

English for Success

Grade 7

TEACHER'S GUIDE

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Review Copy

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CONTENTS

INTRODUCTION			
Dear Teacher	4		
SECTION 1 CAPS AND THIS SERIES	5		
The National Curriculum and Assessment Policy Statement (CAPS)	5		
Key differences between the National Curriculum Statement (NCS) and Assessment Policy Statements (CAPS) in the Senior Phase	6		
Principles of the CAPS	6		
Constitutional values	6		
The CAPS and this English Home Language series	6		
Time allocation for all Senior Phase subjects	7		
Time allocation for Home Language in the Senior Phase	7		
How the series is planned	7		
SECTION 2 HOW THIS COURSE WORKS	8		
Components	8		
Teaching in the Senior Phase	8		
Inclusive education in the Senior Phase	9		
Interactive support for the multi-level classroom	9		
Learners with barriers to learning	13		
Addressing barriers to learning in the classroom	13		
Ideas to address specific barriers to learning	15		
Diversity	18		
Integration	18		
Teaching English Home Language	18		
SECTION 3 READING	20		
The reading process	20		
Reading strategies	21		
Characteristics of confident readers	21		
SECTION 4 WRITING	25		
Writing	25		
Language structures and conventions	31		
SECTION 5 PLANNING	32		
Planning in the Senior Phase	32		
Year Plan	32		
Grade 7 Teaching Plan based on this series	34		
SECTION 6 ASSESSMENT	41		
Assessment in the Senior Phase	41		
Formal Programme of Assessment	42		
Rubrics/Assessment tools	45		
LEARNER'S BOOK			
1 BOOKED!	52		
Search for the story	52		
Pick a poem	58		
2 A WORLD OF DRAMA	63		
What a drama!	63		
Dramatic moments	68		
3 RUBBISH!	73		
Keep it clean!	73		
4 FORWARD THINKING	84		
So what's the story?	84		
Take a stand	90		
5 STEP UP	96		
Step by step	96		
Step forward	101		
6 NEEDS AND WANTS	121		
What do you want?	121		
What do you need?	136		
7 TAKE NOTE	131		
Rules rule!	131		
Face facts	136		
8 SHOW ME THE WAY	141		
Guide me	141		
9 KEEP IT REAL	152		
What do we really know?	152		
Tell us about it	158		
10 GET IT TOGETHER	163		
Read between the lines	163		
Yes, you can!	170		
ANTHOLOGY			
Thematic link between the Learner's Book and Anthology	187		
Anthology answers	192		

Dear Teacher

The challenges of teaching are never-ending and we hope you find this course an exciting and stimulating way to meet the needs of learners and the demands of the Curriculum and Assessment Policy Statement.

The course has been organised into ten chapters and a supporting Toolbox. Each chapter is based on a topic of interest to learners. It is then developed to encompass a wide range of activities across the language skills.

The greater level of development around fewer topics is integral to our approach. The extended topics allow learners who experience problems to build their confidence as they develop new skills based on a familiar topic.

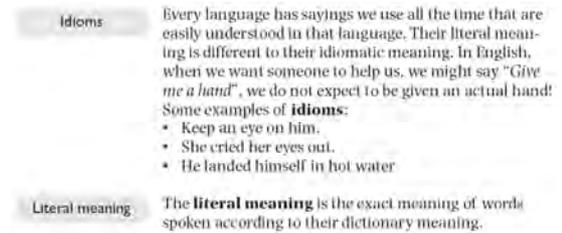
The Toolbox acts as a place where learners may look up information on specific aspects of language they wish to revise.

The Teacher's Guide enriches your use of the Learner's Book and Anthology. It provides a detailed analysis of each chapter in the Learner's Book, including:

- an explanation of the learning focus of the activities

- suggested answers to activities where applicable
- extra information, including ideas for display and classroom organisation
- hints on troubleshooting in the classroom.

