell us that these are pieces of imaginative writing.

Learners then study the Focus on Writing. (You could allow learners to work in pairs for this, if you think they will benefit.) Take feedback to make sure they know what an imaginative essay is and the steps involved in writing an imaginative essay. Stress the importance of using figurative language, including adjectives, adverbs, metaphors and similes in this type of writing.

Learners then plan an imaginative essay and write a first draft, which must be edited. Insist on seeing their plans and edited first drafts. They will write their final versions in Activity 119.

Go through the topics they must choose from. It may be useful to use a different topic (e.g. The day machines took over the world) to work through the brainstorming and planning process with the whole class before learners develop their own plans.

Formative assessment

Use learners' plans and edited drafts to assess whether they are able to use the process writing approach.

Extension work

Assist learners who have difficulty with planning. Sit in a group with them and brainstorm a topic. Show them how to select ideas from their brainstorming and organise these logically. Then show them how to use these logically organised ideas to develop a plan that shows what will go into each section of their essays.

»» Activity 117 Listening and speaking (LB p. 203)

This activity reinforces and further develops learners' conversation and group work skills. Revise the conventions and rules already covered, finding out from learners why we use these conventions and rules in conversations and discussions. You can use Question 1. Walk around the classroom to observe their dialogues, correcting their usage where necessary.

Learners then read and discuss the Focus on Listening and Speaking. Take feedback to make sure they understand the rules of communication.

Allow learners an opportunity to practise the expressions in the Focus on Listening and Speaking before they complete Questions 3 and 4. For example, you can ask them questions such as:

- Would you like to read a poem or a short story?

Learners could take turns to reply as follows:

- I'd rather read a .../I'd prefer to read a ...

Ensure that you walk around the class to observe learners' group work. Assist them to use the expressions correctly. Take oral feedback. Learners can record their answers for homework.

Formative assessment

Use your observation of learners' group work and their feedback to assess whether they are able to use conversation and group work conventions and rules to discuss texts.

Suggested answers

- 4
- They are both imaginative (science fiction) texts because they deal with issues that do not belong to the real world, such as creating replicas of oneself and teachers whose eyes start glowing and whose fingers turn into talons.
 - Opal wants to create a replica (clone) of herself. She wants to do this so that when she escapes from the Argon Clinic the Lower Elemental Police will not know that she's gone.
 - Because she is his teacher and also because she was behaving quite strangely ("weird noise in her throat").
 - No, she was actually a monster.
 - Learners' own answers, but they should provide reasons.

» » Activity 118 Reading and viewing (LB p. 204)

In this activity learners read an enrichment text. You can allow them to use the lesson to read the story. They should complete reading it for homework and then be prepared to discuss the questions in the next lesson. You can also use this activity as additional assessment of learners' reading ability by getting them to read extracts to you.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Use learners' feedback to assess their understanding of the story. If you use it to assess learners' reading ability, you can use a rubric. Focus on skills such as

- fluency (e.g. Does the learner read with minimal stops, pausing only where required by the text?)
- pronunciation (e.g. Does poor pronunciation mar meaning?)
- poise (e.g. Does the learner look up occasionally?)

> Activity 119 Writing and presenting (LB p. 210)

In this activity learners complete the imaginative essay they started working on in Activity 116. Remind them of the importance of using figurative language in their essays. Also stress that their essays must be logical (sentences in paragraphs must be logically connected and paragraphs must be in a logical order).

Formative assessment

Use a rubric to assess learners' essays. Your assessment should focus on

- how imaginative the content is
- use of figurative language
- coherence (with and between paragraphs)
- language use.

Reminder

You can use the rubric in the Extra Resources section of this file.

> Activity 120 Grammar focus (LB p. 210)

Provide learners with any remedial worksheets that you have developed. You can use the worksheet on page 139, or make your own. These worksheets should focus on common or recurring errors that you have identified in their written work during the course of Term 3. Learners can also complete the vocabulary exercise provided in the Learner's Book.

Formative assessment

Take in learners' written work. Assess their remedial grammar work according to the memorandum you have developed. For Question 2, ensure that their sentences make the meaning of the words clear.

TERM FOUR

INTO THE FUTURE

With learners facing the end of the year, and Grade 11 around the corner, this term uses the future as its context. In this term, learners develop the following language skills.

Listening and speaking

- critical listening
- listening for main points and note-taking
- listening for appreciation
- group discussions

Reading and viewing

- critical language awareness
- summaries
- literary texts
- appreciation and enjoyment

Writing and presenting

- writing from a viewpoint
- developing notes into texts
- summaries
- letter of appreciation or thanks
- exam practice

Grammar focus

- passive and active voice
- denotation and connotation
- polite expressions
- culturally appropriate forms of address
- register
- idioms and proverbs
- dictionary work
- vocabulary development

» » » > **Activity 121 Listening and speaking (LB p. 218)**

Learners know by now what *bias* and *prejudice* mean. Let them discuss these terms briefly, then take feedback, asking learners to explain the terms and provide examples of each. In this activity, they will listen to oral texts to identify bias and prejudice in them.

Tell learners to copy the table into their workbooks. Explain that you are going to play (or read) a text to them twice. It would be better if you have a recorded text to play to them, but if you don't, use the text below.

- The first time, learners close their eyes and listen for examples of bias and prejudice in the text.
- The second time, they write down examples of bias and prejudice (they do this in the table).

Afterwards, they compare their examples of bias and prejudice with the examples of their group members, and then discuss any differences, giving reasons for these. Walk around the class to observe these discussions, making sure that learners understand the terms bias and prejudice, and are using group work rules and conventions.

Here is the text you can read to learners.

Listening text

This is my fifth day at camp. Life in the great outdoors isn't exactly what I expected, but I'm not starving ... yet. I wonder who taught these people to cook – they are worse than those cheap Chinese takeaway shops.

Every morning we have to wake up at 5:30 am. I wonder where they found these camp supervisors? They are all stricter than army or police sergeants. There is this one with red hair who looks so angry all the time, just like a typical redhead. They force us to have cold showers and then make our beds. The chief camp supervisor then comes to inspect the place. My dormitory is always getting into trouble because this one guy with long hair never cleans up his mess. I suppose it's to be expected – I mean, you know what long-haired teenagers are like.

What's quite strange is that the supervisors are not at all strict with the girls. They let them sleep late and don't even care if their dormitory is left untidy. It's so unfair.

Then, we have breakfast around 6:30 am. I am sure the chief supervisor must have bought the breakfast provisions, because it is only him and his friends who like what we have to eat.

After that, we have some free time, so I've been going down to the nearby stream to fish, but before I can catch anything, the whistle blows and we have to meet at camp where we are forced to play games. The games instructor is from Russia and boy, he's just like a typical Russian: no smiles or fun, just makes us sweat.

In the evening, everyone is given a different job to get dinner ready. Yesterday, I was in charge of cooking the hotdogs, but I accidentally dropped them in the fire. I got into serious trouble. I was upset because when the cool kids make mistakes, the supervisors just laugh with them.

At night, we sit around a campfire in front of the cabin, sing songs, and tell ghost stories. That's usually fun, but one night while trying to find more sticks for the fire, I got lost. After about an hour of wandering aimlessly in the forest, I got so scared and

started crying like a girl. When I finally found my way back, no one seemed to have realised what had happened, thinking that I just had gone to bed. So typical of these outdoor types – they think they are tough and don't care about city people like me.

Well, today is another day and tomorrow I go home ... and not a bit too soon. I've learned that camping is just not for me.

Formative assessment

Use learners' feedback, their completed tables and your observation of their group work discussions to assess whether or not they are able to

- explain the meaning of bias and prejudice
- identify bias and prejudice in an oral text
- use group work rules and conventions in a discussion.

Suggested answers

3

Oral text element	Examples from the oral text
a Bias	
i)	The supervisors are not at all strict with the girls. They let them sleep late and don't even care if their dormitory is left untidy.
ii)	I am sure the chief supervisor must have bought the breakfast provisions because it is only him and his friends who like what we have to eat.
iii)	I got into serious trouble. I was upset because when the cool kids make mistakes, the supervisors just laugh with them.
b Prejudice	
i)	I wonder who taught these people to cook – they are worse than those cheap Chinese takeaway shops.
ii)	There is this one with red hair who looks so angry all the time, just like a typical redhead.
iii)	I suppose it's to be expected – I mean, you know what long-haired teenagers are like.

Other possible examples of prejudice include:

- They are all stricter than army or police sergeants.
- He's just like a typical Russian: no smiles or fun, just makes us sweat.
- I got so scared and started crying like a girl.
- So typical of these outdoor types – they think they are tough and don't care about city people like me.

Teacher's resource: The TQLR listening strategy

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

T – Tune in

(The listener tunes in to the speaker and the subject, mentally calling up everything known about the subject and shutting out all distractions.)

Q – Question

(The listener mentally formulates questions. What will this speaker say about this topic? What is the speaker's background? I wonder if the speaker will talk about...?)

L – Listen

(The listener organises the information as it is received, anticipating what the speaker will say next and reacting mentally to everything heard.)

R – Review

(The listener goes over what has been said, summarises, and evaluates constantly. Main ideas should be separated from subordinate ones.)

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

Planning and structuring classroom activities to model and encourage learners to listen critically is important. Learners should learn to:

- *Analyse the message*
Critical listeners are concerned first with understanding accurately and completely what they hear. To achieve this, learners should identify the speaker's topic, purpose, intended audience, and context. The most frequent critical listening context is persuasion. They should keep an open-minded and objective attitude as they strive to identify the main idea(s) and the supporting arguments. They should ask relevant questions and restate perceptions to make sure they have understood correctly. Taking notes will enhance their listening.
- *Analyse the speaker*
Critical listeners must understand the reliability of the speaker. Who is the speaker? Is the speaker credible? Trustworthy? An expert? Dynamic? Does the speaker have any specific purpose for speaking (e.g. wanting votes in an election)?
- *Analyse the speaker's evidence*
Critical listeners must understand the nature and appropriateness of the evidence and reasoning. What evidence is used? Expert testimony? Facts? Statistics? Examples? Reasons? Opinions? Inappropriate evidence might include untrustworthy testimony, irrelevant facts, statistics, or examples; or quotations taken out of context.
- *Analyse the speaker's reasoning*
Critical listeners must understand the logic and reasoning of the speaker. Is this evidence developed in a logical argument? Faulty reason

ing might include generalisation, either-or argument, causal fallacy (therefore, because of this), *non sequitur* (confusion of cause and effect), circular reasoning, ignoring the question, false analogy, or attacking the person instead of the idea.

- *Analyse the speaker's emotional appeals*
Critical listeners must understand that persuaders often rely on emotional appeal as well as evidence and reasoning. Critical listeners, therefore, must recognise persuasive appeals and propaganda devices. A skilled listener ignores deceptive persuasive appeals such as connotative (loaded) words, doublespeak, appeals to fear, prejudice, or flattery.

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

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

Name of learner: _____ Nature of spoken presentation: _____ Where heard: _____ Name of speaker: _____ • Speaker's expressed purpose: _____ • Qualifications of speaker: _____ • Main ideas presented: _____ • Noteworthy features of presentation: _____ • In what ways was the talk effective? Ineffective? Why? _____

(Source: Adapted from <http://www.ingilish.com/listening-activities.htm>)

» » Activity 122 Reading and viewing (LB p. 219)

In this activity learners look at two newspaper reports in order to revise and further develop their critical reading skills. Introduce the activity by asking learners whether or not they think oral and written texts from people like politicians, lawyers, news reporters and ministers of religion are objective. Use their answers to revise

- bias, prejudice, stereotype and generalisation
- critical reading skills.

Refer learners to the Focus on Reading, which they must read and discuss in pairs. Take feedback to ensure they understand the factors and issues raised. They should particularly note the types of questions they need to ask when reading a text critically.

Let learners then work alone to read the two texts. They should work through the four questions (Question 3 a–d) themselves first, after which they can work in pairs to discuss their answers. Take feedback and then ask

learners to write their answers in their workbooks. (They can do this for homework, if necessary.)

Formative assessment

Use your interaction with learners, as well as their oral and written answers, to assess whether or not that are able to employ critical reading skills in order to

- identify the main idea in each text
- identify whose point of view each text represents
- explain what the point of view in the text is trying to achieve
- identify what each point of view stands to lose or gain from these texts.

Suggested answers

- 3 Note that learners' answers may vary from those provided. Accept all reasonable answers that are logically presented and justified.

	Zuma makes heaven, hell comments	ANC says reaction to Zuma's 'heaven' comment is childish
a Main idea in each text	It is wrong for the President to say voting for the ANC was voting for heaven, voting for the opposition was voting for hell	That South Africa is a free and open society that has freedom of speech
b Point of view represented in each text	Parties that are in opposition to the ANC	The ANC
c What the points of view are trying to achieve	To make voters go against the ANC	To justify what the President said and to make opposition parties seem as if they do not respect freedom of speech
d What each point of view stands to lose or gain	Opposition stands to gain more voters; it stands to lose a good relationship with the ANC	ANC stands to gain more voters who think the opposition does not respect human rights; it stands to lose some of its own members (Christian) who might think the President was being blasphemous

Teacher's resource: Critical reading strategies

Critical reading is an analytic activity. The reader re-reads a text to identify information, values, assumptions, and language usage. These elements are tied together, and often reveal

- the author's purpose
- the tone and persuasive elements s/he is using to bring the reader round to his/her point of view
- his/her bias.

Critical thinking involves bringing your own values to bear on evaluating the presentation, and deciding what ultimately to accept as true.

- 1 First, recognise the text as a presentation in its own right. Identify
- the beginning, middle, and end
 - the use of evidence to support remarks

- the use of stylish language to portray topics, or convince the reader
 - organisation, or a method of sequencing remarks.
- 2 Next, look at
- the nature of the examples – what they examples of?
 - the nature of the evidence – what kinds of authorities are invoked, what types of evidence are provided?
 - the nature of the choice of terms– what types of terms are applied to what topics?
- 3 Then evaluate all the elements in the text. All writers make assertions that they want you to accept as true. As a critical reader, you should not accept anything on face value, but recognise every assertion as an argument that must be

carefully evaluated. An argument has two essential parts: a claim and support.

- The claim asserts a conclusion – an idea, an opinion, a judgment, or a point of view – that the writer wants you to accept.
- The support includes reasons (shared beliefs, assumptions, and values) and evidence (facts, examples, statistics, and authorities) that give readers the basis for accepting the conclusion.

When you assess an argument, you are concerned with the process of reasoning as well as its

truthfulness (these are not the same thing). At the most basic level, in order for an argument to be acceptable, the support must be appropriate to the claim and the statements must be consistent with one another. So, in this step, you must ask questions such as

- what is achieved by describing topics a certain way?
- what is assumed by selecting certain types of evidence?

(Source: Adapted from http://www.criticalreading.com/critical_reading_core.htm)

» Activity 123 Grammar focus (LB p. 221)

To introduce this activity, write some simple active and passive voice sentences on the board, such as those below, and ask learners to tell you what is the same about them and what is different.

- The learners started an environmental club.
- An environmental club was started by the learners.

Learners should note that the subject and object have been swapped around, that *was* has been put in front of the verb and that *by* has been placed in front of “the learners”. They should also note that the meaning of the sentences is basically the same, but – because we read “An environmental club” first, it becomes the focus of the sentence.

Learners can now work in pairs to analyse the sentences in Question 1. Take feedback, making sure learners can identify who does the action (the subject) in each sentence. If necessary, let them say the sentences orally first, before they write them. Learners can then read and discuss the Focus on Grammar. (Note: The Focus on Grammar is long and deals with fairly complex transformations, so it may be wise – depending on the level of your class – to work through it with the whole class.) Stress the following, providing learners with reinforcement examples as you go along:

- the swap in position of the subject and object
- the transformation of the verb, no matter what the verb tense, into the past participle (e.g. *eat* or *ate* in the active voice both become *eaten* in the passive voice).
- the different ways in which the auxiliary is used to show the tense (e.g. *eats* in the present active becomes *is eaten* in the present passive; *ate* in the past active becomes *was eaten* in the past passive; and *will eat* in the future active becomes *will be eaten* in the future passive).
- the use of *by* in the passive voice to indicate who does the action (e.g. *They boy eats the apple* in the present active becomes *The apple is eaten by the boy* in the present passive)
- how we can sometimes omit the doer of the action, depending on a number of factors, such as
 - if the doer is obvious (e.g. *My handbag was stolen* – there is no need to add *by a thief* because it is obvious that a thief stole the handbag)
 - if the doer is not really important (e.g. *A cure for cancer was discovered* – there is no need to mention who discovered the cure because it is the discovery of the cure and not the person who discovered it that is really important)

- if the doer is unknown (e.g. *The books were taken off my desk* – here we do not know who took the books)
- if we want to ‘hide’ the doer (e.g. *The people’s taxes were used fraudulently* – here, perhaps, the authorities do not want to make public who used the taxes fraudulently)
- if we want to make writing more academic, scientific or objective (e.g. it sounds more academic to say *An experiment was conducted ...* than to say *I conducted an experiment ...*).

Learners can then work in pairs to complete Questions 4 and 5. Take feedback after Question 4 to make sure that they have correctly changed the sentences into the passive voice.

Formative assessment

Use your interaction with the class, as well as learners’ oral and written answers, to assess whether or not they can use the active–passive voice transformation.

Suggested answers

- 1
 - the people/a person
 - the ANC
 - some (people)
- 2
 - a Speaking in Zulu, Zuma said if you voted for the ANC you chose heaven but if you voted for the opposition it meant hell.
 - b In his 2009 election campaign statements he told crowds repeatedly that the ANC would rule South Africa “until Jesus comes”. Now he is saying the same thing.
 - c Some people described the remarks as “blasphemous”.
- 4
 - a A piece of chocolate cake was eaten (by me) yesterday.
 - b The book was read to the learners (by the librarian) last week.
 - c My car was crashed (by me) three weeks ago.
 - d You will be introduced to her boss (by her) next week.
 - e Andries’s homework has already been done (by him).

Note that the words in brackets are optional.
- 5
 - a Someone/The thieves stole the money last week.
 - b Someone/The manager will pay them next Friday.
 - c Someone/The company is making the movie in Hollywood.
 - d A professional cut his hair. (Point out that past tense of *cut* is *cut*, not *cutted*)
 - e Tshepo is singing the national anthem this time.

Extension work

Provide learners who enjoy a challenge some more advanced active–passive and passive–active transformation exercises, such as the ones on page 150.

Assist learners who find the active–passive transformation difficult. Work with them individually or in small groups to explain each tense transformation, providing them with examples and additional exercises. Work through the simple present tense first, until they are competent and confident.

For example, discuss each sentence on page 150, explaining step-by-step how the transformation takes place. Then let them first make the transformations orally and then in writing. When they can do the present simple tense, move

on to the simple past tense and the simple future tense. (Leave the progressive and perfect tenses until they have mastered the three simple tenses.)

- 1 The learner reads the book.
- 2 The learners read the book.
- 3 The child kicks the ball.
- 4 The children kick the ball.
- 5 The teacher switches on the light.
- 6 The teachers switch on the lights.

Additional active–passive exercises

Rewrite each sentence in the passive voice. Decide if *by* must be included, and then insert it where you think it belongs.

- 1 She bought this house in 2012.
This house _____ in 2012.
- 2 We'll switch off the lights at 10 p.m.
The lights _____ at 10 p.m.
- 3 They had cleaned the car by 10.
The car _____ by 10.
- 4 I removed the books before you came in.
The books _____ before you came in.
- 5 They took her to hospital as soon as possible.
She _____ to hospital as soon as possible.
- 6 We'll name this baby after his father.
This baby _____ after his father.
- 7 They have invited me to the ceremony.
I _____ to the ceremony.
- 8 The dog tore the cushion to pieces.
The _____ to pieces.
- 9 The wind blew all the leaves away.
All the leaves _____ away.
- 10 They left the kids behind.
The kids _____ behind.

Change the form of the verb in brackets so that each sentence is in the passive voice.

- 1 Much of this town (destroy) by fire last year.
- 2 Next year, a new school (build) here to hold about 1 000 learners.
- 3 Today, around 9 o'clock, a famous painting (steal) from a museum by an armed gang and the police are already questioning the museum employees.
- 4 My brother's friend (bite) by a dog last spring and had to (take) to hospital.
- 5 Today, Argentina and Chile (expect) to vote on a treaty.
- 6 A special prize (give) to the person who helps us find the culprit.
- 7 He (tell) to work harder if he wanted to keep his job.
- 8 This work must (do) immediately.
- 9 English (speak) all over the world.
- 10 She (say) to be living in Zimbabwe now.
- 11 Last year, we wanted to buy this house but unfortunately it (already buy) by a young couple.