An example of a section from the Toolbox below:



The icons below are found in both the Learner's Book and the Teacher's Guide:



<p>Listening and speaking</p>  <p>You will:</p> <ul style="list-style-type: none"> • listen for specific information, appreciation and critical analysis • plan and use research skills for oral presentations • use listening skills and oral skills during oral presentations. 	<p>Language</p>  <p>You will:</p> <ul style="list-style-type: none"> • develop your vocabulary • be critical about how language works • analyse adverts and cartoons • summarise.
<p>Reading and viewing</p>  <p>You will:</p> <ul style="list-style-type: none"> • read different texts and look at images, and develop your comprehension and enjoyment • analyse adverts and cartoons • explain the meaning of texts that you read and view • explain how language and images affect how we think • analyse how texts work. 	<p>Assessment</p>  <p>You will:</p> <ul style="list-style-type: none"> • write tests • learn exam skills • complete a programme of assessment.
<p>Writing and presenting</p>  <p>You will:</p> <ul style="list-style-type: none"> • plan in order to write different kinds of texts • use different ways of writing • review and analyse your writing to improve it and use the opinions of others to change your writing and present a final draft. 	<p>Extension</p>  <p>You will:</p> <ul style="list-style-type: none"> • explore a topic more deeply • apply what you have learnt • be creative • explore a concept or topic.

SECTION 1 CAPS and this series

The National Curriculum and Assessment Policy Statement (CAPS)

This series is based on the documents for the new curriculum, which are:

- National Curriculum Statement Grades R–12 (January 2012)
- National Curriculum and Assessment Policy Statements for Grades R–12 (January 2012)
- National Protocol for Assessment Grade R–12.

This table shows how these documents repeal and replace previous curriculum documents:

Prior to January 2012	January 2012 and beyond
National Curriculum Statements Grades R–9 (2002) Government Gazette No. 23406 of 31 May 2002 and the National Curriculum Statements Grades 10–12 (2004) Government Gazettes, No. 25545 of 6 October 2003 and No. 27594 of 17 May 2005	National Curriculum Statement Grades R–12 (January 2012)
Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R–12	National Curriculum and Assessment Policy Statements for Grades R–12 (January 2012)
National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF)	National Protocol for Assessment Grades R–12
An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding learners with special needs, published in the Government Gazette, No. 29466 of 11 December 2006	
The Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R–9 and Grades 10–12	
An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment Grade R–12, published in the Government Gazette, No. 29467 of 11 December 2006	National Protocol for Assessment Grades R–12
Guidelines for Inclusive Teaching and Learning (2010)	Guidelines for Inclusive Teaching and Learning (2010)

The National Curriculum Statement Grades R–12 (NCS) describes policy on curriculum and assessment in schools. The National Curriculum Statement was revised. A single Curriculum and Assessment Policy document was developed for

each subject to replace the old Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R–12. The revised curriculum came into effect from January 2012.

Key differences between the National Curriculum Statement (NCS) and the National Curriculum and Assessment Policy Statements (CAPS) in the Senior Phase

National Curriculum Statement (NCS)	National Curriculum and Assessment Policy Statement (CAPS)
Critical and Developmental Outcomes	Critical Outcomes with Developmental Outcomes infused in the content
Learning Outcomes and Assessment Standards	Content areas with general and specific aims (referring to content knowledge and assessment tools)
Learning Areas: Home Language (Language 1) First Additional Language (Language 2) Language 3 (optional) Mathematics Natural Science Economic and Management Studies Technology Arts and Culture Social Sciences Life Orientation	Subjects: Home Language First Additional Language Mathematics Natural Science and Technology Social Sciences Life Orientation (Physical Education and Personal and Social Well-being)
Focus: Knowledge and skills	Focus: Content knowledge Skills Attitudes and values Improved transition between grades

Principles of the CAPS

This course embodies the principles of the CAPS. These principles include:

- access to education that is equal and promotes the rectifying of past disparities in education
- promotion of teaching methodology that is active and effective, to replace outdated styles of rote teaching
- a high standard of academic attainment, that progresses in complexity in each grade
- education provided to learners that is internationally competitive in terms of its content and quality
- education that embraces diversity and caters effectively for a range of learners

Constitutional values

The values espoused in the South African Constitution underpin the country's educational policy and its CAPS. As such, this course has been developed to support the core constitutional values of human rights, inclusivity, and environmental and social justice, and to promote an understanding of human dignity, equality and freedom.

The CAPS and this English Home Language series

This series fully supports the aims and principles of the CAPS in the following ways:

- by providing a series that will ensure all learners' progress through the content as required by the CAPS
- by providing a series written in accessible language and in this way addressing the needs of learners who study English as a Home Language but do not necessarily speak English as their mother tongue
- by helping learners to meet and exceed the required standards;
- by providing structured lesson plans that ensure teachers are organised and use teaching time optimally
- by building in opportunities, at the right time, for learners to work at a more challenging pace
- by raising the expectations in terms of the number and complexity of tasks to be completed within the year

- by setting assessment tasks at the appropriate level that are aligned to the CAPS requirements
- by building in regular assessment opportunities that allow the teacher to establish whether learners are ready to move to the next level
- by encouraging learners to read, interpret and follow instructions
- by providing guidance to the teacher regarding suitable support and intervention, as well as extension activities.