Suggested answers

- 1 This house was bought (by her) in 2012.
- 2 The lights will be switched off (by us) at 10 p.m.
- 3 The car had been cleaned (by them) by 10.
- 4 The books were removed (by me) before you came in.
- 5 She was taken (by them) to hospital as soon as possible.

- 6 This baby will be named after his father (by us).
- 7 I have been invited to the ceremony (by them).
- 8 The cushion was torn to pieces (by the dog).
- 9 All the leaves were blown away (by the wind).
- 10 The kids were left behind (by them).

- 1 was destroyed
- 2 will be built
- 3 was stolen
- 4 was bitten; be taken
- 5 are expected
- 6 will be given
- 7 was told
- 8 be done
- 9 is spoken
- 10 is said
- 11 had already been bought

> Activity 124 Writing and presenting (LB p. 224)

The focus of the activity is on authorial point of view. Revise what point of view is with the class, stressing that most texts are written from a point of view, whether it is the writer's actual point of view or an assumed point of view.

Let learners look at the topics and think about what their point of view is. Take feedback, asking learners for their points of view on the topics and their reasons for having these points of view.

Then tell learners to choose the opposite point of view, and list all the points that support this opposite point of view. They then use these points to plan and write a first draft of an essay on this opposite point of view. Their essays must be between 200 and 250 words long, and they must try to use the active voice and the passive voice in their essays.

Make sure that learners show you their plans, drafts and edited drafts before the next writing and presenting lesson.

Formative assessment

Use your discussions with the class to assess learners' understanding of point of view and how it determines the perspective in a text.

»» Activity 125 Listening and speaking (LB p. 226)

Learners have already learned to identify bias and prejudice in oral texts. In this activity they go one step further and attempt to explain why some oral texts contain bias and prejudice.

Introduce the activity by discussing obvious examples of oral texts that contain bias and prejudice, such as when one wants to insult someone else or be hurtful to them. Ask learners to give you examples of such oral texts from their everyday lives.

You can then read them a text, such as the one below, telling the learners to listen for examples of bias and prejudice. They should list these and then discuss why they were included in the text. They should ask questions like these about the inclusion of bias and prejudice in the text:

- Are they included to try to persuade the listener to adopt the point of view in the text?
- Are they included to try to strengthen the speaker's point of view or justify a certain position?

Once groups have discussed the oral text, facilitate a class discussion.

Here is the text you can read to the class.

Listening text

Malema: White people are criminals

White people should be treated as "criminals" for "stealing" land from black people, ANC Youth League president Julius Malema told an enthusiastic crowd in Kimberley yesterday where he appeared on the same platform as President Jacob Zuma.

Malema was the main attraction as he pulled out all the stops in his campaign for local elections, now just days away.

"They (whites) have turned our land into game farms... The willing-buyer, willing-seller (system) has failed", Malema said.

"We must take the land without paying. They took our land without paying. Once we agree they stole our land, we can agree they are criminals and must be treated as such", he said to cheers from a crowd of about 3 000 people at the Galeshewe stadium, just outside Kimberley.

(Source: <http://www.iol.co.za:80/news/politics/malema-white-people-are-criminals-1.1065708>)

Formative assessment

Use learners' feedback during the class discussion to assess whether they are able to

- identify bias and prejudice in oral texts
- give reasons why bias and prejudice are sometimes included in oral texts.

» » Activity 126 Reading and viewing (LB p. 227)

In Activity 122 learners revised their critical reading skills. They looked at points of view in newspaper articles, and who stands to gain and lose from

these points of view. In this activity they are going to critically analyse a famous speech.

If possible, show learners a video clip of Nelson Mandela's inauguration. Alternatively, ask learners what they know about this day, describing what you remember of it to the class.

Then let learners work individually to complete Question 1. Take feedback and then let them work in pairs (or small groups if you think this will benefit them) to complete Question 2. Provide them with the table below to use to record their answers. Let them present their answers for a class discussion. Learners can then work individually to complete Question 4.

What is the context of the text?	
Who is the speaker?	
What are the writer's allegiances?	
What is the general topic?	
What are the main issues?	
What conclusion is reached?	
What reason does the writer give for the conclusion reached?	
Is the reason based on fact, theory, opinion or faith?	
What type of language is used?	<div> <div>List six important words</div> <div>Are they neutral or emotional?</div> </div> <div> <div>i</div> <div>ii</div> <div>iii</div> <div>iv</div> <div>v</div> <div>vi</div> </div>

Formative assessment

Use learners' feedback, your observation of their discussions and their oral and written answers to assess the extent to which they are able to analyse a text critically.

Suggested answers

- 1
 - Scanning – ask learners to read out the words they have identified and their meanings. Discuss any problematic definitions.
 - Skimming – learners' answers will vary, but here is one option: "we shall build the society in which all South Africans, both black and white, will be able to walk tall, without any fear in their hearts, assured of their inalienable right to human dignity".
- 2
 - a The inauguration of Nelson Mandela as South Africa's first democratically elected president.
 - b Nelson Mandela

- c Learners' own answers, but these should be backed up with reasons. One option is that his main allegiance is to all the people of South Africa.
 - d Learners' own answers, but these should be backed up with reasons. One option is thanking those who made this day possible and Mandela's hopes for the future.
 - e Learners' own answers, but these should be backed up with reasons. Some possibilities include the overcoming of racism, the maintenance of peace, the rights of all South Africans.
 - f Learners' own answers, but these should be backed up with reasons. One option is "... that this beautiful land will [never] again experience the oppression of one by another and suffer the indignity of being the skunk of the world ..."
 - g Learners' own answers, but these should be backed up with reasons. One option is Mandela stresses that "the people of South Africa: have made this day possible when we can start to create a 'united, democratic, non-racial and non-sexist South Africa'."
 - h Learners' own answers, but these should be backed up with reasons. One option is faith – the speaker (Mandela) has faith that South Africans can overcome the past and their differences so that we can create a united, peaceful and prosperous nation.
 - i Although learners can present their own opinions (as long as they are backed up by reasons), mainly the type of language is figurative and emotive (Mandela uses metaphors, similes and emotional language).
- 4 Learners' own lists, but they must indicate whether the words are neutral or emotional, and back up their opinions with reasons.

Activity 127 Writing and presenting (LB p. 230)

In this activity learners write the essay they planned and drafted in Activity 124. Make sure that you have seen learners' plans, drafts and edited drafts before they write their second drafts, which must be proofread. They can then write their final versions.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Take in learners' essays for assessment. Note that you should use common and recurring errors to develop worksheets that you can use for remediation before learners write the end-of-year examination.

Activity 128 Grammar focus (LB p. 230)

This activity focuses on the denotative and connotative use of language. Introduce the activity by asking learners to tell you what they think or feel when they hear certain words, such as money, house, car and exams. Point out that the thoughts or feelings they have about certain words are the connotations of those words.

Discuss how people can deliberately use connotative words to evoke certain thoughts or feelings in listeners or readers. For example, if someone wants to make people feel exploited by a politician, they could say that the politician lives in a mansion rather than in just a big house. This is because the word *house* is quite neutral, while the word *mansion* can have positive and negative connotations, depending on your perspective.

Learners can then work through Questions 1, 2 and 3 individually (you can let them work in pairs or small groups, if you think this will be beneficial). Take feedback after each question to ensure learners are developing an understanding of the denotative and connotative use of language.

Learners then study the Focus on Grammar (again, you can let them work in pairs or small groups, if you think this will be beneficial). Ask learners to define denotation and connotation. They then complete Question 5.

Formative assessment

Use your interaction with the class, as well as learners' feedback and answers (oral and written), to assess whether they are

- able to identify denotative and connotative language
- developing an understanding of why and how denotative and connotative language is used.

Suggested answers

Because this activity deals with the fairly subjective issue of denotation and connotation, learners' answers may vary from those below. Accept all answers, as long as learners can back them up with adequate reasons.

- "metaphorical in his articulation" – he was not talking about actual (Biblical) heaven and hell. He was using the terms metaphorically.
 - "heaven" – the paradise one is supposed to go to if one lived a good life on Earth; "hell" – the fire one is supposed to burn in forever if one lived a bad life on Earth.
- Learners' own answers, but make sure they give reasons for their choices.
One possibility is:
 - Positive: hound, puppy, canine, companion, pooch, seeing-eye dog, a person's best friend
 - Negative: mutt, flea-bag, mongrel, brak
- Learners' own answers, but make sure they give reasons for their choices.
One possibility is:
 - Neutral: abode, domicile, residence, house
 - Positive: mansion, dwelling, home
 - Negative: shack, dump
- Learners' own answers, but make sure they give reasons for their choices.
Here are some possibilities.

	Positive connotation	Neutral (denotative)	Negative connotation
a	arrogant, conceited, self-satisfied, egotistical	proud	snooty, cocky, vain, high-and-mighty, overbearing, high-hat, supercilious
b	titter, giggle, chuckle, roar	laugh	guffaw, snicker, snigger, cackle
c	plump, heavyset, burly, bulky, portly, weighty	fat	corpulent, obese, fleshy, paunchy, overweight, roly-poly, pudgy
d	adroit, knowing, astute, skillful	clever	shrewd, calculating, sly, cunning, smooth
e	help yourself to, appropriate	steal	purloin, embezzle, filch, pilfer, burglarise, rob, hold up, snatch, grab

» » > **Activity 129 Listening and speaking (LB p. 232)**

Discuss the importance of note-taking as a skill needed at school, during any further studies and right through life. Ask learners to give you examples of when they have had to take notes (e.g. during a lesson, or when someone gives them a message or directions over the phone). Find out what types of shorthand they use to take notes.

Then let learners work in groups to complete Question 1. They should discuss what they think are the most important ideas in the text and how they would take notes on it. They should then compare their ideas with the sample ideas in the Learner's Book.

Once you have taken feedback, read the text below to the class, telling learners to work individually to take notes (using their shorthand) of only the main ideas. They can then compare their notes with the notes of other learners in their group and discuss any differences.

Here is the text that you can read to learners.

Listening text

It is important to decide which pieces of information in a lesson, lecture, speech or reading are important and which pieces are not. The best way to do this is to be critical when you read or listen. Ask yourself if the information you're hearing is IMPORTANT, RELEVANT and CREDIBLE. In other words, does the information contain a key point, does it relate to the subject matter, and is it believable or supported?

Use shortcuts that you will understand and that will make the writing process quicker. To do this, you must develop a system of symbols and abbreviations to use when you take notes. Some of these will be standard, others will relate to your subject, and others will be your own personal symbols.

Before the lesson or lecture you should revise the previous lesson, pre-read about the topic and check the pronunciation of any new words or discipline-specific language in the pre-readings.

During the lesson or lecture you should listen with your full attention. Don't write down every single thing the speaker (teacher or lecturer) says. Think about what is being said and write down what is most important. Use your abbreviations and symbols. Keep your mind working, and distinguish between main points, elaboration, repetition, waffle, restatements and new points. You can do this by listening for clues in what the speaker (teacher or lecturer) is saying. If you miss some information, leave some blank space where that information is supposed to go. You should always leave plenty of space in your notes to add things later.

After the lesson or lecture, you should revise your notes within 24 hours. Tidy up your handwriting and fill in any missing bits. If you've taken notes in a hurry, you're more likely to figure out an unreadable word or sentence on the day of the lesson, than you are weeks later when you look back over your notes in preparation for a test. Reviewing makes remembering lessons and lectures much easier.

You should also write a short summary of the lesson or lecture (one paragraph) in your own words. Finally, you should organise your notes. Keep notes for each subject in one place so you can find everything easily when it comes time for a test. That may mean keeping a notebook or section of a notebook for each subject as you take notes in class.

Formative assessment

Observe learners' discussions and use their feedback to assess whether they are developing basic note-taking skills.

Suggested answers

Learners should have the following main points in their notes: be critical; use shortcuts; revise content before the lesson; listen with full attention; leave a space if you miss some information. After the lesson, fill in the spaces; tidy your notes; write a summary; organise your notes.

» Activity 130 Reading and viewing (LB p. 233)

In this activity, learners look at and revise a range of elements they need to understand in order work out the meaning of written texts. Ask the class what text elements they think they need to understand to fully grasp the sense of a text. They should mention elements such as

- the meaning of individual words
- the function of certain words (e.g. conjunctions and modals)
- the tense of verbs
- the meaning of figures of speech and figurative language.

Discuss why an understanding of these elements is important for grasping the sense of a written text. Then let learners work in pairs to complete Question 1. Take feedback and then ask them to read and discuss the Focus on Reading.

Make sure learners understand the elements discussed in the Focus on Reading. If necessary, explain or revise

- what prefixes (e.g. *bi-*, *un-* or *re-*) and suffixes (e.g. *-ful*) are, and how they can help us work out the meaning of words
- how to use textual context to determine the meaning of unfamiliar words
- what allusions, homophones, homonyms, homographs and synonyms are
- the function of figurative language, figures of speech (e.g. similes and personification) and imagery in different texts
- how to identify the writer's intention and why this is important
- what the function is of different structural elements in texts, such as plot, setting, action, climax, anticlimax and denouement or resolution.

Learners then continue to work in pairs to answers the questions on the extract from 'The Girl with a Twisted Future' by Mia Couto. Take oral feedback after each question, before learners write down their answers.

Formative assessment

Use your discussions with learners, as well as their oral and written answers, to assess whether they are developing the ability to identify and explain the function of a range of elements in written texts.

Suggested answers

Note that learners' answers may vary from those provided below. Accept all answers that make sense and that learners can justify.

- 1 a used to join ideas together; give texts cohesion; help to organise ideas in a text logically; provide readers with signals about meaning
b describe verbs
c describe nouns
d helping verbs; they add meaning to verbs by telling the reader whether the verb expresses possibility or necessity or tense
- 3 • Ask learners to list some of the new words they have come across and to explain their meaning (make sure learners have worked out or obtained the correct meanings).
• Here are some examples (learners may come up with others, but make sure they can provide reasons for their choices).

homophones	would (wood – from a tree); heard (herd – used for cattle); whole (hole – in the ground); week (weak – not strong); made (maid – a young unmarried woman)
homonyms	lot (can also be used to mean a set of articles for sale at an auction; a person's luck or condition in life, particularly as determined by fate or destiny; a plot of land assigned for sale or for a particular use); like (can also be used to mean a preference for something)
synonyms	a lot of money / riches; small / little; twisted / crooked

- Used his ears to seek an answer to his life's problems; like a snake; like a courting couple; like a hook without any more use, a rag that had been thrown away.
- 4 Learners' own answers, along the lines that a father's greed can destroy his children and family; to warn people that money is not everything.
 - 5 a Learners' own answers, along the following lines: although he seems to care about his family, he is selfish; he puts money before his child's health and happiness; he does not listen to his child; he has a strong desire for money.
b Learners' own answers, along the following lines: she is weak – she does not stand up to her father; she does not stand up for her rights; she is too obedient.

Activity 131 Writing and presenting (LB p. 235)

Briefly revise what summarising involves, reminding learners that the following must be considered when summarising a text:

- extract only main ideas
- ensure that main ideas are relevant to the aspect of the text that must be summarised
- exclude information that develops the main ideas
- exclude examples.

Learners then work individually to complete Questions 2 and 3. Take in their work afterwards.

Formative assessment

Use learners' written work to assess whether they can identify words that have synonyms and if their summarising skills are at the required standard.

Suggested answers

- 2 Learners' own lists, but make sure that each word has a synonym.
Some examples include: seek (look for); car (vehicle); near (close); good (beneficial); thought (pondered; wondered about); small (tiny, minute)
- 3 Learners' own summaries. Make sure they cover the main aspects of the extract:
 - Bastante wondering about how to provide for his family
 - His decision that Filomeninha must become a contortionist
 - His training of Filomeninha
 - Filomeninha's suffering and complaints
 - His refusal to stop her training.

Extension work

If any learners are still struggling to summarise texts, provide them with some very easy texts, in which key ideas and sentences that develop these are explicit. You can use the extract below as an example. Work through these texts with learners, helping them to identify the clues that indicate the main ideas. For example, show them how in the text below words like "the most important" and "the next most important" signal key ideas, while words like "because" and "for example" signal developing ideas and examples.

There are many things to remember when you prepare a garden bed. The most important thing to remember is that you must keep the topsoil aside. This is important because you do not want to mix the topsoil with the other soil. The next most important thing to remember is that – once you have removed the topsoil – you must dig to at least one metre. You must do this so that you can remove any objects, for example, rocks.

Activity 132 Grammar focus (LB p. 236)

Learners work individually to revise the active and passive voice. If necessary, go over the main aspects of active–passive transformation with the class before they complete the activity.

Formative assessment

You can use self- or peer assessment for this activity. However, you should check and sign off each learner's work to make sure that the whole class can use the active and passive voice correctly.

Suggested answers

- 1
 - a Passive
 - b Active
 - c Passive
 - d Active
 - e Passive
- 2
 - a are explained
 - b were sent
 - c will not be stolen
 - d has already been closed
 - e will be opened
 - f was invited
 - g cannot be seen
 - h was given

- i have not been washed
- j will not be asked
- 3
 - Passive – it does not mention who will do the advertising.
 - Somebody/Bastante/ A businessperson will advertise her shows on main roads and small streets all over the country.
- 4
 - a Enough money was made (by him) to fill boxes, suitcases and cooking pots.
 - b One of those enormous petrol drums was brought from his workshop (by Joseldo Bastante) to make her learn faster.
 - c His daughter was tied to the drum every night (by him) so that her back and the curve of the drum clung to each other like a courting couple.

» » > **Activity 133 Listening and speaking (LB p. 238)**

Revise the note-taking skills that learners started developing in Activity 127. Point out that a very important aspect of taking notes is using abbreviations and developing a shorthand that can help you to condense information. Give learners an example or two, such as: writing NB instead of “very important” or e.g. instead of “for example”.

Learners then work in pairs to read and discuss the Focus on Listening. They should summarise the main points on note-taking to show that they have understood the Focus on Listening. Ask one or two learners to read out their summaries. Find out from the rest of the class if any key ideas have been left out. Work through the shorthand (symbols and abbreviations) in the Learner’s Book, asking learners if they can add to this list.

You should then read a text to learners, telling them to listen the first time and then to take notes of the most important points when you read it a second time. Remind them to use abbreviations and their own shorthand.

Here is the text that you can read to learners.

Listening text

Flower farming, or floriculture, is the branch of horticulture that deals specifically with the cultivation and marketing of flowering and ornamental plants. It is sometimes known as ornamental horticulture. Flower crops need intensive labour, making production relatively expensive. However, with our strong domestic demand, there is definitely potential. Our excellent variety of climate ensures that exotic flowers can be grown, as well as our many indigenous varieties. Our unique fynbos in the Western Cape is a tourist attraction. We will look in turn at fynbos, garden flowers, and cut flower production.

Fynbos is the major vegetation type of the botanical region known as the Cape Floral Kingdom. It is the smallest, but richest, of the world’s six floral kingdoms. Fynbos (fine bush) is characterised by three main plant types: large, leathery-leaved proteas, restiose grasses (often used for thatching) and small-leaved ericas.

Fynbos occurs naturally along the Cape coastal belt from Clanwilliam on the west coast to Port Elizabeth on the southeast coast. The fynbos biome is relatively small (about 90 000 km²), but in it an amazing 9 000 species of plants are found, out of which more than 6 000 are endemic (found nowhere else in the world). The flora of the Cape region is renowned for its unique biodiversity and certain areas are protected as World Heritage sites. The area is also endemic to various birds, animals and other creatures.

Rural areas are becoming popular destinations for holidays and excursions, as city dwellers seek the lifestyle of a by-gone age. This kind of tourism is known as agro-tourism. It is extremely beneficial to our natural flora and fauna, because farmers are in a position to earn a living by protecting indigenous biomes, instead of destroying them through commercial monoculture crops such as vineyards and pine plantations. On a fynbos guest farm, visitors experience a peaceful retreat. While hiking, they can enjoy an extensive variety of flower and grass species, as well as diverse animals and abundant birdlife. They will also see farm workers at their daily tasks, such as clearing alien trees, restoring areas to fynbos, and picking proteas and foliage for the market. As well as farms, there are a number of parks and nature reserves in and around Cape Town each displaying a different aspect of the Cape’s biodiversity.

Informal formative assessment

Move around the class to observe group discussions. Ask learners if they all took the same notes. Talk to them about the difficulties they faced when taking notes. Help them to develop a shorthand that they can use for note-taking. Revise how to identify key information in oral texts.