Time allocation for all Senior Phase subjects

Below are the weekly teaching times for each subject in the Senior Phase.

Subject	Total hours
Home Language (HL)	5 hours
First Additional Language (FAL)	4 hours
Mathematics	4.5 hours
Natural Science	3 hours
Social Sciences	3 hours
Technology	2 hours
Economic Management Sciences	2 hours
Life Orientation	2 hours
Creative arts	2 hours
Total teaching hours per week	27.5 hours

Time allocation for Home Language in the Senior Phase

The table below outlines the suggested teaching time that should be spent per two-week cycle on the different skills for teaching Home Language.

Skills	Time allocation per two-week cycle (hours)
Listening and Speaking (Oral)	2 hours
Reading and Viewing	3.5 hours (1 hour 45 minutes for comprehension and 1 hour 45 minutes for literary texts)
Writing and Presenting	3.5 hours
*Language structure and use	* Language Structures and Conventions is integrated within the time allocation of the four language skills. Thinking and reasoning skills are incorporated into Listening and Speaking, for Reading and Viewing, and for Writing and Presenting skills.

*Language structures and conventions and their usage are integrated within the time allocation of the four language skills. There is also time allocated for formal practice.

Thinking and reasoning skills are incorporated into the skills and strategies required for Listening and Speaking, for Reading and Viewing, and for Writing and Presenting.

How the series is planned

This series fully meets the requirements of the National Curriculum and Assessment Policy Statement (CAPS).

This series consists of a Learner's Book, a Literary Anthology and a Teacher's Guide for each grade.

SECTION 2 How this course works

How this course works

Components

The various components available in this series work together to consolidate the key language skills that Senior Phase learners must acquire. These components are:

The Learner's Book

The Learner's Book consists of different texts and activities that cover the language skills to assist in learning to read and write, learning content, developing essential language skills, and helping to consolidate learning and track progress. The activities also assist with the informal and formal assessment of learners.

The Teacher's Guide

The Teacher's Guide provides the teacher with all the necessary planning, teaching and assessment tools. The Teacher's Guide supports and complements the Learner's Book and Anthology.

How the Teacher's Guide should be used

The Teacher's Guide provides material for teachers with which to plan their lessons and ensure full curriculum coverage. It provides full lessons for teachers to use which can be modified to suit their purposes. The Teacher's Guide is a tool for teachers' daily planning. It provides a number of activities with accompanying answers. It also provides assessment activities to be used in assessing the progress of learners. Extension activities are provided for learner enrichment.

Support activities are included to support learners who may struggle with a particular aspect of language.

The Anthology

This course has readers containing the following text types:

- Folklore
- Short stories

- Poetry
- Drama

Teaching in the Senior Phase

Classroom management

Teaching large classes

Large classes are a reality that many Senior Phase teachers face in South Africa.

The challenges of large classes include:

- maintaining good discipline
- varying abilities and learning speeds
- giving enough individual attention to learners
- lack of or shared resources.

Throughout this English Home Language course, guidance is given on how to manage the class. This guidance can be found in the Inclusivity, Tips and Step-by-step Instructions sections.

Group work is one of the strategies that can be used effectively in large classes. Learners help and learn from each other while you monitor groups, constantly giving encouragement, assessing needs and giving individual attention where necessary.

Group work strategies that can be used include:

- Mixed-ability groups where more able learners assist less able learners. During a shared reading activity you can pair stronger learners with learners who are struggling with word attack skills. The weaker learner will model the approach of the stronger reader who will help them sound the more difficult words out.
- Same-ability groups where some groups continue working by themselves while you spend more time with less able learners. Use this strategy when assessing reading work with same-ability groups so that you standardise your assessment and learners are not intimidated by being in a group with more competent readers.
- Appointing group leaders who are able to help the less able learners.

These group work strategies can be varied for different activities and circumstances. For example, if you have diagnosed a particular area that needs revisiting, you can give a more able group an extension activity and spend more time with groups that need support.

Good discipline should be based on a Code of Conduct that is clear to learners and the teacher. The Code should explain that learners need to work quietly, are allowed to speak, albeit quietly, and what they may do when they have finished their work. Group leaders can assist in supporting good discipline, as well as collecting or handing out work. Some of the advantages of large classes are the variety of experiences and ideas that can be utilised in group projects and other activities, and developing teamwork and leadership skills.

Inclusive education in the Senior Phase

Inclusive education refers to a classroom environment that promotes the full personal and academic development of all learners regardless of race, class, gender, disability, religion, sexual preference, learning styles and language.

Practical guidelines for inclusive teaching

- Use information regarding learners' background, strengths, special abilities, needs and barriers to inform lesson planning and to give it a clearer focus.
- Be reminded that, as the teacher, you are a facilitator of learning.
- Keep the content and material as relevant as possible.
- Break learning down into manageable and logical steps. Keep instructions clear and short. Plan your lessons carefully before hand.
- Grade activities according to the different levels and abilities of learners. Ensure that learners remain challenged without creating stress.
- Teach learners about diversity and the unique value of each individual.
- Encourage learners to help one another in the form of group types and peer-assisted learning to ensure that all learners feel included and supported in the classroom.

- Set up pairs and groups of learners where members can have different tasks according to their strengths and abilities. Promote self-discipline skills and responsibility through the group roles and the types of tasks you set. This can be achieved by giving learners clear guidance on their specific group roles.
- Motivate learners by praising their efforts and individual progress.
- Encourage questioning, reasoning, experimentation with ideas and risking opinions.
- Spend time on consolidating new learning by giving learners opportunities to demonstrate a combination of skills learnt in a meaningful way. Make time to go back to tasks so that learners can learn from their own and others' experiences.

Interactive support for the multi-level classroom

The Senior Phase Learner's Books have been designed to provide interactive support for a variety of multi-level classrooms.

Learners have different learning styles and work at different paces. Some have more specific barriers to learning in the form of physical disabilities such as partial sight or hearing, or reading difficulties resulting from forms of dyslexia, or cognitive development variations.

The Learner's Books contain a wide range of tools to support the learner, page by page.

Each cycle follows a learning pattern that enables interactive class discussion to explore the key concepts covered in the cycle or theme. Each cycle contains a scaffolded approach to activities through class discussions that remind learners of their prior knowledge or develop the necessary concept. The theme, text type and learning is taught in a scaffolded manner through class work, group and paired work through to individual work to cover the speaking and listening, reading and writing requirements.

This variety of class, group, pair and individual work opportunities allows teachers to pace work according to the different learners in the class and to use different groupings of learners to cater for different learning styles and to help learners with specific barriers to learning – for example by

giving a strong reader a responsibility for working with weaker readers for certain types of activities to support their reading and understanding.

Questions in activities have been graded to provide solid scaffolding through the different cognitive levels. Not all learners will manage the higher order questions but the opportunities for enrichment exist to extend learners naturally within the themed cycles. Enrichment activities have been indicated with a *.

The Learner's Books all have a fully integrated reference section, the Toolbox, to encourage learners to help themselves independently to check and develop their own knowledge and skills.

In addition to the flow of the cycles, the structured activities and the Toolbox, each cycle contains a number of specific interactive support tools for use by both teacher and learner. Supporting learners with different learning styles, with different paces of work, with potential barriers to learning and diverse abilities and talents requires a flexible and multi-faceted approach from the teacher. Furthermore, most learners in the Senior Phase are still in the process of developing independent learning habits and need to be guided by the teacher into using learning strategies that begin with an independent initiative.

The notes that follow support the diagram on page 13 showing examples of the different support tools found in the Learner's Books.

A: Glossary words

Difficult vocabulary is glossed on the page to assist learners who have a limited vocabulary and to extend the learners' general vocabulary.

B: Annotated labels

Texts are labelled and annotated to offer teaching and support for learners unfamiliar with the key features of the text type. Learners can refer to these examples when producing their own writing.

C: Focus on ... feature

This feature occurs regularly throughout the Learner's Books as they teach, explore and consolidate the Intensive Reading skills that are new to this Phase For more guidance on Intensive Reading turn to page 22 of this Teacher's Guide.

D: Helpful Dog comments

The Helpful Dog is a familiar thread running through the Learner's Book. He also gives tips and asks questions to encourage learners either to reflect on what they are doing in the activity itself or to link the activity to a broader issue. His role is to encourage learners to ask questions to reflect on their own approach.

E: Hints and Tips

The Hints are designed to support the activity and to guide learners who need to be reminded of a previously learnt skill or some prior knowledge.

In the same way, Tips encourage broader thinking and alternative approaches.

F: Fact files and language teaching

Fact files provide additional information that may guide or assist learners in the activity that they are working on. Language tips are also provided in this feature.