»» Activity 134 Reading and viewing (LB p. 240)

In this activity learners are going to revise their literary skills. Talk about different literary genres and the features of each. Then ask learners to name some elements of literature and to summarise their functions. Learners can then work in groups to complete the activity. Take feedback after Questions 2 and 3, before learners write down their answers.

Formative assessment

Use your interaction with the class, as well as learners' oral and written answers, to assess whether their grasp of all aspects of literature is up to the required standard.

Suggested answers

- 1
 - a Learners' own answers, but they should mention aspects such as format, the way that dialogue is set out in stories and plays, the use of rhyme in poems, the use of stage directions in plays.
 - b Theme contains the main or controlling idea that a writer wants to explore in a literary work.
 - c First, second, third (learners can also mention omniscient). They use them to provide different perspectives on the plot and action or to give the reader different insights into characters.
 - d
 - Introduction – The beginning of the story where the characters and the setting are revealed.
 - Rising action – This is where the events in the story become complicated and the conflict in the story is revealed (events between the introduction and climax).
 - Climax – This is the highest point of interest and the turning point of the story. The reader wonders what will happen next; will the conflict be resolved or not?
 - Falling action – The events and complications begin to resolve themselves. The reader knows what has happened and if the conflict was resolved or not (events between climax and denouement).
- 2
 - a indirect comparison using *like* or *as*
 - b direct comparison
 - c repetition of consonants
 - d repetition of vowel sounds
 - e giving something human qualities
 - f when the ends of lines in a poem have the same sound
 - g the musical quality of lines in a poem
 - h when something opposite happens to what is expected
 - i pictures created by words
 - j something that represents something else
- 3 Note that learners' answers may vary from those provided. Accept all answers that make sense, are logically argued, and provide substantiation.

Poem: 'My Black Skin' by Shepistone Sekese

- a Learners' own answers, but it must have been written in the 1970s when Black Consciousness was on the rise. Reason: the poet/speaker is writing about black pride, which was a key theme of the Black Consciousness movement.
- b The speaker is unclear, but it could be the poet or someone else. This person's skin is being addressed.
- c A simile, "as dark as the silent night"; "as lovely as the silent night"; "as lovely as a ripened grape".
- d Visual imagery. It is achieved by creating images that appeal to the sense of sight.
- e The poet chooses many words to do with blackness, such as "dark", "night", "grape"; "black". These are used in conjunction with words such as "proud", "smooth" and "perfect".
- f A celebration of the speaker's blackness or a pride in being black. The figures of speech, imagery and diction in the poem all contribute to this theme, because they emphasise the pride and perfection in blackness.

Short story: Extract from 'The Dube Train' by Can Themba

- a This shows us that the short story was written during apartheid (before 1994) when blacks were forced by law to ride in the third-class train carriages. It possibly also shows that the story was set in a black township where black people were forced to live during apartheid.
- b
 - A drunk tsotsi stopped a girl from leaving the train.
 - An older woman shouted at the drunk tsotsi.
 - Most men did nothing to try to stop the tsotsi.
 - One man confronted the tsotsi, who drew a knife.
- c Learners may provide different images. Here are some: "he gave her a vicious slap across the face"; "he reeled with the sway of the train"; "he put a full paw in my face"; "It smelled sweaty-sour"; "he ploughed through the humanity"; "the little thug". "Then he ploughed through the humanity of the train"; "scowled at the woman"; "with cold calculation cursed her anatomically"; "twisting his lips". The images all show that the tsotsi is cruel, violent person who is probably drunk and dirty and has no respect for other people, including his elders. He is also rude and violent.
- d The men on the train are afraid of the tsotsi; they don't want to become involved in the incident. The woman is not afraid of the tsotsi; she stands up to him and is angry with him for showing no respect to others. She is also angry with the other men because they are afraid to stand up to the tsotsi, "Men gave way shamelessly, but one woman would not take it. She burst into a spitfire tirade that whiplashed at the men"; "Lord, you call yourselves men, you poltroons! You let a small ruffian insult you."
- e Metaphors – learners' answers may vary. Here are some possibilities. Accept explanations about their effect that make sense.
 - "She burst into a spitfire tirade"
 - "the manner of a pig"
 - "barbed words"
 - "where the tsotsi stood rooted"
 - "The carriage froze into silence".

Drama (Play): Extract from The Lion and the Jewel by Wole Soyinka

- a The way the dialogue is set out and the use of stage instructions in brackets in italics.

- b They are stage directions that give the actors an idea of how to act the characters or the situations they are in.
- c She is angry with him because he thinks he is superior to her: "... you make me want to pulp your brain".
- d Learners' own answers that must be substantiated from the text. However, it seems that Lakunle is guilty of sexism. For example, he says, "...as a woman, you have a smaller brain than mine."
- e Learners' own examples and explanations of their function. Here are some examples:
 - "makes the men choke in their cups"
 - "ragged books"
 - "Dragging your feet"
 - "rise above taunts"
 - "pulp your brain".
- f Learners' own answers, but they should be able to substantiate what they say. They should mention that Sidi is strong-willed and independent; that she does not like being regarded as inferior to men; she seems concerned by modernisation. Lakunle is (thinks he is) educated; he believes men are superior to women; he believes in progress and modernisation.
- g "In a year or two / You will have machines which will do / Your pounding, which will grind your pepper." This seems to indicate that the play is set in a village or rural area a long time ago (maybe late 1800s or early 1900s), before machinery was introduced.
- h Learners' own substantiated answers. One possibility is that it shows that she is worried by the progress (modernisation) that machines will bring, which will change their way of life. In this respect, it shows that one of the themes of the play could be the conflict between traditional values (and way of life) and the way in which modernisation will change these (i.e. the impact of modernisation on traditional life in rural Africa).

Extension work

If some learners still do not know what the different elements of literature are, or what their function is, organise a number of after-school sessions with these learners in order to methodically revise each element and its function. Always ensure that you relate each element to a literary text.

Activity 135 Writing and presenting (LB p. 245)

In the activity learners practise their note-taking skills. Read a text to them, telling them to take notes of the main points in the text. Remind them to use abbreviations, symbols and their own shorthand. Afterwards, they must use their notes to write a paragraph based on the text you read. They must use grammatically correct continuous prose. Tell learners to hand in their notes and their paragraphs. (Note: write the words Eyjafjallajökull and Eyjafjoell on the board.)

Here is a text you can read.

Eruption of the Eyjafjallajökull volcano

On 14 April 2010 the Eyjafjallajökull volcano in Eyjafjoell, Iceland erupted. The eruption caused 250 million cubic meters of ash to be ejected into the atmosphere to a height of almost nine kilometres (or 30 000 feet, which is the height at which modern aircraft

fly). The explosive power of the volcano was given as “four” on the volcanic explosivity index, which means it was a very large and powerful eruption.

Volcanic ash is of great danger to aircraft. Visibility is reduced for the visual navigation of aeroplanes, as a result of smoke and ash in the atmosphere, and the sandblasting of the aeroplanes’ windscreens. The microscopic debris from the ash can melt in the turbine engines of the aircraft, damaging engines and causing them to shut down.

This eruption caused major disruption to air travel across northern and eastern Europe over a period of six days. The smoke plume and ash cloud from the volcano was blown east over Europe by westerly winds, making air travel extremely dangerous. Travellers were stranded all over the world, as they could not fly back to, or away from, northern and western Europe. These disruptions continued into May 2010. The eruption was officially declared over in October 2010 when the snow on the glacier on the sides of the mountain stopped melting.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Use learners’ notes and paragraphs to assess whether they are able to

- take notes (identify and list main ideas in a text) using efficient conventions
- write a coherent, grammatically correct paragraph based on notes they have taken.

Activity 136 Grammar focus (LB p. 245)

Discuss the importance of ongoing revision and practice in the use of English in order to communicate effectively. Let learners work individually to complete the activity. Provide them with any worksheets that you have developed based on common or recurring errors in their written work.

Formative assessment

You can use self- or peer assessment for this activity. However, ensure that you take in, check, and sign off learners’ work to determine whether their levels of competence are sufficient for the Grade 10 examination.

Suggested answers

- a The learner read the books yesterday.
 - b Sodidi is looking forward to the future.
 - c I will have completed my project by Saturday.
 - d The World Cup was hosted by South Africa in 2010.
 - e I want to become a doctor when I leave school.
- a My teacher gave us too much homework last week.
 - b Maria will have done it by tomorrow.
 - c She is writing her essay at the moment.
 - d The sun ~~will~~ rises in the east every morning.
 - e Thabo has not eaten his supper yet. He will eat ~~eaten~~ it at six o’clock.
- a He gave her a vicious slap. [adjective]
 - b Men gave way shamelessly, but one woman would not take it. [adverb]
 - c You let a small ruffian insult you. [adjective]
 - d Those barbed words had brought the little thug to a stop. [adjectives]
 - e The man had been sitting quietly. [adverb]
- a I live in Polokwane.
 - b My sister’s friend is at work today.
 - c It usually rains in KwaZulu-Natal in summer.
 - d My brother is at school today.
 - e My uncle leaves for work early in the morning and arrives home late at night.

» » > **Activity 137 Listening and speaking (LB p. 247)**

Talk with the class about why they read, listen to music and watch movies. Most learners will probably indicate that they do these things for information, to study or for enjoyment. Find out what texts they read, watch or listen to, and why they are enjoyable. Then play them a piece of music and ask learners

- what they like about the song and why
- what they don't like about the song and why.

Then discuss the concept of appreciation, pointing out that appreciation of anything, including books, movies and music, has to do with the recognition and enjoyment of the good qualities in those texts. Learners then work in groups to read and discuss the Focus on Listening. Take feedback, emphasising that appreciation – although a passive activity, because you usually do not have to do anything with the information that you receive – requires the ability to

- identify qualities in a text that you like (or dislike)
- explain why you like (or dislike) those qualities.

Play another piece of music to the class, or read the text below, telling learners to identify the qualities in the text that they like or don't like, and to note down why they like or don't like these qualities. Point out that you would use the joining word *because* in this type of situation, as it introduces a reason (I like / don't like _____ because _____).

Take feedback from the groups afterwards, stressing that they must always provide reasons for their opinions.

Here is the text you can read to them.

Listening text

'Recollection' by Shimmer Chinodya

I remember this wood only too well.
I remember these crouching thorn trees (it seems
They've hardly grown ever since I last saw them)
And these criss-crossing bush paths
Bordering a coarse crop of grass yellowed
With the dust stirred up
By swishing feet of children, and
The wind of course.
I remember too, the chirping of the timid little birds.

I remember how we used to run barefoot
Under these thorn trees.
Three brothers with feet full of thorns
Bird-shooting we were, with rough made little catapults
That exploded into our own faces.

And pockets full of jingling stones picked up somewhere.
Between us we shot down one bird in a year.

I remember the big sign that said
Something about people not being allowed in
And we, heedless, half ignorant prowlers
Made the wood our hunting-ground
And birds and bitter little berries our prey.

I remember it only too well ...
I remember even more now, how young we were then
And how this scrub bush
Growing patched and ungreen – a short walk
From the township's street of grim houses –
Satisfied our boyish dreams.

(Source: Poetry Works, compiled by Robin Malan, David Philip Publishers (Pty) Ltd, Cape Town, 1997)

Informal formative assessment

Use your interaction with the class, as well as their feedback, to assess whether they can identify qualities in texts that they like / dislike and provide reasons for their opinions.

› Activity 138 Reading and viewing (LB p. 248)

Revise with learners what appreciation means, and what is involved in appreciating a story, poem, play, movie or piece of music. Give learners the opportunity in class to read the whole short story they read an extract from in Activity 130 ('The Girl with a Twisted Future' by Mia Couto) for appreciation and enjoyment. Tell them to think about

- what makes it a good (or bad) story
- why they enjoy (or don't enjoy) the story
- what they think the writer's intention was in writing the story.

Tell learners first to scan the story to identify any difficult words. Remind them that often they can use the context of the word to work out its meaning. Note that although this is an individual activity, learners can discuss vocabulary or difficult ideas in pairs. They could also discuss their appreciation in pairs, but it is vital that each learner develops an individual, independent opinion of the short story. Note too, that if they do not finish reading the short story in class, they should do so for homework, so that you can use the next lesson to discuss their opinions.

Informal formative assessment

Use your observation of learners' reading, as well as their feedback (oral opinions on the short story and the reasons for their opinions), to assess whether or not they are able to

- identify qualities in a short story that they like or dislike
- provide reasons why they like or dislike specific qualities in a short story.

›› Activity 139 Grammar focus (LB p. 251)

Ask learners to tell you some of the fixed or formulaic expressions that they use in different contexts (e.g. when they greet someone or when they want to ask for something). Talk about the registers they use with these fixed formulaic

expressions and how these registers are usually dependent on context (e.g. “Good morning ma’am” to a teacher, but “Howzit bru” to a friend).

Then ask learners to tell you about some of the fixed expressions they use to express thanks and appreciation. Let them work in groups to read and discuss the Focus on Grammar. Take feedback, asking them to role-play short dialogues with some of the fixed expressions in the Focus on Grammar. They can then write down some of these role-play dialogues.

Formative assessment

Use your discussions with learners, as well as their dialogue presentations, to assess whether or not they can use fixed or formulaic expressions to express thanks and appreciation.

Extension work

Ask learners to make oral sentences with the following words related to thanks and appreciation. They can write their sentences in their workbooks afterwards.

- appreciation, gratitude, satisfaction
- awesome, excellent, fabulous, fantastic, marvellous, nifty, splendid, superb, terrific.

Activity 140 Writing and presenting (LB p. 252)

Ask learners in what types of situations they may have to write letters of appreciation or thanks. Discuss what they think such a letter should contain and what factors would determine its style and register.

Learners then work individually to study the Focus on Writing. Take feedback, stressing that letters of thanks and appreciation are short and to the point. You can use the examples in the Learner’s Book to emphasise layout, content, style and register, pointing out (again) that these are dependent on context (primarily whom one is writing to and why). Learners can then choose one of the topics and use the process writing method to write a letter of appreciation or thanks. Note that it may be useful to use one topic as a class example of how to brainstorm for content, and draw up a plan.

Insist on seeing learners’ plans, drafts and edited drafts before they write their final versions for assessment.

Formative assessment

Take in and assess learners’ letters, focusing on

- format
- content
- register and style
- language use (including grammar, spelling and punctuation).

Extension work

Assist learners who have difficulty with planning and editing. Work with them individually or in a group to discuss planning methods (e.g. lists or mind-maps) and how to generate ideas for their plans. Stress prioritising (how to decide what to write about first, second, third, and so on). Talk about what to look for when editing a draft, such as spelling and punctuation mistakes, and language errors, for example, wrong tenses or concord that does not match.

Reminder

You can use the rubric in the Extra Resources section of this file.

» » » Activity 141 Listening and speaking (LB p. 255)

Briefly revise what appreciation of a text (written, visual, a piece of music, a movie) entails, reminding learners that the two most important factors are identifying qualities that you like or dislike, and expressing your opinion (reasons for liking or disliking).

Then use the table in the Learner's Book to talk about how you can take appreciation further by identifying additional elements and expressing opinions on these where applicable. Tell learners to complete the table while you play four songs to them. It may be a good idea to get them to listen to the songs once or twice first, before they complete the table. Learners can then compare and discuss their tables in their groups.

Informal formative assessment

Check learners' tables to make sure that they have done the work. Use their oral feedback, as well as your observation of their group work, to assess whether they are developing the basic ability to record and/or articulate responses that reflect appreciation for different texts.

» » » Activity 142 Reading and viewing (LB p. 256)

In this activity learners use a set of guideline questions to talk about their appreciation and enjoyment of a literary text ('The Girl with a Twisted Future' by Mia Couto from Activity 138).

Before learners start, briefly revise the main elements that they need to focus on in order to talk meaningfully about their appreciation and enjoyment of a text, such as

- the writer's use of language (diction; word choice)
- the writer's use of figurative language (including figures of speech)
- how the writer presents plot, setting and character – are these interesting and vivid?
- how the theme or controlling idea in the text is presented – for example, does it make the reader think about relevant issues?

Learners can then use the guideline questions in the Learner's Book to discuss the short story, focusing on how they feel about each factor and why. You should move around the class, observing learners' discussions, asking them questions about what they are discussing and perhaps taking general feedback after each point.

Informal formative assessment

Use your discussion with the class, your observation of learners' discussions and their feedback to assess whether they are further developing the basic ability to record and/or articulate responses that reflect appreciation for different texts.

In this activity learners revise the different types of texts they must be able to write in Grade 10. Let them work in pairs (or small groups if you think this will benefit them) to discuss and answer Questions 1, 2 and 3. Take feedback after Questions 2 and 3 to check that learners know

- what types of texts they are expected to be able to write, and the requirements of each type (Questions 1 and 2)
- the structure of the different types of texts they are expected to be able to write (Question 3).

For Question 3, make sure that learners give feedback related to paragraph structure (use of topic and developing sentences), how the structure of different texts varies (for example, how informative texts use a cumulative structure, where additional information is added according to a hierarchy of importance, whereas an argumentative essay uses an antithetical structure, where points are presented and then rebutted by a counter-argument).

Stress the importance of understanding the requirements of different text types, because you can score zero in an exam if you write, for example, narrative when the question asks for a descriptive essay, or if you write a descriptive essay when the question asks for an informative essay.

Use the topics below to revise further the requirements for different essay types, asking learners to summarise what each essay type requires. Learners can then follow the process writing method, as outlined in Questions 4 and 5, to write an essay of their choice.

Here are some topics you can use.

Topics

- 1 The longest night of my life
- 2 Learners should be taught all their subjects in the home language right up to Grade 12 and at university or college
- 3 There was a loud bang behind Ntombi and Johannes. They swung around and ...
- 4 A good friend's mother is ill. Write a letter to your friend to express your sympathy.
- 5 You wish to work at a local business during the school holidays. Write a letter to the manager.
- 6 How to conserve our natural resources
- 7 Recount a day when everything seemed to go right for you.
- 8 A busy place (a market, a train station, a bus stop or a taxi rank)
- 9 Girls and boys should play in the same sports teams at school. What is your opinion?
- 10 You have been suspended from school for something you did not do. Write a letter to your principal.

Formative assessment

Take in and assess learners' work, focusing on

- requirements of essay type
- adherence to the topic
- format and structure
- content (suitability, depth)
- language use (including grammar, spelling and punctuation).

Extension work

The end-of-year examinations are around the corner, so ensure that you provide customised remedial assistance for any learners who are still having problems with writing texts. This assistance may be in the form of help with

- paragraph construction
- logical ordering of paragraphs
- layout, for example of formal letters
- register and style
- issues related to vocabulary choice, such as suitability and variety
- language issues, such as incorrect use of tenses, prepositions, concord and conjunctions.

› Activity 144 Grammar focus (LB p. 257)

Discuss with the class how having a wide functional vocabulary is one of the best assets they can have. Point out that a wide vocabulary will help them not only to be more effective communicators, but also to do well in their studies and exams. However, do caution learners that the vocabulary chosen must always

- suit the text that is being written
- be appropriate to the context in which it being used.

Learners can then work individually (or in pairs if you think this will benefit them) to complete the activity. Take oral feedback after Question 1 to make sure that learners' definitions are correct. They then write their sentences. You should take feedback after Question 3 as well, before learners write their sentences, to make sure their definitions are correct. They can write the Question 3 sentences for homework.

Formative assessment

Use learners' oral feedback and written work to assess whether they can

- work out the meaning of vocabulary
- use dictionaries effectively
- explain the meaning of vocabulary
- use vocabulary in written and spoken English so that the sense of the vocabulary is clear.

»» Activity 145 Listening and speaking (LB p. 258)

This activity provides learners with an opportunity to work in groups to identify issues regarding the forthcoming end-of-year examinations that are unclear to them, or that they have concerns about. Talk about the importance of adequate preparation and knowing beforehand what different aspects of the examination will require (e.g. the focus of each paper, the types of questions in each paper and what these questions ask learners to be able to do).

Learners can then work through the guideline questions in the Learner's Book. Tell learners that once they have worked through these guideline questions, they can identify and discuss any other exam-related issues that concern them. During the feedback session, first discuss their answers to the guideline questions, and then engage in a discussion regarding any exam-related issues that they raise. Remind learners to use group work rules and conventions.

Informal formative assessment

Use your interaction with learners, your observation of their discussions and their feedback to assess their ability to identify and discuss issues in groups, using group work rules and conventions.

»» Activity 146 Reading and viewing (LB p. 258)

Talk about the literature paper (Paper 2) that learners will write in a few weeks' time. Provide them with old exam papers if possible, so that they develop a clear understanding of how the paper is set out, what each section contains, how many questions they must answer, and so on. Being prepared in this sense, and not having to worry about how many questions they must answer from which sections, will allow learners to focus on understanding the questions and answering them.

Once you have worked through this aspect with the class, revise the main elements of poetry, such as

- how imagery is created and its function
- figures of speech
- theme
- rhyme and rhythm
- terms like *speaker* and *stanza*.

Learners then work in groups to complete Questions 1 and 2. It would be beneficial for learners to take turns reading the poem to one another before they start answering the questions (Question 2). Take feedback after they have completed discussing the poem, before they write down their answers.

Follow the same pattern for Question 3: First summarise and revise the elements of the short story and how they work together. Learners can then work through each question based on the story, after which (but before they write down their answers) you should take feedback.

Note that both texts are quite difficult. The poem ‘Death Be Not Proud’ by John Milton is written in the English of the day, so spelling and syntax will be quite strange to learners. The short story extract (from ‘The Secret Life of Walter Mitty’ by James Thurber), combines two narrative planes that the learners may find confusing: one which represents Mr Mitty’s real life as a character in a story, and another that represents his fantasy life, which takes place in his imagination.

Formative assessment

Use your discussions with the class, your observation of their group work and their oral and written answers to assess whether they have developed the skills required to write and pass Paper 2.

Suggested answers

Note that learners’ answers may vary from those provided below. Accept answers that are logical, well argued and/or substantiated.

- 2
 - a Learners’ own interpretation, but they should mention that it means that death should not be proud of itself – it has no reason to be proud.
 - b Because the poem was written long ago, when people spelled like this.
 - c It is a sonnet (divided into two sections: 8 lines and 6 lines)
 - d abba abba cddc ee
 - e Line 3: For, those, whom thou think’st, thou dost overthrow
Line 6: Much pleasure, then from thee, much more must flow
 - f The speaker is comparing death to someone who is a slave; it must obey what “Fate, Chance, kings, and desperate men” order it to do.
 - g That death, which is something that lasts forever, will stop existing; it will itself die, and so become nothing.
 - h Learners’ own interpretation, but they should mention something along the lines that the poem shows that death has no reason to be proud, because human beings do not die, but live eternally after “one short sleep” (the actual moment of dying).
- 3
 - a A warship on a stormy sea during war; the car in which Mitty is driving with his wife; the parking lot where Mitty parks the car after dropping off his wife; an operating theatre; the street or pavement along which Mitty walks.
 - b Characters in Mitty’s real life and in his daydream:

Real life	Daydream
His wife	Lieutenant Berg
a cop	the pretty nurse
a parking-lot attendant	Dr Renshaw, Dr Benbow, Dr Remington, Dr Pritchard-Mitford McMillan, the millionaire banker

- c
 - i Learners’ own choices, but here are some: eight-engined Navy hydroplane, pseudo-medical jargon like obstreosis, ductal track, streptothricosis coreopsis.
 - ii He makes them up because they fit into his daydream fantasies. They sound important and complicated, which suits his daydream, in which he is an important, extremely brave and clever commander, or a specialist doctor.

- d Learners' own answers, but they should indicate that in reality he seems dominated by his wife and also seems bullied by others (the cop and the parking-lot attendant). He is timid and does not stand up for himself, which he compensates for by being a powerful person who is successful, and who does not take – but gives – orders, in his daydream life.

»» **Activity 147 Writing and presenting (LB p. 261)**

Discuss the importance of planning in essay writing, no matter what the subject. Point out that planning provides you with a map of what will go into the essay and that without this map you will just wander all over the place. The result will be an essay that is incoherent and illogical.

Use one of the topics from the Learner's Book and work with the class to demonstrate how to plan an essay on that topic. Go through the whole process:

- brainstorming
- selecting the most relevant points
- grouping relevant points that are connected (these will become the basis of paragraphs)
- logically ordering the grouped points (this will show the order of the paragraphs).

Learners then work in groups to choose three topics from the box (each must be a different essay type) and develop plans for the topics. Move around the class, assisting learners as necessary. Ask some groups to draw up their plans on the board. Get the rest of the class to comment on these plans.

Formative assessment

Use your observation of learners, as well as their completed plans, to assess whether or not they are able to draw up plans for different types of essays.

Extension work

Assist learners who struggle with drawing up plans, individually or in small groups. Work through the process with them slowly, one step at a time. Get them to do plans on some straightforward topics so that they can build their confidence and competence. Suitable topics that follow a linear plan could include:

- What I did last Saturday
- How to boil an egg
- What I do to get ready for school.

› **Activity 148 Grammar focus (LB p. 262)**

This is another vocabulary revision and development activity. Encourage learners to read widely, note new words, look up their meaning in a dictionary and use them as often as possible. Also encourage them to widen their knowledge of synonyms so that they use words that express exactly what they mean.

Learners work individually to complete the activity (or in pairs, if you think this will benefit them). Take feedback after each question, before they write down their answers.

Formative assessment

You can use self- or peer assessment for this activity, but make sure that you check and sign off learners' work, so that you can assess their vocabulary levels and their ability to identify and use synonyms.

Suggested answers

- 1 Learners' answers will vary, so sentences will have to be assessed on their own merit. Ensure that the words below have been used correctly in terms of meaning and part of speech.
 - a stared [verb]
 - b tasks [noun]
 - c shocked [adjective]
 - d strange [adjective]
 - e hastily [adverb]
 - f aimlessly [adverb]
 - g distraught [adjective]
 - h complicated [adjective]
 - i wear [verb]
 - j chains [noun]
- 2 Note that learners' answers may vary. Ensure, however, that the words they use are similar in meaning to the underlined one. Here is one possibility.

Emily entered the empty [vacant] room. As she glanced [looked] at the curtains, their red colour held her eye for a moment. At first, she failed to notice [see] the chair between the two windows, but as she looked [glanced] down, she was surprised [astonished] to find a coin in the centre of the plush cushion. The silver shone [glimmered] from the dark blue velvet. Before she picked it up, she looked [peeped] around in hesitation. Was somebody watching [looking]? She wasn't sure. So, it should not have been a surprise to her when, as she reached [stretched] for the coin, she heard a loud [noisy] thud behind her.

- 3 Learners' interpretation of the meaning of the proverbs may differ from those below. However, ensure that they are not way out of line.
 - a (mouse) When a person in authority is not around, the subordinates will do as they please.
 - b (book) Don't judge people or things by what they look like.
 - c (excuse) You cannot say you did not know about a law or rule when you are caught. It is your responsibility to know the rules or laws.
 - d (skeleton) Every family has a secret that they keep hidden.
 - e (pays) Although crime might seem to bring short-term gains, it always gets you into trouble in the end.
 - f (best) Laughing is good for you; it takes away all sorts of problems.
 - g (rise) If you go to bed early and wake up early, you will be healthy, rich and wise.
 - h (makes) You have to do something over and over before you will excel at it.
 - i (at) You must be kind to your family first; then you can be kind to others.
 - j (than) It is better to get somewhere late, than hurrying there (for example by driving fast), and not arriving at all (because, for example, you were killed in the accident).

»» Activity 149 Listening and speaking (LB p. 264)

Discuss how many learners do not do as well as they could in exams because they do not follow the exam instructions properly. Then let learners work in groups to discuss the four sets of exam instructions. Remind them to use group work rules and conventions. Take feedback after they have finished discussing each set, making sure that they understand each set and clarifying any issues they raise.

Informal formative assessment

Use your observation of group work discussions and learners' feedback to assess whether they are able to

- use group work rules and conventions in a discussion
- explain instructions clearly
- articulate concerns they have about issues.

»» > Activity 150 Reading and viewing (LB p. 266)

In this activity learners continue to read 'The Secret Life of Walter Mitty'. They also read and discuss 'The Birth of Shaka', a poem by the South African poet Oswald Mtshali. Let them work in groups to read the short story (they can take turns, or each learner can read silently, interrupting only to raise a query with group members). Learners can then discuss the questions. Take feedback before they write their answers to the short story questions.

Once they have written their answers, they can read the poem for enjoyment and appreciation, and participate in a class discussion on it. Provide guideline questions to discuss the poem, noting, however, that the primary aim is appreciation and enjoyment. Here are some possible questions (with suggested answers).

- Identify the figures of speech Mtshali uses to describe Shaka as a baby and as a warrior. [Learners can identify the metaphor in the first stanza in which Shaka as a baby is compared directly with a lion cub; there are metaphors in the second and third stanzas as well. In the fourth stanza similes are used, while metaphors and symbols are used in the fifth stanza.]
- Why does the poet use these figures of speech? [They all add to the description of Shaka as a powerful, fearless leader and warrior.]
- Who were the "white swallows / coming across the sea"? [They could be the Europeans – the British in particular – who came to colonise the area (now called KwaZulu-Natal).]
- What is the theme of the poem? [Learner's own substantiated answers, but it should be along the lines of the invincibility of Shaka and the Zulu people, reflected in the line "... you can kill me / but you'll never rule this land!"]
- What is your opinion of the poem? Give reasons for your answer. [Learners' own answers but they must be logical and backed up with sound reasons.]

Formative assessment

Use learners' feedback and their written answers to assess their interpretation and understanding of a literary text.

Suggested answers

Note that learners' answers may vary from those provided below. Accept answers that are logical, well argued and/or substantiated.

- 2 a the street/pavement; a court of law; a pet shop; a hotel lobby; an airforce airport during a war
- b the District Attorney; the Judge; Mitty's attorney; a lovely, dark-haired girl; the sergeant
- c He came out of the shoe shop, walked past a newspaper seller and went to a pet shop, where he bought some dog biscuits. He then walked to the hotel where he sat down to wait for his wife who was at the hairdresser. He looked through a magazine called *Liberty*. His wife then arrived and said she thought he was behaving oddly. They then left the hotel and Mrs Mitty went into a drugstore (chemist). Mr Mitty leaned against the wall and lit a cigarette.
- d A mixture of first and third person. Most of Mitty's real life is narrated from the third person point of view, while his daydreams are narrated mostly from the first person point of view. This has the effect of making the daydreams seem more real than his real life.
- e Learners can expand on their answers provided in Activity 146.
- f While most learners should find the story quite humorous, accept any opinions that are well argued and/or substantiated.

> Activity 151 Writing and presenting (LB p. 269)

Learners write one of the essays they planned in Activity 147. Use this activity as an opportunity to revise the process-writing approach to essay writing. Insist on seeing learners' drafts and edited drafts before they write the final version for assessment.

Reminder

You can use the rubric in the Extra Resources section of this file.

Formative assessment

Take in and assess learners' essays. Also use this as an opportunity to note any common errors or errors that are still recurring in their written work. Use the last lesson of the year, Activity 152, to discuss these errors with the class.

> Activity 152 Grammar focus (LB p. 270)

Use the errors from learners' final essays to provide feedback on why these errors occur and how to avoid them. The most typical errors occur on two levels:

- the macro level (wrong format used; paragraphs in an illogical order; writing the wrong type of essay, for example a narrative instead of a descriptive essay; the wrong register or style, for example, using informal language in a formal letter or an informative essay)
- the micro level (incorrect use of tense or errors in tense construction; concord errors; spelling and punctuation errors; incorrect use of conjunctions, and so on).

Discuss these two levels of errors with the class, and provide them with any remedial worksheets that you have developed, based on their written work throughout the year, but particularly in the last term. Also discuss some common errors involving the incorrect choice of words, because they sound so similar (homophones) or because one is not sure of the distinction in meaning between them. For example, using

- *then* when you mean *than* [*then* is a time word, often used to sequence actions; *than* is used for comparisons]
- *its* when you mean *it's* [*its* is the possessive form; *it's* is the contraction for *it is*]
- *their* when you mean *there* or *they're* [*their* is used for possession; *there* is used for place; *they're* is a contraction for *they are*]
- *where* when you mean *were* [*where* is used for place; *were* is the past tense auxiliary]

Other examples include nouns that use *c* while verbs use *s* – for example:

- practice (noun); practise (verb)
- advice (noun); advise (verb).

Formative assessment

Use learners' feedback and written work to assess whether their grammar skills are at an adequate level to cope with the end-of-year examinations.

Extension work

If any learners are struggling with basic grammar, such as concord, verb tenses or syntax, use whatever time is available before the exams to work intensively with them, preferably on a one-on-one basis, to try to sort out these problems. For example, provide them with a worksheet like the one below, and go through it in detail.

A Verb–subject agreement

Choose the correct form of the verb so that it agrees with the subject.

- 1 So many people is/are waiting for the bus.
- 2 The shops was/were closed yesterday, because it was/were a public holiday.
- 3 The writing is/are too small for me to read it.
- 4 The carpet has/have many holes in it, because the dogs has/have chewed it.
- 5 The children eat/eats their supper every night.
- 6 Sipho and Maria study/studies Maths every Wednesday afternoon.
- 7 Jonas do/does not care which team win/wins the match.
- 8 The bouquet of flowers was/were given to the principal.
- 9 The learners make/makes use of the computers in the media centre.
- 10 Her application form, which was/were posted yesterday, has/have gone missing.

B Singular to plural

Change the sentences to the plural.

- 1 The house was built last week.
- 2 The computer in the office was stolen.
- 3 Our neighbour is friendly.
- 4 The shop makes a huge profit from the sale of that product.
- 5 The car was parked along the edge of the road.

Suggested answers

- A
- 1 are
 - 2 were; was
 - 3 is
 - 4 has; have
 - 5 eat
 - 6 study
 - 7 does; wins
 - 8 was
 - 9 make
 - 10 was; has

- B
- 1 The houses were built last week.
 - 2 The computers in the offices were stolen.
 - 3 Our neighbours are friendly.
 - 4 The shops make huge profits from the sale of those products.
 - 5 The cars were parked along the edges of the roads.

PROGRAMME OF FORMAL ASSESSMENT

Rubrics for FAT essays and transactional texts can be found on pp 13–18.

In addition to daily informal assessment and the assessment of activities in the Learner's Book, it is required in Grade 10 that learners complete a number of formal assessment tasks (FAT) that make up the school-based assessment (SBA) programme. The requirements of the Department of Basic Education in this regard are outlined below.

Programme of Assessment			
Formal Assessments	End-of-Year Examination		
25%	75%		
School Based Assessment (SBA) – During the Year	End-of-Year Exam Papers		
25%	62,5%	12,5%	
Grade 10: <ul style="list-style-type: none">• 2 tests• 8 tasks• 1 exam (mid-year) Grade 11 <ul style="list-style-type: none">• 2 tests• 9 tasks• 1x exam (mid-year)	Written examinations Paper 1 (2 hours) - Language in context Paper 2 (2 hours) - Literature Paper 3 (Gr. 10: 2 hours. Gr. 11: 2½ hours) – Writing (To be completed in October)	Oral Assessment Tasks: Paper 4 Listening Speaking Reading The oral tasks undertaken during the course of the year constitute the end-of-year external assessment.	
SBA per Term			
Term 1: Grades 10-11: 1 Written Test + 3 Tasks	Term 2: Grades 10-11: 2 Tasks+ 1 Examination (3 Papers:	Term 3: Grades 10 - 11: 1x Written Test + 2 Tasks	Term 4: Grade 10: 1 Examination (3 Papers+ Oral: Paper 4)+ 1 Task Grade 11: 1 Examination (3 Papers+ Oral: Paper 4) + 2 Tasks
<i>Term Mark (Terms 1 – 3): Each term, add raw marks and totals and convert to % for term mark.</i> <i>Promotion Mark: Add raw marks and totals for assessment tasks from term 1 to term 4 and convert to 25%, Convert Oral mark (Paper 4)s to 12,5%, Convert Paper 1 to 20%, Convert Paper 2 to 17,5% & Convert Paper 3 to 25%</i>			

The mark allocation for Grades 10 - 11 is as follows:

COMPONENT	%	MARKS
Programme of assessment: Tasks	25	100
End-of-year examination, including oral tasks	75	300
Total for First Additional Language	100	400

Mid-year Examination

PAPER	DESCRIPTION	MARKS
1	Language in context	80
2	Literature	70
3	Writing	100
	Total for examination	250

November Examination

PAPER	DESCRIPTION	MARKS
1	Language in context	80
2	Literature	70
3	Writing	100
4	Oral tasks	50
	Total for examination	300

The format for each of the Grades 10 – 11 examination papers (Papers 1 – 4) is the same as the formats of the Grade 12 examination Papers 1 – 4 as discussed below.

Programme of assessment

Grade 10 Formal assessment tasks

TERM 1				
Task 1: Oral	Task 2: Writing	Task 3: Transactional writing	Task 4: Test 1	
Listening Comprehension	Essay	Longer transactional text Shorter text	Language Comprehension Summary Literature Contextual questions	
TERM 2				
Task 5: Oral	Task 6: Literature	Task 7: Midyear exam		
Prepared Speech	Literature: essay / contextual question	Paper 1: 2 hours Paper 2: hours Paper 3: 2 hours – to be completed in May		
TERM 3				
Task 8: Writing	Task 9: Oral	Task 10: Test 2		
Essay	Prepared reading	Language Comprehension Summary Literature Contextual questions		
TERM 4				
Task 11: Literature	Task 12			
Literature : Essay/ Contextual questions	End of year examinations Paper 1: 2 hours Paper 2: 2 hours Paper 3: 2 hours – to be completed in October Paper 4: Orals			

You will find the Formal Assessment Tasks at the end of each term's work in the Learner's Book. The memoranda for these tasks are provided in this section of the Teacher's File. At the end of the section is a record sheet, which you can use to record the FAT marks of your class, so they are easy to access for the end-of-year progress reports.

> **FAT 1** **Listening and speaking (25 marks)**

Read the poem to the class three times.

- The first time, learners should just listen.
- The second time, learners should answer the questions.
- The third time, learners should make any required corrections.

My Mother

Claude McKay

I

Reg wished me to go with him to the field,
I paused because I did not want to go;
But in her quiet way she made me yield
Reluctantly, for she was breathing low.
Her hand she slowly lifted from her lap
And, smiling sadly in the old sweet way,
She pointed to the nail where hung my cap.
Her eyes said: I shall last another day.
But scarcely had we reached the distant place,
When o'er the hills we heard a faint bell ringing;
A boy came running up with frightened face;
We knew the fatal news that he was bringing.
I heard him listlessly, without a moan,
Although the only one I loved was gone.

II

The dawn departs, the morning is begun,
The trades come whispering from off the seas,
The fields of corn are golden in the sun,
The dark-brown tassels fluttering in the breeze;
The bell is sounding and the children pass,
Frog-leaping, skipping, shouting, laughing shrill,
Down the red road, over the pasture-grass,
Up to the school-house crumbling on the hill.
The older folk are at their peaceful toil,
Some pulling up the weeds, some plucking corn,
And others breaking up the sun-baked soil.
Float, faintly-scented breeze, at early morn
Over the earth where mortals sow and reap –
Beneath its breast my mother lies asleep.

(From Bite in 2, Jamaica, edited by C Gray, Nelson, Caribbean, 1994.

Taken from Kellas, L. et al, Our English, Cambridge University Press, 2007)

Suggested answers

- 1 A mother and her two children. (3)
- 2 She was not well. (1)
- 3 Possibly around 15 years old. Her mother points to her cap, indicating that she still needs her mother to look after her, but she is also old

- enough to work in the fields. (Accept any answers that give a sensible explanation of the narrator's possible age.) (2)
- 4 Possibly because she knew she was dying. (1)
- 5 Because she was concerned for the narrator's well being and wanted her to wear her cap to protect her against the sun. (2)
- 6 To keep the rhyme scheme of the poem ("cap" rhymes with "lap"). (1)
- 7 Stanza 1: field/yield; go/low; lap/cap; way/day; place/face; ringing/bringing (any 4 pairs)
 Stanza 2: begun/sun; seas/breeze; pass/grass; shrill/hill; toil/soil; corn/morn; reap/asleep (any 4 pairs) (8 x ½ = 4)
- 8 Stanza 1 uses the first person; stanza 2 does not; stanza 1 describes the day of the narrator's mother's death; stanza 2 is set later, after her mother has been buried. (2)
- 9 The young people (children) are described as active and playing games: "Frog-leaping, skipping, shouting, laughing shrill". The older people are quieter and are working: "The older folk are at their peaceful toil". (2)
- 10 Learner's own answers. However, learners must mention that her mother is buried below the surface of the soil ("Beneath its breast"). The central character chooses to see death as a peaceful sleep ("my mother lies asleep"). (1)
- 11 a "yield"
 b "the only one I loved was gone"
 c "trades come whispering from off the seas" and/or "dark-brown tassels fluttering in the breeze"
 d "Frog-leaping, skipping, shouting, laughing shrill"
 e "peaceful toil"
 f "faintly-scented breeze" (6)

FAT 2 Writing and presenting (30 marks)

Reminder

You can use the rubric in the Extra Resources section of this file, or on page 13 of this section.