G: Did you know? feature

The Did you know? feature provides useful information to support activities in a chapter. It is deliberately structured to encourage cross-curricular learning and to promote development through synthesising knowledge and skills gained in different learning environments. It helps learners benefit from and develop strategies to manage vicarious or non-linear learning opportunities.

H: Notes

Notes are similar to hints, and also support the and guide learners in completing their activities.

I: Toolbox

Throughout the Learner's Books, learners are encouraged to refer to the Toolbox section at the back of the book to research, revise and consolidate their understanding of the language skill and convention being taught or practised.

J: Labelled support tasks in the margin

The Support Tasks have been specifically designed to support children with different learning styles and/or barriers to learning. Sometimes the tasks provide questions to support the in-built scaffolding of the activity – to provide an extra entry point. Sometimes the tasks provide further opportunities to embed the new skill or apply new skills in a slightly different context. Some of the

activities key directly into learners who benefit from an advance preparation or concrete base to a more open-ended activity or who respond to peer group interaction to orientate themselves before, during or even after a task. The tasks are not an integral part of the main activity and therefore can be used in a variety of ways at the discretion of the teacher and the enthusiasm of the learner.

K: Key features

The Learner's Book contains clearly defined Key Features for a variety of text types and language activities. These are repeated often across the phase so that they become as familiar as the ingredients in a well-followed recipe.

L: Flow charts

The Toolbox contains a number of checklists and process diagrams to support the reading and writing process. However, the chapters and cycles in the Learner's Book also contain a number of flow charts and diagrams, for example to guide the learners in a structured manner through the different stages of the writing process.

Not every learner will want to follow each flow chart slavishly but the charts are there to embed the principle of writing as a process with clearly defined stages across all the different text types.

As a package, the Learner's Book together with the classroom management activities described in

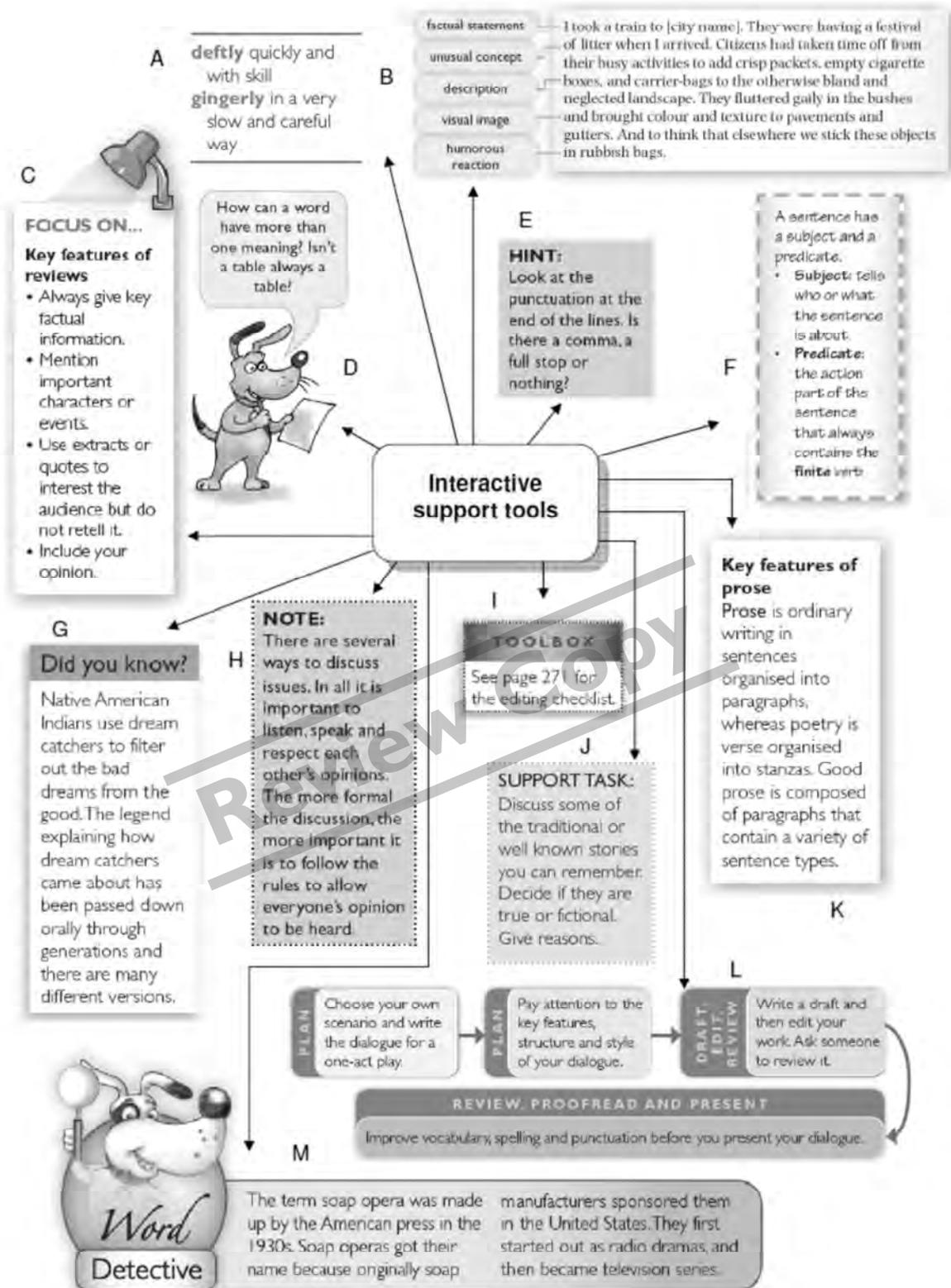
this Teacher's Guide, particularly the section providing support and ideas on dealing with barriers to learning and the Teacher's Guide consolidation and extension activities, encompass a wide variety of support and tools to promote a healthy and constructive learning environment for all.

M: Word detective feature

This feature is designed to help learners develop their language skills and appreciate that words and languages have a life and are not set in stone. Furthermore, the features encourage learners to recognise and explore the rich variety of South African languages and their interconnectedness even in the medium of English as a home language.

***Star items**

Throughout the Learner's Book, teachers and learners will spot activities that have an asterisk or star beside them. This is to indicate that this activity is more of an enrichment activity and this helps guide teachers and learners and make them aware that more input may be needed to support certain learners or that this is an opportunity for certain learners to challenge themselves and explore a bit more to complete a more challenging question.



Learners with barriers to learning

A barrier to learning is anything that prevents a learner from participating fully and learning effectively. This includes learners who were formerly disadvantaged and excluded from education because of the historical, political, cultural and health challenges facing South Africans. Some other examples of barriers to learning may be learners who are visually or hearing impaired; learners who are left handed or learners who are intellectually challenged. Barriers to learning cover a wide range of possibilities and learners may often experience more than one barrier. Some barriers, therefore, require more than one adaptation in the classroom and varying types and levels of support.

These learners may require and should be granted more time for:

- completing tasks
- acquiring thinking skills
(own strategies)
- assessment activities.

Teachers need to adapt the number of activities to be completed without interfering with the learners' gaining the required language skills.

Teachers also need to develop alternative methods to assess learners with barriers to learning, so that learners are given opportunities to show their abilities in ways that suit their needs. Assessment tasks should cater to different cognitive levels and the forms of assessment should be suitable to the age and developmental level of the learners.

Some specific ways of assisting learners with barriers to learning

Visually-impaired learners

Visually-impaired learners can be placed at the front of the classroom to be able to focus on the teacher and on the board when necessary. All material can be provided to the learners in a larger font to enable them to be able to see the words clearly. Fonts used in the classroom should be simple, clear fonts to promote readability. Visual images can help to facilitate understanding. Braille

may be necessary for learners with severe visual impairment. Teachers and fellow students should be prepared to spend extra time helping visually-impaired learners where needed. Visually impaired learners should be seated next to a helpful classmate.

Hearing-impaired learners

Hearing-impaired learners should be placed at the front of the classroom to be able to hear the teacher's voice as clearly as possible. Written instructions should be given as often as possible to hearing-impaired learners. Written instructions will be the clearest and most direct tool for teaching hearing-impaired learners. A hearing-impaired learner will learn most effectively through visual aids. These should be incorporated in every lesson to effectively engage hearing-impaired learners. Teachers and fellow students should be prepared to spend extra time helping hearing-impaired learners where it is needed. Hearing-impaired learners should be seated next to a helpful classmate.

Intellectually challenged learners

Intellectually challenged learners require close personal attention. Teachers and fellow students should be prepared to spend extra time helping intellectually challenged learners where it is needed. Intellectually challenged learners should be allowed extra time in order to complete activities and assessment. Intellectually challenged learners should be seated next to a helpful classmate.

Addressing barriers to learning in the classroom

Every classroom has its own unique dynamic atmosphere. However, in every classroom there are factors that challenge the teacher's ability to teach and the learner's ability to learn.