Learners must write a narrative essay. Give them this list of topics, instructing them to choose ONE topic only. Remind them that they must hand in evidence of planning and editing with their final version.

Topics

- 1 A quarrel
- 2 Lost and found
- 3 Alone at home
- 4 The stranger
- 5 An incredible discovery

FAT 3 Writing and presenting (20 marks)

Reminder

You can use the rubric in the Extra Resources section of this file.

Learners must write a friendly letter. Give them this list of topics, instructing them to choose ONE topic only. Remind them that they must hand in evidence of planning and editing with their final version.

Topics

- 1 My summer holiday
- 2 My birthday party
- 3 My plans for the next holiday
- 4 My new friend
- 5 An unexpected gift

Part 1 Comprehension (25 marks)**Suggested answers**

- 1 a local – from South Africa and/or Johannesburg (2)
- b nominated – chosen (2)
- c mannequin – a model or a dummy used to display clothes in a store window (2)
- d continents – main continuous expanses of land – like Africa, Asia, North America, etc. (2)
- e aspire – plan or hope (2)
- 2 a The United Nations (1)
- b A university project for her B-Tech Honours in Fine Art (2)
- 3 i) She was the only artist from Africa. (2)
- ii) She was one of only a few women nominated. (2)
- 4 Her lecturer gave her advice on what to base the story for her project. (1)
- 5 The model or mannequin that Mary constructed. (1)
- 6 She wanted to tell the story of women under apartheid and how apartheid forced the majority of them to become cleaners. (2)
- 7 The Zionists on their way to church; the ideas of fashion and faith. (2)
- 8 Sophie's religion. (1)
- 9 She uses history to help her create her art. (2)
- 10 To make the most of all travel opportunities that come their way. (1)

Part 2 Summary (10 marks)

Mary got her inspiration for her university project from her lecturer and her grandmother. She created a 3-D mannequin, Sophie, to represent the struggle of women under apartheid, who were forced to become mainly cleaners. The model wore a Zionist type of uniform to represent her religion, which allowed her to dream. (52 words)

Part 3 Integrated language study (60 marks)

- 1 a I [subject]; created [verb]; seven weather balloons [object] (1)
- b Mary [subject]; took [verb]; a trip [object] (1)
- c She [subject]; started constructing [verb]; a domestic worker [object] (1)
- 2 Check each sentence to make sure the verb is used correctly. Give one mark for each tense correctly identified (see the table below) plus one mark for each correct sentence. (Ignore other errors; give credit for the correctly used verb – including tense – in each instance.)

Verb from article	Tense
a caught	Past simple
b holds	Present simple
c decided	Past simple
d saw	Past simple
e advises	Present simple

- (10)
- 3 a ... describes a noun. (1)
- b ... describes a verb. (1)

4	Word from article	Adjective or adverb	Noun or verb it relates to
	a unexpected	adjective	it (what the writer saw on TV)
	b striking	adjective	it (what the writer saw on TV)
	c starched	adjective	uniforms
	d higher	adverb	aspire
	e further	adverb	dream

(10)

5	Positive form	Comparative form	Superlative form
	a unexpected	more unexpected	most unexpected
	b striking	more striking	most striking
	c flat	flatter	most flat/flattest
	d high	higher	highest
	e far	further	furthest

(10)

- 6 a Mary said that travelling was important for growth. (1)
b Mary said that she had found out about the project because the UN had seen her work and liked it. (2)
- 7 a "I sent my project to the university campus in Bonn," Mary replied. (6)
b Where did you get the idea for your project? (2)
c The artist's inspiration came from memories she had about her mother. (3)
d "It's difficult, especially when you have to do a lot of research, to put a big project together," answered Mary. (9)
- 8 a recalled – remembered
b opened some doors – created opportunities (2)

Part 4 Literature: setwork contextual (25 marks)

- 1 a lecturer – someone who teaches at a university or college (2)
b lab technician – someone who operates equipment in a laboratory (2)
c postgraduate – some who has a second, higher degree from a university, such as an honours or master's degree or a doctorate (2)
- 2 a Mother: that he must drink his milk to be strong. (1)
b Teacher: that he must try harder with his homework. (1)
c Lecturer: that he must go to university. (1)
- 3 Because he wanted to succeed. (1)
- 4 Big, strong, clever, educated, postgraduate. (5)
- 5 No, because he was black/not white. (3)
- 6 Before 1994/during apartheid. Black people – even those who were well educated – found it difficult to get good jobs / there was racial discrimination / he had to be white to get the job. (3)
- 7 Learners' own responses. Give one mark for how it makes them feel, two marks for their reason and one mark for language use. (4)

> **FAT 5** **Listening and speaking (20 marks)**

Reminder

You can use the rubric in the Extra Resources section of this file.

Learners must research a topic and present a prepared speech on that subject. Remind them that the final speech must be between three and five minutes long.

Assess learners on

- evidence of research
- planning and organisation of content
- critical awareness of language use
- presentation skills (tone, volume, fluency, pronunciation, and use of body language)
- design and use of audio and audio-visual aids.

> **FAT 6** **Literature (30 marks)**

Learners must write a literature essay of between 150 and 200 words. You should develop suitable topics for you class based on the networks that you are studying with the learners. Give them the list of topics, instructing them to choose ONE topic only. Remind them that they must hand in evidence of planning and editing with their final version.

> **FAT 7** **Mid-year examination (250 marks)**

PAPER 1

SECTION A: COMPREHENSION

QUESTION 1 (No language penalty unless learners must quote directly.)

- 1.1 C (2)
- 1.2 1.2.1 True (1)
- 1.2.2 'uplifting' / 'truthful' (1)
- 1.3 untruthful / dishonest / deceitful / lying (1)
- 1.4 honesty / courage / strength of character (1)
- 1.5 1.5.1 Opinion (1)
- 1.5.2 Not everyone necessarily admires people who speak out. OR Sometimes those who speak out are stigmatised / rejected / discriminated against. (1)
- 1.6 Learners must explain the references to 'giant' (1) and 'light for others' (1). The word 'giant' implies that you become stronger and powerful. '... light for others' implies that you become a role model / good example for others. (One mark for an adequate explanation of each idea.) (2)
- 1.7 Dull / gloomy / grim / bad / negative / difficult (Accept synonyms) (1)
- 1.8 The writer encourages people to be open about their challenges / to be honest about their situation / to have the courage to speak up about their problems. (Two marks are allocated for any correct point. 0 or 2 marks) (2)
- 1.9 Open-ended response. Accept any well-substantiated response that flows logically from the context. The substantiation must be consistent with the stance taken. (2)

- 1.10 1.10.1 False (1)
 1.10.2 Mr Maseko teaches Science only. (1)
 1.11 1.11.1 wraps (Spelling must be correct.) (1)
 1.11.2 rap (Spelling must be correct.) (1)
 1.12 crowded (Spelling must be correct.) (1)
 1.13 best/first/excellent (1)
 1.14 University of Cape Town (1)
 1.15 Mr Maseko's former learners are very grateful to him for the outstanding work that he has done. They feel that their success is due to his hard work. (2)
 1.16 A river (2)
 1.17 *Open-ended response. Accept any well-substantiated response, e.g. The title reflects that Mr Maseko is so good that he stands head and shoulders above other teachers.* (2)
 1.18 Yes. Men and women are mentioned. The men and women referred to are professionals. (Or similar answers.) (2)

TOTAL SECTION A: 30

SECTION B: SUMMARY WRITING

QUESTION 2

Points to look for:

1. The staff members are friendly.
2. The school has wonderful facilities.
3. The teachers are cool.
4. The teachers organise all kinds of trips.
5. The school is tops in every kind of sport.
6. I have found a new friend.
7. The school has its own transport.

Here is an example of the kind of summary that is expected.

The staff here are so friendly (1) and the teachers are cool (1)! They organise a variety of school tours (1). The school has wonderful facilities (1) and excels in every kind of sport (1). It also has its own transport for learners (1). By the way, I have found a new friend. (1)

MARKING INSTRUCTIONS

- Award 1 mark for each correct point given. (7)
- Note that learners need not use their own words. They must have followed the instructions: single paragraph only (1); full sentences (1); more than one fact in a sentence (2); no more than 50 words (1). (5)
- Award 3 marks for language and cohesion, according to the grid below. (3)

MARK ALLOCATION	DESCRIPTORS
3	<ul style="list-style-type: none"> • Very good use of language with no more than 3 errors. • Good cohesion, logic and flow.
2	<ul style="list-style-type: none"> • Fairly good use of language with no more than 5 errors. • Points mentioned in a sensible manner.
1	<ul style="list-style-type: none"> • Poor language with more than 5 errors. • Points are disjointed or incorrect.
0	<ul style="list-style-type: none"> • Unintelligible. • Total misinterpretation. • Not attempted.

PENALTIES

Count the number of words up to the maximum word limit of 50 and draw a double slash (/ /). Do not award marks to points given after the word limit has been reached.

- Each incomplete sentence must be treated as a language error.
- The mark awarded for language may not exceed the marks obtained for the content.
- Deduct 1 mark from the total if the summary is written in point form.
- Deduct 1 mark from the total if the total number of words used has not been given in brackets or if the total is obviously incorrect.

TOTAL SECTION B: 15

SECTION C: LANGUAGE IN CONTEXT

QUESTION 3: VISUAL LITERACY (No language penalty)

- 3.1.1 (a) upset; (b) confident (2)
- 3.1.2 In frame 1 she is the one who criticises/is confident but after being proved wrong by Dennis, she looks defeated in the last frame. (*Or words to this effect.*) (2)
- 3.1.3 To stress how clever the dog is compared to Margaret. (*0 or 2 marks*) (2)
- 3.2.1 People who have pimples or problem skin. (2)
- 3.2.2 *Accept any two of the following benefits:*
- It cleanses the skin.
 - You will not have any skin problems.
 - It unclogs pores.
 - It removes excess dirt and oil. (*Any two for one mark each.*) (2)
- 3.2.3 OXYCUTE 'EM (1)
- 3.2.4 This picture conveys the message that, just as a tortoise hides its face, people with skin problems prefer to hide away from others. However, the OXY skin product will solve their skin problems and they will feel confident to face people again. (2)
- 3.2.5 It attracts the reader's attention. It makes the reader remember the name of the product. (2)
- [15]**

QUESTION 4: DICTIONARY AND LANGUAGE SKILLS

- 4.1.1 confidence (1)
- 4.1.2 in (1)
- 4.2 They are examples/illustrations. (1)
- 4.3 She has confidence in all her students' abilities. (2)
- [5]**

QUESTION 5: USING LANGUAGE CORRECTLY (Spelling must be correct in 5.1)

- 5.1.1 sight (1)
- 5.1.2 poorer (1)
- 5.1.3 lose (1)
- 5.1.4 well (1)
- 5.1.5 has (1)
- 5.1.6 lowest (1)
- 5.2.1 They are proper nouns. OR It is the name of a clinic. (1)
- 5.2.2 *Accept any one of the following:*
- Bold print

- Quotation marks
- Underlined (1)
- 5.2.3 An (*Spelling must be correct.*) (1)
- 5.2.4 “I feel great,” said a relieved DiCaprio. (*1 mark for the quotation marks and 1 mark for the comma.*) (*Spelling and punctuation must be correct.*) (2)
- 5.3.1 received (*Spelling must be correct*) (1)
- 5.3.2 past (*Spelling must be correct*) (1)
- 5.3.3 his (*Spelling must be correct*) (1)
- 5.3.4 affect (*Spelling must be correct*) (1)

[15]

TOTAL SECTION C: 35

GRAND TOTAL: 80

PAPER 2

Explanatory note

It is NOT compulsory for candidates to answer one essay question AND one contextual question from SECTIONS B and C (as was the case in some provinces). A candidate may choose to answer two contextual questions or two essay questions, or one of each.

SECTION A: POETRY

QUESTION 1: PRESCRIBED POETRY

Choose ONE of the following poems/extracts and answer the set questions.

1.1 Prescribed poem 1 (15 marks)

OR

1.2 Prescribed poem 2 (15 marks)

[15]

- Contextual questions should be set on any TWO of the prescribed poems. In the case of longer poems, questions may be set on an extract from the poem. Knowledge of the entire text will be essential to answering the questions fully.
- Contextual questions should be asked in the order that the answers are to be found in the poem.
- Questions should cover a range of cognitive levels:
 - **Literal comprehension**, recall (Who...? What...? Where...? When...? How...? Describe...)
 - Questions that require **interpretation**, where the meaning is not directly stated but implied (Interpret a figure of speech, How do you know that...?, In your own words explain why..., How is...related to...?, Why is...significant?)
 - Questions that require **analysis** where candidates are required to analyse certain elements in the poem and draw a conclusion. (Why does...? How does...compare/contrast with...?)
 - Questions that require **evaluation** and give candidates the opportunity to make their own judgment based on evidence. (Do you agree...? What is the most important...? What do you think...?)
- Questions should assess if candidates are able to:
 - Recognise how word choices, figures of speech, imagery and sound devices affect mood, meaning and theme.
 - Recognise how lines, stanza forms, rhyme, rhythm and other repetition techniques and punctuation affect meaning.
- Candidates should be encouraged to give their own views and to substantiate them.

QUESTION 2: UNSEEN POEM

This is a COMPULSORY question. Read the poem and answer the questions.

[10]

- The unseen poem should be accessible to the average learner. The poem should be suitable in terms of language, background of learners and cognitive demand.
- The poem should not have too many levels of meaning but it should not be simplistic either.
- This section is aimed at assessing if learners are able to apply the basic skills that they have learnt in their study of the prescribed poetry. If prescribed poetry is taught and learnt, the candidates should be able to answer the questions on the unseen poem with relative ease.
- Only contextual questions should be set.
- Questions should assess if candidates are able to:
 - Recognise how word choices, figures of speech, imagery and sound devices affect mood, meaning and theme.
 - Recognise how lines, stanza forms, rhyme, rhythm, repetition techniques and punctuation affect meaning.
- Candidates should be encouraged to give their own views and to substantiate them.

TOTAL SECTION A: 25

SECTION B: NOVEL/SHORT STORIES/ESSAYS/AUTOBIOGRAPHY/BIOGRAPHY

Answer EITHER the essay QUESTION 3.1 OR the contextual question QUESTION 3.2.

QUESTION 3.1: ESSAY QUESTION

Read the question carefully and write an essay of one-and-a-half to two pages. (25)

OR

QUESTION 3.2: CONTEXTUAL QUESTION

Answer the questions set on the following extract(s). (25)

- ONE essay and ONE contextual question must be set on the genre studied.
- Candidates may choose either the contextual or the essay question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract(s) and to relate the extract(s) to the rest of the prescribed work.
- Questions should assess if the candidates are able to:
 - Describe the development of plot, subplot, conflict, character and role of the narrator (where relevant).
 - Identify and explain messages and themes and relate them to selected passages in the rest of the text.
 - Describe how background and setting relate to character and/or theme.
 - Describe mood, time-line and ending.
- Questions should cover a range of cognitive levels as outlined in the Poetry Section.
- Candidates should be expected to give their own views and to substantiate them.

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer EITHER the essay QUESTION 4.1 OR the contextual question QUESTION 4.2.

QUESTION 4.1: ESSAY QUESTION

Read the question carefully and write an essay of one-and-a-half to two pages. (20)

OR

QUESTION 4.2: CONTEXTUAL QUESTION

Answer the questions set on the following extract(s). (20)

- ONE essay and ONE contextual question must be set on the drama or short plays studied.
- Candidates may choose either the essay or the contextual question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract(s) and to relate the extract(s) to the rest of the play.
- Questions should assess if the learners are able to:
 - Recognise how dialogue and action are related to character and theme.
 - Describe plot, subplot, character portrayal, conflict and dramatic purpose.
 - Recognise the use of dramatic structure and stage directions.
- Questions should cover a range of cognitive levels as outlined in the poetry section.
- Candidates should be encouraged to give their own views and to substantiate them.

TOTAL SECTION C: 20

GRAND TOTAL: 70

PAPER 3

1. This question paper consists of THREE sections.
2. Candidates are required to answer ONE question from EACH section.

SECTION A: CREATIVE WRITING

Use the rubric on page 13 of this section to assess learners' creative writing.

TOTAL SECTION A: 50

SECTION B: LONGER TRANSACTIONAL TEXTS

Use the rubric on page 15 of this section to assess learners' longer transactional texts.

TOTAL SECTION B: 30

SECTION C: SHORTER TRANSACTIONAL TEXTS

Use the rubric on page 17 of this section to assess learners' shorter transactional texts.

TOTAL SECTION C: 20

GRAND TOTAL: 100

EXAMINATION ESSAY WRITING RUBRIC [50]

		Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved
ENGLISH FIRST ADDITIONAL LANGUAGE RUBRIC	LANGUAGE	<ul style="list-style-type: none"> Language, punctuation effectively used. Uses figurative language appropriately. Choice of words highly appropriate. Sentences, paragraphs coherently constructed. Style, tone, register highly suited to topic. Text virtually error-free following proof-reading, editing. Length in accordance with requirements of topic. 	<ul style="list-style-type: none"> Language, punctuation correct, and able to include figurative language correctly. Choice of words varied and Correctly used. Sentences, paragraphs logical, varied. Style, tone, register appropriately suited to topic. Text largely error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Language and punctuation mostly correct. Choice of words suited to text. Sentences, paragraphs well constructed. Style, tone, register suited to topic in most of the essay. Text by and large error-free following proofreading, editing. Length correct. 	<ul style="list-style-type: none"> Language simplistic, punctuation adequate. Choice of words adequate. Sentences, paragraphing might be faulty in places but essay still makes sense. Style, tone, register generally consistent with topic requirements. Text still contains errors following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Language ordinary and punctuation often inaccurately used. Choice of words basic. Sentences, paragraphs, faulty but ideas can be understood. Style, tone, register lacking in coherence. Text contains several errors following proof-reading editing. Length – too long / short. 	<ul style="list-style-type: none"> Language and punctuation flawed. Choice of words limited. Sentences, paragraphs constructed at an elementary level. Style, tone, register inappropriate. Text error-ridden despite proofreading, editing. Length – too long / short. 	<ul style="list-style-type: none"> Language and punctuation seriously flawed. Choice of words inappropriate. Sentences, paragraphs muddled, inconsistent. Style, tone, register flawed in all aspects. Text error-ridden and confused following proofreading, editing. Length – far too long / short.
SECTION A: ESSAY								
50 MARKS								
CONTENT		Code 7: 80 – 100%	Code 6: 70 – 79%	Code 5: 60 – 69%	Code 4: 50 – 59%	Code 3: 40 – 49%	Code 2: 30 – 39%	Code 1: 00 – 29%
Outstanding	Code 7 80–100%	40 – 50	38 – 42	35 – 39	30 – 34			
<ul style="list-style-type: none"> Content shows impressive insight into topic. Ideas: thought-provoking, mature. Coherent development of topic. Vivid detail. Critical awareness of impact of language. Evidence of planning and/or drafting has produced virtually flawless, presentable essay. 								
Meritorious	Code 6 70–79%	38 – 42	35 – 39	33 – 37	30 – 34			
<ul style="list-style-type: none"> Content shows thorough interpretation of topic. Ideas: imaginative, interesting. Logical development of details. Coherent. Critical awareness of impact of language. Evidence of planning and/or drafting has produced a well crafted, presentable essay. 								
Substantial	Code 5 60–69%	35 – 39	33 – 37	30 – 34	28 – 32	25 – 29		
<ul style="list-style-type: none"> Content shows a sound interpretation of topic. Ideas: interesting, convincing. Several relevant details developed. Critical awareness of language evident. Evidence of planning and/or drafting has produced a presentable and very good essay. 								
Adequate	Code 4 50–59%		30 – 34	28 – 32	25 – 29	23 – 27	20 – 24	
<ul style="list-style-type: none"> Content: an adequate interpretation of topic. Ideas: ordinary, lacking depth. Some points, necessary details developed. Some awareness of impact of language. Evidence of planning and/or drafting has produced a satisfactorily presented essay. 								

continued overleaf ...

CONTENT		Code 7: 80 – 100%	Code 6: 70 – 79%	Code 5: 60 – 69%	Code 4: 50 – 59%	Code 3: 40 – 49%	Code 2: 30 – 39%	Code 1: 00 – 29%
Moderate <ul style="list-style-type: none"> • Content: ordinary. Gaps in coherence. • Ideas: mostly relevant. Repetitive. • Some necessary points evident. • Limited critical language awareness. • Evidence of planning and/or drafting that has produced a moderately presentable and coherent essay. 	Code 3 40–49%			25 – 29	23 – 27	20 – 24	18 – 22	15 – 19
Elementary <ul style="list-style-type: none"> • Content not always clear, lacks coherence. • Ideas: few ideas, often repetitive. • Sometimes off topic. General line of thought difficult to follow. • Inadequate evidence of planning/drafting. Essay not well presented. 	Code 2 30–39%				20 – 24	18 – 22	15 – 19	03 – 17
Not achieved <ul style="list-style-type: none"> • Content irrelevant. No coherence. • Ideas: repetitive, off topic. • Non-existent planning/drafting. Poorly presented essay. 	Code 1 00–29%					15 – 19	03 – 17	00 – 14

EXAMINATION LONGER TRANSACTIONAL TEXTS RUBRIC [30]

	Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved
ENGLISH FIRST ADDITIONAL LANGUAGE RUBRIC SECTION B: LONGER TRANSACTIONAL TEXTS 30 MARKS	<ul style="list-style-type: none"> Has applied all the necessary rules of format. Text is grammatically accurate and well constructed. Vocabulary is very appropriate to purpose, audience and context. Style, tone, register very appropriate. Text virtually error-free following proofreading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied the necessary rules of format. Text is well constructed and accurate. Vocabulary is mostly appropriate to purpose, audience and context. Style, tone and register mostly appropriate. Text largely error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied most of the necessary rules of format. Text is well constructed and easy to read. Vocabulary is appropriate to purpose, audience and context. Style, tone and register generally appropriate. Text mostly error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied an adequate idea of the requirements of format. Text is adequately constructed. Errors do not impede flow. Vocabulary is adequate for the purpose, audience and context. Style, tone and register adequately appropriate. Text still contains few errors following proofreading, editing. Length correct. 	<ul style="list-style-type: none"> Has a moderate idea of the requirements of format – some critical oversights. Text is basically constructed. Several errors. Vocabulary is limited and not very suitable for the purpose, audience and context. Lapses in style, tone and register. Text contains several errors following proofreading, editing. Length – too long / short. 	<ul style="list-style-type: none"> Has vaguely applied the necessary rules of format. Text is poorly constructed and difficult to follow. Vocabulary requires remediation and not suitable for purpose, audience and context. Style, tone and register inappropriate. Text error-ridden despite proofreading, editing. Length – too long / short. 	<ul style="list-style-type: none"> Has not applied the necessary rules of format. Text is poorly constructed and muddled. Vocabulary requires serious remediation and not suitable for purpose, style, register and tone do not correspond with topic. Text error-ridden and confused following proofreading, editing. Length – far too long / short.
Outstanding <ul style="list-style-type: none"> Specialized knowledge of requirements of the text. Disciplined writing – learner maintains thorough focus, no digressions. Text fully coherent in content and ideas, and all details support the topic. Evidence of planning and/or drafting has produced a virtually flawless, presentable text. 	24 – 30	23 – 25	21 – 23				
Meritorious <ul style="list-style-type: none"> Good knowledge of requirements of the text. Disciplined writing – learner maintains focus, hardly any digressions. Text is coherent in content and ideas, with all details supporting the topic. Evidence of planning and/or drafting has produced a well crafted, presentable text. 	23 – 25	21 – 23	20 – 22	18 – 20			
Substantial <ul style="list-style-type: none"> Fair knowledge of requirements of the text. Writing – learner maintains focus with minor digressions. Text is coherent in content and ideas, and details support the topic. Evidence of planning and/or drafting has produced a presentable and good text. 	21 – 23	20 – 22	18 – 20	17 – 19	15 – 17		

continued overleaf ...

CONTENT	Code 7: 80 – 100%	Code 6: 70 – 79%	Code 5: 60 – 69%	Code 4: 50 – 59%	Code 3: 40 – 49%	Code 2: 30 – 39%	Code 1: 00 – 29%
Adequate <ul style="list-style-type: none"> • Adequate knowledge of requirements of the text. • Writing – learner digresses from topic but does not impede overall meaning. • Text adequately coherent in content and ideas and some details support the topic. • Evidence of planning and/or drafting has produced a satisfactorily presented text. 		18 – 20	17 – 19	15 – 17	14 – 16	12 – 14	
Moderate <ul style="list-style-type: none"> • Moderate knowledge of requirements of the text. Response to writing task reveals a narrow focus. • Writing – learner digresses, meaning is vague in places. • Text moderately coherent in content and ideas and has basic details which support the topic. • Evidence of planning and/or drafting that has produced a moderately presentable and coherent text. 			15 – 17	14 – 16	12 – 14	11 – 13	09 – 11
Elementary <ul style="list-style-type: none"> • Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus. • Writing – learner digresses, meaning is obscure in places. • Text not always coherent in content and ideas and has few details which support the topic. • Planning/drafting inadequate. Text not well presented. 				12 – 14	11 – 13	09 – 11	02 – 10
Not achieved <ul style="list-style-type: none"> • No knowledge of requirements of the text. • Writing – learner digresses, meaning is obscure in places. • Text not coherent in content and ideas and too few details to support the topic. • Planning and drafting non-existent. Poorly presented text. 					09 – 11	02 – 10	00 – 08
	Code 4: 50–59%						
	Code 3: 40–49%						
	Code 2: 30–39%						
	Code 1: 00–29%						

EXAMINATION SHORTER TRANSACTIONAL TEXTS RUBRIC [20]

		Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved
ENGLISH FIRST ADDITIONAL LANGUAGE RUBRIC SECTION C: SHORTER TRANSACTIONAL TEXTS 20 MARKS	LANGUAGE	<ul style="list-style-type: none"> Has applied all the necessary rules of format. Text is grammatically accurate and well constructed. Vocabulary is very appropriate to purpose, audience and context. Style, tone, register very appropriate. Text virtually error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied the necessary rules of format. Text is well constructed and accurate. Vocabulary is mostly appropriate to purpose, audience and context. Style, tone and register mostly appropriate. Text largely error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied most of the necessary rules of format. Text is well constructed and easy to read. Vocabulary is appropriate to purpose, audience and context. Style, tone and register generally appropriate. Text mostly error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied an adequate idea of the requirements of format. Text is adequately constructed. Errors do not impede flow. Vocabulary is adequate for the purpose, audience and context. Style, tone and register adequately appropriate. Text still contains several errors following proofreading, editing. Length correct. 	<ul style="list-style-type: none"> Has a moderate idea of the requirements of format – some critical oversights. Text is basically constructed. Several errors. Vocabulary is limited and not very suitable for the purpose, audience and context. Lapses in style, tone and register. Text contains several errors following proofreading, editing. Length – too long / short. 	<ul style="list-style-type: none"> Has vaguely applied the necessary rules of format. Text is poorly constructed and difficult to follow. Vocabulary requires remediation and not suitable for purpose, audience and context. Style, tone and register inappropriate. Text error-ridden despite proofreading, editing. Length – too long / short. 	<ul style="list-style-type: none"> Has not applied the necessary rules of format. Text is poorly constructed and muddled. Vocabulary requires serious remediation and not suitable for purpose. Style, register and tone do not correspond with topic. Text error-ridden and confused following proofreading, editing. Length – far too long / short.
Outstanding <ul style="list-style-type: none"> Specialized knowledge of requirements of the text. Disciplined writing – learner maintains thorough focus, no digressions. Text fully coherent in content and ideas, and all details support the topic. Evidence of planning and/or drafting has produced a virtually flawless, presentable text. 	Code 7: 80–100%	08 – 10	08	07 – 08				
Meritorious <ul style="list-style-type: none"> Good knowledge of requirements of the text. Disciplined writing – learner maintains focus, hardly any digressions. Text is coherent in content and ideas, with all details supporting the topic. Evidence of planning and/or drafting has produced a well crafted, presentable text. 	Code 6: 70–79%	08	07 – 08	07	06 – 07			
Substantial <ul style="list-style-type: none"> Fair knowledge of requirements of the text. Writing – learner maintains focus with minor digressions. Text is coherent in content and ideas, and details support the topic. Evidence of planning and/or drafting has produced a presentable and good text. 	Code 5: 60–69%	07 – 08	07	06 – 07	06	05 – 06		

continued overleaf ...

**FAT 8****Writing and presenting (30 marks)**

Learners must write an essay on a topic of their choice. Provide them with the topics below, instructing them to choose ONE. Remind them that they must hand in evidence of planning and editing with their final version. You can use the rubric on the next page, or the one in the Extra Resources section, to assess their essays.

Topics

- The importance of conserving water
- The weirdest day of my life
- Technology has brought more harm than good.
- Write a narrative essay that begins with this sentence: When S'bu arrived home, he saw that the lights in the sitting room were on.
- The space invaders
- A walk through a forest

Rubric for assessing essays							Date: _____		Class: _____		
Teacher assessment – Summative							Name of learner: _____				
	7	6	5	4	3	2	1				
	Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved				
The learner is able to sustain own point of view/perspective and arguments confidently and competently.	The learner has a clear point of view on the topic and he/she continues to explain his/her perspective confidently and competently throughout the essay, without in any way becoming repetitive.	The learner has a clear point of view on the topic and he/she continues to explain his/her perspective confidently and competently throughout the essay.	The learner has a clear point of view on the topic and he/she continues to explain his/her perspective throughout the essay.	The learner has a clear and consistent point of view on the topic.	The learner has a clear point of view on the topic.	The learner seems to have a clear point of view some of the time.	The learner does not have a clear point of view.				
The learner is able to maintain coherence and cohesion in overall structure.	The learner's essay flows logically from one paragraph to the next. All of the learner's paragraphs make sense and are logically structured. The essay feels like a complete piece of work from which there is nothing lacking.	The learner's essay flows logically from one paragraph to the next. All of the learner's paragraphs make sense and are logically structured.	The learner's essay flows logically from one paragraph to the next most of the time. Most of the learner's paragraphs make sense and are logically structured.	The learner's essay flows logically from one paragraph to the next some of the time. Most of the learner's paragraphs make sense and are logically structured.	Most of the learner's paragraphs make sense and are logically structured.	Some of the learner's paragraphs make sense and are logically structured.	The learner's paragraphs and his/her essay as a whole, do not flow in a logical way.				
The learner is able to use concord correctly.	The learner always uses a verb that matches its subject in terms of number, even in some challenging instances.	The learner always uses a verb that matches its subject in terms of number.	In all cases but one, the learner uses a verb that matches its subject in terms of number.	The learner usually uses a verb that matches its subject in terms of number.	The learner sometimes uses a verb that matches its subject in terms of number.	The learner rarely uses a verb that matches its subject in terms of number.	The learner never uses a verb that matches its subject in terms of number.				
The learner is able to apply knowledge of a range of spelling patterns, rules and conventions for new and/or complex words and compile a personal spelling list.	The learner spells all the words in his/her essay correctly even though he/she uses formal vocabulary that is appropriate in an argumentative essay. He/she includes a personal spelling list of relevant words that he/she has compiled while writing the essay. (The essay is about 400 words long.)	The learner spells all the words in his/her essay correctly, and includes a personal spelling list of relevant words that he/she has compiled while writing the essay. (The essay is about 400 words long.)	The learner spells most of the words in his/her essay correctly, and includes a personal spelling list of relevant words that he/she has compiled while writing the essay. (The essay is about 400 words long.)	The learner spells most of the words in his/her essay correctly, but has about five spelling mistakes. (The essay is 300–400 words long.)	The learner spells some of the words in his/her essay correctly, but has about ten spelling mistakes. (The essay is a 300–400 words long.)	The learner spells some of the words in his/her essay correctly, but has about fifteen spelling mistakes.	The learner misspells many words or relies on slang words that do not have formal spelling patterns.				

Learners must read the text below. Before the assessment, give them an opportunity to

- look up the meaning of any new or difficult words
- practise reading the text a few times, focusing on
 - pronunciation
 - varying their pace and volume
 - looking up to make eye contact with the audience.

Here is the text that learners must read.

Cell phone radiation danger levels

Earlier this winter, I met an investment banker who was diagnosed with a brain tumour five years ago. He's a managing director at a top Wall Street firm, and I was put in touch with him through a colleague who knew I was writing a story about the potential dangers of cell phone radiation. He explained that the tumour was located just behind his right ear and was not immediately fatal – the five-year survival rate is about 70 percent. He was 35 years old at the time of his diagnosis and immediately suspected it was the result of his intense cell phone usage.

It's hard to talk about the dangers of cell phone radiation without sounding like a conspiracy theorist. This is especially true in the United States, where non-industry-funded studies are rare, where legislation protecting the wireless industry from legal challenges has long been in place, and where our lives have been so thoroughly integrated with wireless technology that to suggest it might be a problem – maybe, eventually, a very big public-health problem – is like saying our shoes might be killing us.

Except our shoes don't send microwaves directly into our brains. And cell phones do – a fact that has increasingly alarmed the rest of the world.

When buying a cellular phone, most consumers look at features, cost, and what is newest in the technology field. Radiation level in mobile phones are just the most recent concern that consumers need to research before deciding on what is considered to be not only the newest, coolest phone, but also the safest.

The article 'Cell Phone Radiation Levels Vary Widely' in the *USA Today* magazine states "scientific evidence to date has not been able to make a hard link between cancer and cellphones". Concerns are abound, though, because "recent studies find significantly higher risks for brain and salivary gland tumors among people using cell phones for 10 years or longer", according to the Environmental Working Group, the group who conducted the radiation level study.

Although there are varying opinions on the link between cell phones and dangerous effects of radiation on the human brain, nearly all groups agree that the safest bet is to steer away from the phones with the highest radiation levels and toward the devices that rank the lowest.

(Source: Adapted from articles by Renee Holmes at www.suite101.com and Christopher Ketcham at www.gq.com)

**Part 1 Comprehension (25 marks)**

Learners answers may vary from those provided below. Accept answers if they make sense.

- 1
 - a damaged very badly
 - b without delay; immediately
 - c speople who were not killed
 - d likely to be harmed in some way
 - e health-giving (2 x 5 = 10)
- 2
 - the impact of the earthquake itself
 - a description of longer-term challenges
 - examples of what is being done to meet the longer-term challenges/ food assistance (1 x 3 = 3)
- 3 Learners' own answers, but ensure they are logical and are backed up with reasons. (1 x 2 = 2)
- 4
 - a WFP's main role was as a relief operation to meet the immediate needs of the people left homeless and hungry.
 - b Haiti to get to the point where it can feed itself and become more able to cope with natural disasters (1 x 2 = 2)
- 5
 - a
 - Marie Anika receiving WFP school meals
 - Cassandre receiving food rations from WFP
 - Farah receiving nutritious food from WFP for her children
 - Children in schools receive milk from the WFP. (4 x 1 = 4)
 - b
 - That Marie Anika will grow up healthy and help the Haitian economy develop
 - That Cassandre will be able to continue helping repair the infrastructure that is essential for the Haitian economy to develop
 - That Farah's children will grow up strong, physically and mentally so that they will be able to support themselves and their families when they are older
 - That the school children receiving milk will grow up healthy. (4 x 1 = 4)

Part 2 Summary (10 marks)

Learners' summaries may vary, but the must focus on the assistance that the WFP is providing and what it hopes the long-term benefits of this assistance will be.

The WFP is providing school meals so that children can study and develop the economy when grown up. It is giving people food rations so that they can help to repair the infrastructure needed to develop the economy. It is giving mothers nutritious food for their children so that they can grow up healthy and able to support themselves. It is providing farmers with markets for their produce so that they can become financially secure. (75 words)

Part 3 Grammar study (60 marks)

- 1 (3 x 3 = 9)

	Subject	Verb	Object
a	an earthquake	devastated	Haiti
b	The humanitarian community	launched	a relief operation
c	four Haitians	are receiving	WFP support

2 Copy the table into your activity book and complete it. (5 x 2 = 10)

Note: Accept learners' sentences as long as they have use the verb tense correctly.

Verb from article	Tense
a devastated	Past simple
b requires	Present simple
c are receiving	Present continuous (progressive)
d will earn	Future simple
e is providing	Present continuous (progressive)

3 To indicate that what will follow will be examples of long-term challenges. (2)

4 (5 x 2 = 10)

Word	Adjective or adverb	Noun the adjective relates to	Verb the adverb relates to
a homeless	adjective	millions	
b short-term	adjective	needs	
c hard	adverb		studies
d nutritious	adjective	foods	
e regularly	adverb		delivers

5 (4 x 2 = 8)

	Conjunction	Part 1	Part 2
a	As	country started to rebuild	the focus of operations in Haiti shifted from short-term needs to the long-term challenge
b	and	This is no easy task	requires progress in a wide range of areas
c	and	WFP school meals are keeping her in school	helping her focus on her studies
d	Although	she works for her community	she is receiving food rations from WFP to support her family

6 (1 x 5 = 5)

Schoolgirl Marie Anika could only hope to achieve her dream of working in a bank if she studied hard in school. If she succeeded, she would earn more in later life, be less susceptible to hunger and help the Haitian economy develop. WFP school meals were keeping her in school and helping her focus on her studies.

- 7 a She said that the humanitarian community had launched a massive relief operation to meet the immediate needs of the people left homeless and hungry. (2)
- b Her mother said that Marie Anika could only hope to achieve her dream of working in a bank if she studied hard in school. (4)

should • would • may not • could • could not

- a could
 - b would
 - c should
 - d could not
 - e may not
- 9 a The mother wants her two daughters to grow up strong. (2)
 b The cows produce 10 litres of milk per day. (1)
- 10 a to start or begin something
 b to fix something that is broken (2 x 1 = 2)

Part 4 Literature: Setwork contextual (25 marks)

Note: Learners' answers may vary from those provided below. Accept answers that make sense and are well argued, and which provide logical substantiation or reasons.

- 1 A different country (2)
- 2 He is in a war in another country. (2)
- 3 He could be killed. (2)
- 4 He feels happy/proud to die for his country. (2)
- 5 Pride; learners' own answers. (4)
- 6 Yes; learners' own answers. (5)
- 7 Learners' own answers, but they should mention something along the lines that it shows he has a very strong loyalty to and affection for England: England is seen as "heaven" – a perfect place. (4)
- 8 Learners' own answers, but they should mention something along the lines that if war is necessary to protect England or the English way of life/values, then it is a good thing. (4)

FAT 11 **End of year examination (300 marks)**

PAPER 1

SECTION A: COMPREHENSION

QUESTION 1

PASSAGE 1

- 1.1 C People should follow their dreams. (2)
- 1.2 1.2.1 19 years old (1)
- 1.2.2 By 2013 (1)
- 1.2.3 Between R40 000 and R50 000 (1)
- 1.2.4 Khayelitsha (1)
- 1.2.5 Nomonde (mom), Phelo (sister), Nwabisa (brother) (3)
- 1.3 1.3.1 True (1)
- 1.3.2 “him thinking outside of his immediate environment”
OR “to learn from the greatest literary minds” (1)
- 1.4 extrovert (accept other one-word answers, such as “outgoing”
that make sense) (1)
- 1.5 Give credit if learners’ sentences make sense and are in line with
the quote. One example is: If we don’t try to achieve difficult things,
they will remain difficult. (2)
- 1.6 Pique is a play on *peak* – the top of a mountain (1)

PASSAGE 2

- 1.7 1.7.1 True (1)
- 1.7.2 The text says: “It calls for the nation to unite in a common
sense of belonging and national pride”. (1)
- 1.8 1.8.1 peace (2)
- 1.8.2 piece (1)
- 1.9 agricultural (1)
- 1.10 like a drum; similar to the shape or look of a drum (1)
- 1.11 From the Linton Stone (a famous example of South
African rock art) (1)
- 1.12 Give credit if learners’ sentences make sense and are in line
with the quote. One example is: It symbolises a person’s change
from being an individual to being part of a nation. (2)
- 1.13 1.13.1 spear and knobkierie (1)
- 1.13.2 protection of the nation against its enemies (1)
- 1.14 Unity, in Diversity (2)
- 1.15 Learners’ own answers that make sense. Could be along the lines
that it helps to give a nation an identity and helps to unite people. (2)

TOTAL SECTION A: 30

SECTION B: SUMMARY WRITING

QUESTION 2

Note: Learners' answers may vary from the one provided below.