These challenges may be physical – too many children, too little space, broken furniture or equipment, a lack of resources etc.

There are many socio-economic factors to consider – poverty, lack of nutrition, poor health, lack of parental support or negative pressures from peer groups, e.g. a child who is bullied or teased at school will struggle to focus in the classroom. Language is often a challenge to children who are

learning in a second language. A person is generally most competent when using their mother tongue. When taught in another language, they may experience barriers to learning.

Teaching a class of children has other challenges. For every child that is present in the class, there is a unique individual with unique abilities, likes, dislikes, needs, responses and learning styles. To teach so that every child is able to learn and grow sometimes means catering for a specific type of learner or a special need. A teacher who is flexible and open to dealing with individual needs will greatly assist children experiencing barriers to learning.

Different learning styles

It is important to understand that we all learn differently. Some people learn well in a group situation while others need to be on their own. Some people are good with numbers, others are good at languages. This awareness must translate into effective lesson planning and teaching. A teacher must avoid continuously using only one method of teaching. This will disadvantage some of the learners in the class. Some learning styles to be aware of have been outlined in the table below, together with some ideas of ways to structure lessons.

Learning style	Description	Ideas for the classroom
Visual	Needs pictures and images to understand	Change the posters on your walls regularly. Encourage learners to draw mind maps. Get them to illustrate what they have learnt and display it. Use pictures to help with reading and writing.
Linguistic	Prefers using words – in speech and written text	Let them be the spokesperson or scribe for group work. Let them make up stories in a creative writing note book.
Audio	Learns through sound and music and speaking	Introduce a lesson with a song or music. Let learners write a jingle to help the class remember maths or spelling rules. Let them verbalise – they need to speak!
Tactile	Needs to move, touch, use hands and body	Get them to build a model or make a poster or go outside and dramatise a lesson. Give them errands to run or physical jobs around the classroom.
Logical	Prefers using logic, reasoning and systems	Give them problems to think about and solve. Let them write out lists instead of doing mind maps. Ask them to find solutions to small problems in the classroom.
Social	Prefers to learn in groups or with other people	These learners enjoy group work – give them various roles to perform and swap these roles around regularly. Let them read together in reading groups. They will also enjoy role play.
Individual	Prefers to work alone and use self-study	These learners do not enjoy group work so encourage them by giving them a specific role within the group, e.g. scribe or note taker. Let them read on their own and understand their need to be alone. Give them responsibilities in the classroom that will allow them this space, e.g. dictionary monitor.

Experiment with a variety of teaching methods and strategies to keep learners interested and to cater for and develop different learning styles.

There are many simple ways of addressing different learning styles in the classroom.

Here are a few more ideas:

- **Content:** Choose interesting themes and texts that will stir up interest and enthusiasm in the learners and encourage self-expression. Give the learners ample opportunity to engage with stories, texts and themes that they can relate to.

Assist weak readers by giving them texts with pictures that they are familiar with. If a child battles to speak in front of the class, consider giving them a topic that they are able to talk about.

- **Environment:** Where possible, change the environment – go outside, organise a field trip or take the children on a walk. Many children will respond to a change from being inside the classroom.

- A reading corner: A reading corner does not have to take up a lot of space. It can consist of a small bookshelf or bench with some books, magazines and newspapers. Have a few cushions on the floor and pictures on the wall (or old book covers). If possible, some audio device with earphones could be available for children to listen to stories or music.
- Posters: You don't need lots of fancy posters to get the children interested. Use the posters that you have and swap them around your classroom so that they are not always in the same place. You can also use current newspaper articles that can be changed on a regular basis.
- Teaching methods: Vary your teaching methods. Have a good balance of group work and individual work, written work and practical work, presentations and discussion. Provide learners with opportunities to express themselves according to what they enjoy. Instead of introducing a lesson by giving the class a short presentation, try something different – play a song, read a poem or a story or a debate. Think of alternate ways for children to “complete their work” to allow for self-expression. There are many ways that a child can “show” what they have learnt according to their abilities.
- Classroom organisation: Consider how your desks or tables are arranged and make some changes where necessary. If all your desks are arranged in groups, you can turn one or two of these desks to face the wall for the children who need a quiet space. If all your desks are in rows, consider moving them into groups and doing some group work. The “social” learners will enjoy the change.

Ideas to address specific barriers to learning

Lesson plans, teaching methods and classroom organisation should reflect the teacher's awareness of different learning styles. This will help to address many potential challenges or barriers to learning. However, some barriers to learning require more specific attention.