Here is an example of the kind of summary that is expected.

Teenagers face improvements in education and better access to technology and global media so they must learn to deal with these. They are bombarded with influences that confuse their values. They are told to keep traditional culture and the values of the struggle alive, which can make them feel guilty. (50 words)

MARKING INSTRUCTIONS

- Award 2 marks for each main challenge given. (6)
- Learners must have followed the instructions: single paragraph only (1); full sentences (1); more than one challenge in a sentence (3); no more than 50 words (1). (6)
- Award 3 marks for language and cohesion, according to the grid on page 8 of this section. (3)

TOTAL SECTION B: 15

SECTION C: LANGUAGE IN CONTEXT

QUESTION 3: VISUAL LITERACY

3.1 ANALYSING A CARTOON

- 3.1.1 (a) excited (b) disappointed (2)
- 3.1.2 Learners' answers will vary, so accept any answers that make sense. Here is a possible example: In the first frame he is excited/ eager/ looking forward to a date; in the second one he is worried/ perplexed/ confused as to why the girl is not happy. (4)
- 3.1.3 Learners' answers will vary, so accept any answers that make sense. Here is a possible example: In frame one she is excited, which is shown by the exclamation mark; in frame 2 her disappointment makes her voice (what she says) flat, without any animation in it, so there is no exclamation mark. (2)

3.2 ANALYSING AN ADVERTISEMENT

- 3.2.1 Energy drink (1)
- 3.2.2 Teenagers (1)
- 3.2.3 Things will start looking up with ENERG AID! (1)
- 3.2.4 Learners' answers will vary, so accept any answers that make sense. Here is a possible example: Because he is distracted by the girls; and/or because he need to take the advertised product so that he concentrate better. (2)
- 3.2.5 It is a play on the words *energy* and *aid*. The drink will help (aid) you to have energy. (2)

[15]

QUESTION 4: DICTIONARY AND LANGUAGE SKILLS

- 4.1 noun; adjective (2)
- 4.2 Don't let people find out about something that should be kept a secret (1)
- 4.3 Interested in; willing to do it (1)
- 4.4 sport/buck (any game animal). (1)

[5]

QUESTION 5: USING LANGUAGE CORRECTLY

- 5.1 5.1.1 are
 5.1.2 their
 5.1.3 safe
 5.1.4 put
 5.1.5 earn
 5.1.6 the highest (6)
- 5.2 5.2.1 It is a proper noun (name of a place/town). (1)
 5.2.2 italics (1)
 5.2.3 an (1)
 5.2.4 “Do you have any novels by Chinua Achebe?” I asked
 the bookshop assistant. (2)
- 5.3

When I had paid for the book, I asked the bookshop ~~assista~~nt for a receipt. Unluckily, ~~he's~~ **his** computer was not working so he ~~have~~ **had** to write out one by hand. So I had to ~~weight~~ **wait** a few minutes while he did this.

- 5.3.1 assistant (1)
5.3.2 his (1)
5.3.3 had (1)
5.3.4 wait (1)

[15]

TOTAL SECTION C: 35

GRAND TOTAL: 80

PAPER 2

SECTION A: POETRY

QUESTION 1: PRESCRIBED POETRY

Choose ONE of the following poems/extracts and answer the set questions.

1.1 Prescribed poem 1 (15 marks)

OR

1.2 Prescribed poem 2 (15 marks)

[15]

- Contextual questions should be set on any TWO of the prescribed poems. In the case of longer poems, questions may be set on an extract from the poem. Knowledge of the entire text will be essential to answering the questions fully.
- Contextual questions should be asked in the order that the answers are to be found in the poem.
- Questions should cover a range of cognitive levels:
 - Literal comprehension**, recall (Who...? What...?, Where...?, When...?, How...? Describe...)
 - Questions that require **interpretation**, where the meaning is not directly stated but implied (Interpret a figure of speech, How do you know that...?, In your own words explain why..., How is...related to...?, Why is...significant?)
 - Questions that require **analysis** where candidates are required to analyse certain elements in the poem and draw a conclusion. (Why does...? How does...compare/contrast with...?)
 - Questions that require **evaluation** and give candidates the opportunity to make their own judgment based on evidence. (Do you agree...? What is the most important...? What do you think...?)

- Questions should assess if candidates are able to:
 - Recognise how word choices, figures of speech, imagery and sound devices affect mood, meaning and theme.
 - Recognise how lines, stanza forms, rhyme, rhythm and other repetition techniques and punctuation affect meaning.
- Candidates should be encouraged to give their own views and to substantiate them.

QUESTION 2: UNSEEN POEM

This is a **COMPULSORY** question. Read the poem and answer the questions.

[10]

- The unseen poem should be accessible to the average learner. The poem should be suitable in terms of language, background of learners and cognitive demand.
- The poem should not have too many levels of meaning but it should not be simplistic either.
- This section is aimed at assessing if learners are able to apply the basic skills that they have learnt in their study of the prescribed poetry. If prescribed poetry is taught and learnt, the candidates should be able to answer the questions on the unseen poem with relative ease.
- Only contextual questions should be set.
- Questions should assess if candidates are able to:
 - Recognise how word choices, figures of speech, imagery and sound devices affect mood, meaning and theme.
 - Recognise how lines, stanza forms, rhyme, rhythm, repetition techniques and punctuation affect meaning.
- Candidates should be encouraged to give their own views and to substantiate them.

TOTAL SECTION A: 25

SECTION B: NOVEL/SHORT STORIES/ESSAYS/AUTOBIOGRAPHY/BIOGRAPHY

Answer **EITHER** the essay QUESTION 3.1 OR the contextual question, QUESTION 3.2.

QUESTION 3.1: ESSAY QUESTION

Read the question carefully and write an essay of one-and-a-half to two pages.

(25)

OR

QUESTION 3.2: CONTEXTUAL QUESTION

Answer the questions set on the following extract(s).

(25)

- ONE essay and ONE contextual question must be set on the genre studied.
- Candidates may choose either the contextual or the essay question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract(s) and to relate the extract(s) to the rest of the prescribed work.
- Questions should assess if the candidates are able to:
 - Describe the development of plot, subplot, conflict, character and role of the narrator (where relevant).
 - Identify and explain messages and themes and relate them to selected passages in the rest of the text.

- Describe how background and setting relate to character and/or theme.
- Describe mood, time-line and ending.
- Questions should cover a range of cognitive levels as outlined in the Poetry Section.
- Candidates should be expected to give their own views and to substantiate them.

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer EITHER the essay QUESTION 4.1 OR the contextual question, QUESTION 4.2.

QUESTION 4.1: ESSAY QUESTION

Read the question carefully and write an essay of one-and-a-half to two pages.

(20)

OR

QUESTION 4.2: CONTEXTUAL QUESTION

Answer the questions set on the following extract(s).

(20)

- ONE essay and ONE contextual question must be set on the drama or short plays studied.
- Candidates may choose either the essay or the contextual question.
- The contextual question may be set on one long extract or on two or three shorter extracts.
- The choice of passages for the contextual questions should ensure that there is sufficient reference to characters, events and themes to enable one to ask detailed questions on the extract(s) and to relate the extract(s) to the rest of the play.
- Questions should assess if the learners are able to:
 - Recognise how dialogue and action are related to character and theme.
 - Describe plot, subplot, character portrayal, conflict and dramatic purpose.
 - Recognise the use of dramatic structure and stage directions.
- Questions should cover a range of cognitive levels as outlined in the poetry section.
- Candidates should be encouraged to give their own views and to substantiate them.

TOTAL SECTION C: 20

GRAND TOTAL: 70

PAPER 3

1. This question paper consists of THREE sections.
2. Candidates are required to answer ONE question from EACH section.

SECTION A: CREATIVE WRITING

Use the rubric on page 13 of this section to assess learners' creative writing.

TOTAL SECTION A: 50

SECTION B: LONGER TRANSACTIONAL TEXTS

Use the rubric on page 15 of this section to assess learners' longer transactional texts.

TOTAL SECTION B: 30

SECTION C: SHORTER TRANSACTIONAL TEXTS

Use the rubric on page 17 of this section to assess learners' shorter transactional texts.

TOTAL SECTION C: 20

GRAND TOTAL: 100

PAPER 4

The mark for Paper 4 must be based on oral tasks that learners have done throughout the year.

TOTAL: 50

Formal Assessment Tasks Record Sheet

[illegible]

Rubrics

The rubrics on pages 2–16 can be used to assess learners' spoken and written work. The suggested marks for each code are given at the top of the column. Each row totals 10 marks. This makes scoring learners' work very easy.

For example, look at the first rubric, for Listening tasks. Five attributes are being assessed (the five rows). Each attribute scores a total of 10 marks. So the total mark for the listening task is out of 50.

Rubrics for examination assessment are included in the Formal Assessment section of this Teacher's File.

Here is a list of the rubrics in this section.

Listening and speaking/Reading and viewing

- Listening tasks
- Reading aloud
- Oral presentations/Prepared speech

Writing and presenting

- Essays – general rubric for exam essays
- Transactional texts – general rubric for exam pieces
- Writing a paragraph
- Writing a bullet-point summary
- Writing a friendly letter
- Writing a formal letter
- Writing a reflective essay
- Writing an argumentative essay
- Writing a descriptive essay based on a photograph
- Analysing an advertisement

Listening tasks

	Code 7 Outstanding Marks: 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Marks 1 or 2
Listens attentively to oral texts for information	Interprets and evaluates the message thoroughly and with insight	Interprets and evaluates the message very well and with insight	Identifies the message and gives an accurate interpretation	Identifies the message and gives a fairly accurate interpretation	Adequately identifies the purpose but cannot fully interpret the message	Seldom able to identify or interpret message or purpose	Hardly able to interpret message
	Easily distinguishes between facts and opinions	Distinguishes between facts and opinions	Distinguishes between facts and opinions in almost all cases	Distinguishes between facts and opinions in most cases	Distinguishes between obvious facts and opinions	Finds it difficult to distinguish between facts and opinions	Hardly ever able to distinguish between facts and opinions
	Thoroughly understands instructions, directions and procedures	Understands most instructions, directions and procedures well	Understands most instructions, directions and procedures correctly	Understands most instructions, directions and procedures fairly correctly	Understands most instructions, directions and procedures but has difficulty with information overload	Does not always understand instructions, directions and procedures and can barely interpret information	Barely understands instructions, directions and procedures
	Accurately identifies main and supporting ideas	Accurately identifies main and supporting ideas in most cases	Identifies some main and supporting ideas with accuracy	Identifies some main and supporting ideas fairly accurately	Identifies main ideas, but not always supporting ideas	Identifies a main idea, but not supporting ideas	Seldom, if ever, able to identify main ideas
	Makes coherent notes and summary	Makes mainly coherent notes and summary	Makes fairly coherent notes and captures the most important details	Makes fairly coherent notes but does not capture the most important details	Notes contain only basic information and summary is incomplete	Notes are incoherent and summary is incomplete because of lack of information	Unable to make notes or summarise information

Reading aloud

	Code 7 Outstanding Marks: 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Marks 1 or 2
Fluency and pace	Reading is very smooth, and well-paced, with pauses for effect, where necessary. A commendable performance.	Reading is smooth, and well-paced, with some pauses for effect. A good job.	Reading is smooth, with basic pauses	Reading is mostly smooth, with the occasional need for assistance.	Reader needs help to overcome some hesitation. Monotonous, with few planned pauses.	Reader needs a lot of help and hesitates often. Monotonous, delivery.	Reader jerks from one sentence to the next. Needs extensive help.
Volume and projection	Volume well-modulated, diction clear and precise. Every word can be heard.	Volume well-modulated, diction generally clear. Most words can be heard.	Good volume, diction generally clear. Most words can be heard.	Good volume, some stumbling and mumbling. Almost all words can be heard.	Volume varies, with lack of confidence, stumbling and mumbling often. Some words are unclear.	Volume soft with lack of confidence, stumbling and mumbling all the time. Many words are unclear.	Reader needs help, words unclear, much stumbling and mumbling
Expression and articulation	Lively use of expression, takes on different reading voices, says each word clearly, captures the interest of the class	Lively use of expression, says each word clearly, captures the interest of the class	Quite expressive, says each word clearly, captures the interest of most of the class	Sometimes expressive, most words articulated, some shuffling in seats	Not very expressive, needs help articulating words, class losing interest	Monotonous delivery, can't express many words clearly, class restless	Faulty delivery, needs help to say words, class not interested
Preparation (where this was a requirement)	Well-prepared, knows the passage, can look up and make eye contact, no pronunciation errors	Well-prepared, knows the passage, makes some eye contact, no pronunciation errors	Prepared, knows the passage, tries to make eye contact, some pronunciation errors	Prepared, but does not know the passage very well, no eye contact, some pronunciation errors	Not well-prepared, does not know the passage very well, no eye contact, many pronunciation errors	Not prepared, not familiar with the passage, many errors	Not prepared, almost unable to perform the task, needs constant help

Oral presentations / Prepared speech

	Code 7 Outstanding Marks: 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Marks 1 or 2
Planning and research	Thoroughly planned according to task, audience, context and format	Very well planned according to task, audience, context and format	Well planned according to task, audience, context and format	Satisfactory planning according to task, audience, context and format	Adequate planning according to task, audience, context and format	Evidence of some planning according to task, audience, context and format	No evidence of planning according to task, context or format
Organisation of speech	Striking introduction which immediately grasps audience attention	Very good and appropriate introduction	Good and appropriate introduction	Reasonably good introduction	Introduction able to rouse moderate interest	Some evidence of introduction, but barely arouses interest	Introduction poor and arouses no audience interest
	Brilliant development of ideas and argument	Very good and sustained development of ideas and argument	Good and sustained development of ideas and argument	Good development of argument which can be followed easily	Moderate development of ideas and argument but has problems with cohesion	Some arguments can be followed, but others are inconsistent / can barely be followed	Cannot sustain argument, has little understanding of topic
Tone, speaking and delivery skills	Skilful ending thoroughly drawn together	Very good conclusion	Good conclusion	Reasonably good ending, but sometimes lacks cohesion	Moderately acceptable conclusion, but lacks cohesion	Hardly any evidence of a conclusion	Conclusion lacking
	Confident delivery with very little use of notes	Notes used effectively and with confidence	Notes used effectively	Some dependency on notes but still good contact with the audience	Use of notes often detract from presentation	Dependent on notes	Totally dependant on notes
Critical awareness of language use	Excellent vocabulary and creative language use	Very good vocabulary and creative language use	Good vocabulary and creative language use	Adequate vocabulary and creative language use	Moderate vocabulary and language use	Limited vocabulary and language use	Very limited vocabulary and language
Use of visual aids	Visual aids make an impact on the audience and effectively contribute to the success of the presentation	Presenter is able to use visual aids effectively to enhance the presentation	Presenter is able to use visual aids to enhance the presentation	Most of the visual aids used contribute to the success of the presentation	Visual aids do not always contribute to presentation	Use of aids sometimes clumsy and not functional	

Essays

		Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved
ENGLISH FIRST ADDITIONAL LANGUAGE RUBRIC SECTION A: ESSAY 50 MARKS	LANGUAGE	<ul style="list-style-type: none"> Language, punctuation effectively used. Uses figurative language appropriately. Choice of words highly appropriate. Sentences, paragraphs coherently constructed. Style, tone, register highly suited to topic. Text virtually error-free following proof-reading, editing. Length in accordance with requirements of topic. 	<ul style="list-style-type: none"> Language, punctuation correct, and able to include figurative language correctly. Choice of words varied and Correctly used. Sentences, paragraphs logical, varied. Style, tone, register appropriately suited to topic. Text largely error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Language and punctuation mostly correct. Choice of words suited to text. Sentences, paragraphs well constructed. Style, tone, register suited to topic in most of the essay. Text by and large error-free following proofreading, editing. Length correct. 	<ul style="list-style-type: none"> Language simplistic, punctuation adequate. Choice of words adequate. Sentences, paragraphing might be faulty in places Style, tone, register sense. Style, tone, register generally consistent with topic requirements. Text still contains errors following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Language ordinary and punctuation often inaccurately used. Choice of words basic. Sentences, paragraphs, faulty but ideas can be understood. Style, tone, register lacking in coherence. Text contains several errors following proofreading editing. Length – too long / short. 	<ul style="list-style-type: none"> Language and punctuation flawed. Choice of words limited. Sentences, paragraphs constructed at an elementary level. Style, tone, register inappropriate. Text error-ridden despite proofreading, editing. Length – too long / short. 	<ul style="list-style-type: none"> Language and punctuation seriously flawed. Choice of words inappropriate. Sentences, paragraphs muddled, inconsistent. Style, tone, register flawed in all aspects. Text error-ridden and confused following proofreading, editing. Length – far too long / short.
CONTENT		Code 7: 80 – 100%	Code 6: 70 – 79%	Code 5: 60 – 69%	Code 4: 50 – 59%	Code 3: 40 – 49%	Code 2: 30 – 39%	Code 1: 00 – 29%
Outstanding <ul style="list-style-type: none"> Content shows impressive insight into topic. Ideas: thought-provoking, mature. Coherent development of topic. Vivid detail. Critical awareness of impact of language. Evidence of planning and/or drafting has produced virtually flawless, presentable essay. 	Code 7 80–100%	40 – 50	38 – 42	35 – 39				
Meritorious <ul style="list-style-type: none"> Content shows thorough interpretation of topic. Ideas: imaginative, interesting. Logical development of details. Coherent. Critical awareness of impact of language. Evidence of planning and/or drafting has produced a well crafted, presentable essay. 	Code 6 70–79%	38 – 42	35 – 39	33 – 37	30 – 34			
Substantial <ul style="list-style-type: none"> Content shows a sound interpretation of topic. Ideas: interesting, convincing. Several relevant details developed. Critical awareness of language evident. Evidence of planning and/or drafting has produced a presentable and very good essay. 	Code 5 60–69%	35 – 39	33 – 37	30 – 34	28 – 32	25 – 29		
Adequate <ul style="list-style-type: none"> Content: an adequate interpretation of topic. Ideas: ordinary, lacking depth. Some points, necessary details developed. Some awareness of impact of language. Evidence of planning and/or drafting has produced a satisfactorily presented essay. 	Code 4 50–59%		30 – 34	28 – 32	25 – 29	23 – 27	20 – 24	

continued overleaf ...

CONTENT		Code 7: 80 – 100%	Code 6: 70 – 79%	Code 5: 60 – 69%	Code 4: 50 – 59%	Code 3: 40 – 49%	Code 2: 30 – 39%	Code 1: 00 – 29%
Moderate <ul style="list-style-type: none"> Content: ordinary. Gaps in coherence. Ideas: mostly relevant. Repetitive. Some necessary points evident. Limited critical language awareness. Evidence of planning and/or drafting that has produced a moderately presentable and coherent essay. 	Code 3 40–49%			25 – 29	23 – 27	20 – 24	18 – 22	15 – 19
Elementary <ul style="list-style-type: none"> Content not always clear, lacks coherence. Ideas: few ideas, often repetitive. Sometimes off topic. General line of thought difficult to follow. Inadequate evidence of planning/drafting. Essay not well presented. 	Code 2 30–39%				20 – 24	18 – 22	15 – 19	03 – 17
Not achieved <ul style="list-style-type: none"> Content irrelevant. No coherence. Ideas: repetitive, off topic. Non-existent planning/drafting. Poorly presented essay. 	Code 1 00–29%					15 – 19	03 – 17	00 – 14

Transactional texts

		Outstanding	Meritorious	Substantial	Adequate	Moderate	Elementary	Not achieved
ENGLISH FIRST ADDITIONAL LANGUAGE RUBRIC SECTION B: LONGER TRANSACTIONAL TEXTS 30 MARKS	LANGUAGE	<ul style="list-style-type: none"> Has applied all the necessary rules of format. Text is grammatically accurate and well constructed. Vocabulary is very appropriate to purpose, audience and context. Style, tone, register very appropriate. Text virtually error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied the necessary rules of format. Text is well constructed and accurate. Vocabulary is mostly appropriate to purpose, audience and context. Style, tone and register mostly appropriate. Text largely error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied most of the necessary rules of format. Text is well constructed and easy to read. Vocabulary is appropriate to purpose, audience and context. Style, tone and register generally appropriate. Text mostly error-free following proof-reading, editing. Length correct. 	<ul style="list-style-type: none"> Has applied an adequate idea of the requirements of format. Text is adequately constructed. Errors do not impede flow. Vocabulary is adequate for the purpose, audience and context. Style, tone and register adequately appropriate. Text still contains few errors following proofreading, editing. Length correct. 	<ul style="list-style-type: none"> Has a moderate idea of the requirements of format – some critical oversights. Text is basically constructed. Several errors. Vocabulary is limited and not very suitable for the purpose, audience and context. Lapses in style, tone and register. Text contains several errors following proofreading, editing. Length – too long / short. 	<ul style="list-style-type: none"> Has vaguely applied the necessary rules of format. Text is poorly constructed and difficult to follow. Vocabulary requires remediation and not suitable for purpose, audience and context. Style, tone and register inappropriate. Text error-ridden despite proofreading, editing. Length – too long / short. 	<ul style="list-style-type: none"> Has not applied the necessary rules of format. Text is poorly constructed and muddled. Vocabulary requires serious remediation and not suitable for purpose. Style, register and tone do not correspond with topic. Text error-ridden and confused following proofreading, editing. Length – far too long / short.
Outstanding <ul style="list-style-type: none"> Specialized knowledge of requirements of the text. Disciplined writing – learner maintains thorough focus, no digressions. Text fully coherent in content and ideas, and all details support the topic. Evidence of planning and/or drafting has produced a virtually flawless, presentable text. 	Code 7: 80–100%	24 – 30	23 – 25	21 – 23				
Meritorious <ul style="list-style-type: none"> Good knowledge of requirements of the text. Disciplined writing – learner maintains focus, hardly any digressions. Text is coherent in content and ideas, with all details supporting the topic. Evidence of planning and/or drafting has produced a well crafted, presentable text. 	Code 6: 70–79%	23 – 25	21 – 23	20 – 22	18 – 20			
Substantial <ul style="list-style-type: none"> Fair knowledge of requirements of the text. Writing – learner maintains focus with minor digressions. Text is coherent in content and ideas, and details support the topic. Evidence of planning and/or drafting has produced a presentable and good text. 	Code 5: 60–69%	21 – 23	20 – 22	18 – 20	17 – 19	15 – 17		

continued overleaf ...

CONTENT		Code 7: 80 – 100%	Code 6: 70 – 79%	Code 5: 60 – 69%	Code 4: 50 – 59%	Code 3: 40 – 49%	Code 2: 30 – 39%	Code 1: 00 – 29%
Adequate <ul style="list-style-type: none"> • Adequate knowledge of requirements of the text. • Writing – learner digresses from topic but does not impede overall meaning. • Text adequately coherent in content and ideas and some details support the topic. • Evidence of planning and/or drafting has produced a satisfactorily presented text. 	Code 4: 50–59%	18 – 20	17 – 19	15 – 17	14 – 16	12 – 14		
Moderate <ul style="list-style-type: none"> • Moderate knowledge of requirements of the text. Response to writing task reveals a narrow focus. • Writing – learner digresses, meaning is vague in places. • Text moderately coherent in content and ideas and has basic details which support the topic. • Evidence of planning and/or drafting that has produced a moderately presentable and coherent text. 	Code 3: 40–49%		15 – 17	14 – 16	12 – 14	11 – 13	09 – 11	
Elementary <ul style="list-style-type: none"> • Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus. • Writing – learner digresses, meaning is obscure in places. • Text not always coherent in content and ideas and has few details which support the topic. • Planning/drafting inadequate. Text not well presented. 	Code 2: 30–39%			12 – 14	11 – 13	09 – 11	02 – 10	
Not achieved <ul style="list-style-type: none"> • No knowledge of requirements of the text. • Writing – learner digresses, meaning is obscure in places. • Text not coherent in content and ideas and too few details to support the topic. • Planning and drafting non-existent. Poorly presented text. 	Code 1: 00–29%					09 – 11	02 – 10	00 – 08

Writing a paragraph

	Code 7 Outstanding Marks 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Marks 1 or 2
Main topic /idea sentence	Main topic is very clear, and presented in first sentence	Main topic is clear, and near the beginning of the paragraph	Main topic is clear	Main topic is there, but not clearly stated	Main topic is not very clearly stated, and not at beginning of paragraph	Main topic is not clear	Main topic is absent
Supporting sentences	The paragraph has 3/4 supporting detail sentences that relate back to the main idea	The paragraph has 2/3 supporting sentences that relate back to the main idea	The paragraph has 1/2 supporting sentences that relate back to the main idea	The paragraph has 1 supporting sentence that relates back to the main idea	The paragraph has a supporting sentence that relates partly back to the main idea	The paragraph has a supporting sentence that does not relate back to the main idea	No supporting sentences present
Mechanics and grammar	Paragraph has no errors in punctuation, capitalisation and spelling	Paragraph has one or two errors in punctuation, capitalisation and spelling	Paragraph has three or four errors in punctuation, capitalisation and spelling	Paragraph has four or more errors in punctuation, capitalisation and spelling	Paragraph has many errors in punctuation, capitalisation and spelling, but can still be understood	Paragraph has many errors in punctuation, capitalisation and spelling, and meaning is unclear	Paragraph has too many errors to make sense

Writing a bullet-point summary

	Code 7 Outstanding Marks 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Marks 1 or 2
Summarises main and supporting ideas	Summary cannot be faulted. All main and supporting ideas included. Style is concise and polished.	Summary is very good. Style is clear and main and supporting ideas are included.	Summary is solid. Style is fairly clear and almost all ideas are included.	Summary is fair. Style is little unclear and some ideas are omitted.	Summary is just inadequate. Style is unclear and main and supporting ideas are not entirely communicated.	The summary is very limited. Style needs attention and most ideas are not included.	The summary is incomplete and communicates very little to no information about the article
Uses bulleted points as main ideas of summary	Uses all 5 bulleted points as main ideas. Summarises them superbly.	Uses all 5 bulleted points as main ideas. Summarises them very well.	Uses at least 4 bulleted points as main ideas. The summary is satisfactory.	Uses most of the bulleted points as main ideas. Summary is fair.	Half or less than half of the bulleted points are mentioned. Summary is unsatisfactory.	Very limited evidence of the 5 bulleted points. Attempt at summarising them unsuccessful.	Little or no evidence of any of the 5 bulleted points
Uses acronyms and abbreviations	Creates acronyms and uses them excellently. Uses all existing acronyms and abbreviations possible.	Creates acronyms and uses them very well. Uses existing acronyms and abbreviations.	Creates acronyms and uses them well. Uses some existing acronyms and abbreviations.	Satisfactory use acronyms and abbreviations	Just inadequate use/ creation of acronyms. Very few acronyms or abbreviations correct.	Poor use of acronyms and abbreviations. Almost all of them incorrect.	Uses no acronyms or abbreviations

Writing a friendly letter

	Code 7 Outstanding Marks 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Mark 1 or 2
Appropriate style, point of view and format	The learner has correctly placed address, the date, the greeting, paragraphs and his/her own name. The letter is consistently written in a friendly style.	Correctly placed his/her address, the date, the friend's name, the paragraphs and his/her own name. Friendly style.	The learner has set out the letter almost correctly. Friendly style.	The letter is written in a friendly style	Many parts of the letter are in a friendly style	A few parts of the letter are in a friendly style	The learner has tried to write in a friendly style
Uses a variety of sentence types, and sentences of different lengths and structures appropriately	The learner's sentences are of different lengths and structures, and these are used very effectively	The learner's sentences are of different lengths and structures, and these are used effectively	The learner's sentences are of different lengths and structures, and these are used appropriately	The learner's sentences are of different lengths and structures, and these are used appropriately some of the time	The learner's sentences are of different lengths and these are used appropriately	The learner's sentences are of different lengths and these are used appropriately some of the time	The learner has tried to use sentences of different lengths
Uses paragraph conventions to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast	The learner used paragraphs, each one based around a topic sentence. There is an interesting introduction and a good ending. The paragraphs flow in a logical way and the letter is completely coherent.	The learner used paragraphs, each one based around a topic sentence. There is an interesting introduction and a clear ending. The paragraphs flow in a logical way and the letter is completely coherent.	The learner used paragraphs, each one based around a topic sentence. There is an interesting introduction and a clear ending. The paragraphs flow in a logical way.	The learner used paragraphs. There is an introduction and an ending. The paragraphs flow in a logical way.	The learner used paragraphs. There is an introduction and an ending.	The learner used paragraphs	The learner tried to use paragraphs some of the time

Writing a formal letter

	Code 7 Outstanding Marks 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Marks 1 or 2
A formal register was used	Superb language used. It is formal and very appropriate.	Very good language used. It is formal and appropriate.	The language used is good. It is mostly formal and appropriate.	The language used is satisfactory. Language lapses into informality at times.	The language used is just adequately formal. Lapses into informality fairly often.	Language is too informal and does not suit the purpose of the letter	The language is very informal and does not fulfill its purpose
The format of the letter is correct	The address, paragraphs and ending are correct in every detail	The address, paragraphs and ending are only just not correct in every detail	The address, paragraphs and ending are almost correct in every detail. One, two or three minor errors.	The address, paragraphs and ending are mostly correct but there are several minor errors	The address, paragraphs and ending are correct in some parts, but there are omissions or serious errors	The address, paragraphs and ending are set out incorrectly and contain serious errors	The format of the letter is inappropriate
The appropriate audience is targeted	The letter is obviously directed towards the recipient	The letter is very clearly directed towards the recipient	The letter is clearly directed towards the recipient	The letter is directed towards the recipient in some parts	The letter is vaguely directed towards the recipient	Letter's target audience is almost unidentifiable	Letter's target audience is unidentifiable

Writing a reflective essay

	Code 7 Outstanding Marks 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Mark 1 or 2
Develops coherent ideas and organises these by using techniques such as mind maps, diagrams, lists of key words and flow charts	The learner used a mind-map or other logical but flexible way of making notes about the topic. This encouraged the learner to develop his/her ideas further in a variety of directions.	The learner used a mind-map or other logical but flexible way of making notes about the topic. This encouraged the learner to develop his/her ideas further.	The learner used a mind-map or other logical way of making notes about the topic. This encouraged the learner to develop his/her ideas.	The learner used a mind-map or other logical way of making notes about the topic	The learner made notes about the topic	The learner made notes	The learner tried to make notes
Uses main and supporting ideas from the planning process	The learner used main and supporting ideas from the planning process in his/her essay in an effective way. He/she did not use those ideas that would distract from the main flow of his/her essay.	The learner used main and supporting ideas from the planning process in his/her essay in an effective way. He/she was selective about which ideas to use.	The learner used main and supporting ideas from the planning process in his/her essay in an effective way	The learner used main and supporting ideas from the planning process in his/her essay	The learner used a main idea and a supporting idea from the planning process in his/her essay	The learner used an idea from the planning process in his/her essay	The learner tried to use an idea from the planning process in his/her essay
Uses conjunctions, pronouns and adverbs to ensure cohesion	The essay formed a coherent whole, and this was helped by the use of conjunctions, pronouns and adverbs that acted as signposts in the text, directing the reader on how to relate the ideas to one another	The essay formed a coherent whole, and this was helped by the use of conjunctions, pronouns and adverbs that related the different ideas to one another	The essay formed a coherent whole, and this was helped by the use of conjunctions, pronouns and adverbs	The use of conjunctions and adverbs helped the essay to seem complete and sensible	The use of conjunctions helped the essay to seem sensible	The learner used conjunctions	The learner tried to use conjunctions
Sustains own point of view/perspective and arguments with growing confidence	The learner sustained his/her point of view with flair, confidence and, seemingly, with ease, which made reading the essay a delight	The learner sustained his/her point of view with flair and confidence	The learner sustained his/her point of view with confidence	The learner sustained his/her point of view	The learner sustained his/her point of view most of the time	The learner sustained his/her point of view some of the time	The learner tried to sustain his/her point of view

Writing an argumentative essay

	Code 7 Outstanding Marks 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Marks 1 or 2
Effective well-connected structure	The learner has written an argumentative essay that makes many points and connects them effectively. Each idea is explained well, and a solid and convincing argument is presented.	The learner has written an argumentative essay that makes many points and connects them effectively. Each idea is explained well.	The learner has written an argumentative essay that makes many points and connects them	The learner has written an argumentative essay that makes many points and connects them	The learner has written an argumentative essay that makes some points	The learner has written an argumentative essay that makes a point	The learner has no point to make on this topic
Uses knowledge of grammar, spelling etc. to edit	The learner has written a first draft, and a second draft, and it is clear that he/she has edited both the spelling and the grammar when redrafting the essay. He/she has also made important structural improvements.	The learner has written a first draft, and a second draft, and it is clear that he/she has edited both the spelling and the grammar when regarding the essay	The learner has written the first draft and a second draft, and it is clear that he/she has edited his/her work when redrafting the essay	The learner has written a first draft, and a second draft, and these are different to each other	The learner has read through his/her work and made correction to the spelling and the corrections to the spelling and the grammar	The learner has read through his/her work and made corrections to the spelling	There is no sign that the learner checked his/her work or edited it
Writes coherently with introductions and conclusions	The learner's introduction is eloquent and provocative, and his/her conclusion confidently sums up his/her main point	The learner's introduction is catchy and his/her conclusion confidently sums up his/her main point	The learner's introduction is catchy and his/her conclusion sums up his/her main point	The learner has written an introduction and a conclusion and these are clear	The learner has written an introduction and a conclusion	The learner has written an introduction or a conclusion	The learner has not written an introduction or a conclusion
Uses complex sentences	The learner uses complex sentences that are joined with relative clauses, and complex sentences that are joined with conjunctions. When he/she uses simple or compound sentences it is for variety, clarity and effect	The learner uses complex sentences that are joined with relative clauses, and complex sentences that are joined with conjunctions	The learner uses complex sentences correctly	The learner uses complex sentences that are grammatically correct most of the time	The learner uses complex sentences that are grammatically correct some of the time	The learner did include one grammatically correct complex or compound sentence	The learner can only use simple sentences

Writing a descriptive essay based on a photograph

	Code 7 Outstanding Marks 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Mark 1 or 2
Describes life of the person in the photograph	Superb, imaginative and creative description of person. Characterisation completely convincing.	Very good creative and description of person. Characterisation very convincing.	Competent description of person. Mostly convincing characterisation.	Satisfactory description of person but lacks creativity and imagination. Characterisation a little weak.	Just inadequate description. Characterisation weak.	Evidence of description but it is weak and unimaginative. Characters are unconvincing.	Does not describe the life of the person in the photograph
Essay is correctly presented, structured and is the correct length	Essay is exactly the correct length and is presented and structured superbly. Paragraphs are balanced description is coherent.	Essay is the correct length and is very well presented and structured. Paragraphing is very good and description is clear.	Essay is just about the correct length but not terribly incorrect. Structure not consistent and paragraphs not always correctly structured.	Essay not the correct length but not terribly incorrect. Structure not consistent and paragraphs not always correctly structured.	Essay either too long or too short. Not always evidence of paragraphing.	Length of essay is inappropriate and very little evidence at an attempt to structure the essay	Little or no evidence of an attempt to structure a descriptive essay
Essay includes appropriate details and imagery	Vivid, imaginative and completely appropriate details and imagery	Imaginative and very well described and appropriate details and imagery	Well described and appropriate details and imagery	Descriptions of detail and imagery in evidence but lacks specific detail and imagination	Essay is mostly general with unclear references to imagery	Very little evidence of an attempt to describe detail and imagery	Little or no description of detail or imagery

Analysing an advertisement

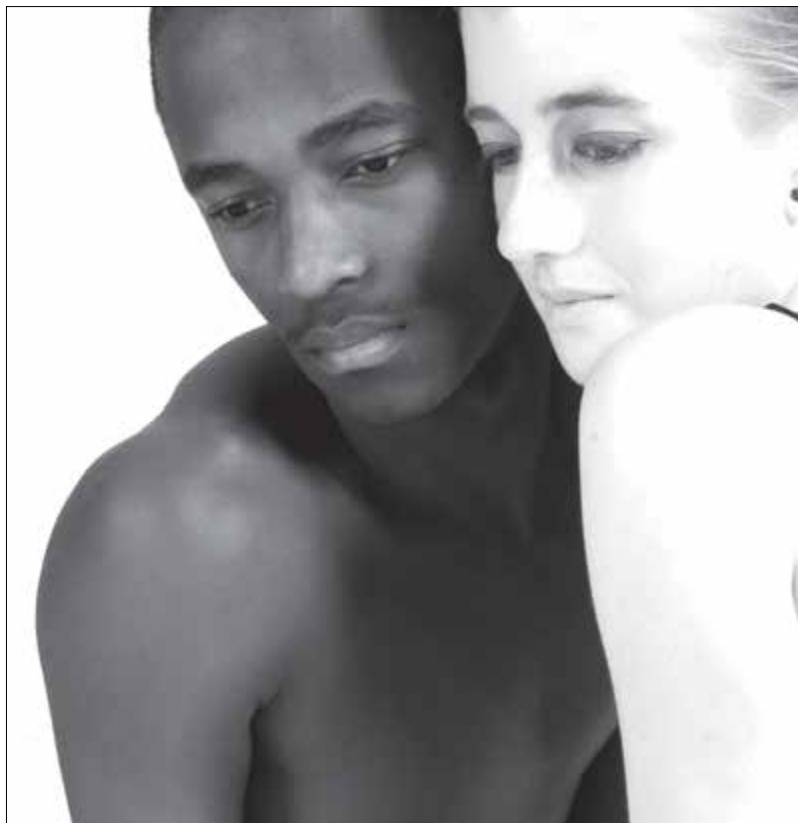
	Code 7 Outstanding Marks 9 or 10	Code 6 Meritorious Mark 8	Code 5 Substantial Mark 7	Code 4 Adequate Marks 5 or 6	Code 3 Moderate Mark 4	Code 2 Elementary Mark 3	Code 1 Not achieved Marks 0-2
Explains direct and implied meanings	Learner identifies and explains direct and implied meaning for question 3 faultlessly	Learner identifies and explains direct and implied meaning for question 3 very well	Learner identifies and explains direct and implied meaning for question 3 competently	Learner identifies and explains direct and implied meaning for question 3 satisfactorily	Learner does not identify and explain direct and implied meaning clearly	Learner is mostly unable to identify direct and implied meaning	Learner is unable to identify direct and implied meaning
Able to read and understand the text	The learner was able to read and understand the text and their responses to the questions reflect this excellently	The learner was able to read and understand the text and their responses to the questions reflect this very well	The learner was able to read and understand the text and their responses to the questions reflect this clearly	The learner was able to read and understand the text and their responses to the questions reflect this satisfactorily	The learner was not able to read and understand the text sufficiently. Their responses to the questions do not reflect a clear understanding to the text.	The learners did not understand most of the text. Responses to the questions mostly inaccurate.	The learners did not understand the text. Responses to questions inaccurate.
Identifies and evaluates the impact of certain advertising techniques	The learner's interpretation of the advertisement reveals an excellent ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals the ability to evaluate certain techniques very well	The learner's interpretation of the advertisement reveals a highly adequate ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals a satisfactory ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals a below average ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals poor ability to evaluate certain techniques	The learner's interpretation of the advertisement reveals that there is little or no ability to evaluate certain techniques

Photographs

You can use these photographs as inspiration for narrative or descriptive essays. Ask learners to write a story about the photograph (narrative), or ask them to write a description of the scene, or characters in the scene.







Poems

Here is a selection of well-known poems that you can use for extra practice.

The Road Not Taken

by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;
Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.
I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Sonnet 43 – How do I love thee? Let me count the ways

by Elizabeth Barrett Browning

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints,—I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

When You Are Old

by William Butler Yeats

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim Soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

Stopping by Woods on a Snowy Evening

by Robert Frost

Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.
My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.
The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Do Not Go Gentle Into That Good Night

by Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on that sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

My mistress' eyes are nothing like the sun (Sonnet 130)

by William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

If

by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much:
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

English

Study & Master English Grade 10 has been especially developed by an experienced author team according to the Curriculum and Assessment Policy Statement (CAPS). This new and easy-to-use course helps learners to master essential content and skills in English First Additional Language.

The comprehensive Learner's Book includes:

- an expanded contents page, showing how CAPS is covered each week
- unit openers clearly stating the content covered in each unit
- icons indicating individual, pair and group activities
- listening, speaking, reading, writing, and language activities that cover all the skills required by CAPS
- special tasks for Formal Assessment.

The Teacher's Guide includes:

- a comprehensive overview of the CAPS document
- a full work schedule for the year, based on the CAPS teaching programme
- notes on how to teach each activity
- extra information which extends the skills of the teacher
- suggested answers to the activities in the Learner's Book
- a separate section for Formal Assessment, including two examination papers
- extra resources, including rubrics, photographs and poetry.