Some children struggle to read, others to write and still others to focus. Some children struggle to manage the input and some struggle to manage the output. Every teacher deals with children with various physical, neurological, mental and sensory disabilities on various levels. A teacher may not be able to address every need or provide specific treatment but there is a lot that can be done to help the child who is struggling.

Poor concentration

Classroom organisation plays a major role in creating or addressing barriers to learning. Firstly, always check which children need to be seated in the front of the classroom due to weak eyesight or poor hearing. If there is a medical report, find out which ear works the best and position the child accordingly. There are other reasons why a child may benefit from being close to the front, e.g. some children struggle to concentrate (Attention Deficit Disorder) and some have sensory integration issues (Sensory Integration Dysfunction). It is very difficult for these children to pay attention if they are surrounded by other children or distracted by an open door or objects hanging from the ceiling. Be aware that these children may need you to repeat instructions, use concrete learning aids, have extra time to complete a task and keep drawing their attention back to the task at hand. It will help them and you if they are well-positioned in the classroom.

Weak spelling

Spelling words

As learners get older, it becomes more difficult to encourage them to focus on improving their spelling. In Grade 7 and in the early terms of Grade 8, learners will be receptive to playing spelling games and holding spelling competitions such as these explained below:

- Spelling competitions – give points or prizes to teams or individuals who get the most words right.
- Spelling bingo – call out words and have learners find these words on word lists/cards that you have provided. Each card should be slightly different. The first person with all the words present on their list is the winner.

- Snap – show a word and let learners look for it in their readers or dictionaries. They can play in pairs and get points for finding the word first.
- Memory games –these help with visual memory and recall. You can use words or letters or any objects! Ask the children to look at a set of objects for a few seconds. When they look away, remove one or two objects. Let them look at the set again and decide which objects are missing.
- Make acronyms for tricky words, e.g. Rhythm Helps Your Two Hips Move or Big Elephants Can Always Upset Small Elephants.

Monitor your class and assess when these games are no longer productive. Fun activities for older learners can include:

- Spelling tag – a learner starts the game by saying a word. The next learner’s word has to start with the last letter of the first learner’s word. This game can be made more challenging by changing the letter that the next word must begin on or by limiting the words to a specific part of speech.
- Balderdash – use a classroom friendly version of the game where you divide the class into groups. Find an unusual word in the dictionary and give groups three minutes to create a dictionary sounding and viable definition. Read all definitions out to the class along with the actual definition. The group that chooses the correct definition gets 5 points and one point for every group that chooses their definition.

Incorporate Intensive Reading at a word level into your daily instruction.

- Encourage and enforce the use of dictionaries and thesauruses as well as a personal spelling list for the checking of spelling and pronunciation.
- Supply learners with lists of commonly confused words: homophones, homonyms, homographs to learn how they differ and should be used.
- Ask learners to supply and spell synonyms and antonyms for words.
- Groups of words that share the same spelling pattern (-ight, -tion, -ough etc.) can also be

displayed on the wall and made interactive. New words with the same spelling pattern can be added to the list over the year.

Weak reading

There are many reasons why a child may struggle with reading. Be aware of the different reading levels in your class. Learners in the Senior Phase who struggle to read need support in a quiet, unobtrusive way in order to avoid embarrassment. Allow them to read to you for assessment away from the class and develop an Extended and Independent Reading programme with them where you encourage them to read books that they enjoy. Practising reading is one of the best ways to improve reading. Introduce paired reading – at home and at school. This is where the reader reads aloud to a partner and the partner assists by following the words with the reader and helping when they get stuck on a particular word or pronounces the word incorrectly. Encourage parents or care-givers to get involved with this. The reader should never feel rushed or pressurised. They should feel relaxed and encouraged. It is important to create a positive atmosphere and attitude towards reading. Many barriers to reading exist because children have developed a sense of “I can’t”.

Weak comprehension

Help learners to engage with a text by showing them how to approach it and look for clues that will help them to read and understand it. This is especially important if they are learning in a second language. Use pictures with the text to help these children grasp concepts and humour in the text.

Step 1: Ask questions and make predictions about the title, the picture, the genre.

Step 2: Read through the text and identify vocabulary, terms and expressions that are not familiar. This is an essential part of comprehending the text.

Step 3: Once there is background knowledge, read through the text again.

There are different levels of understanding a text. Barrett’s taxonomy is a comprehensive guide that unpacks these different levels with examples of appropriate questions. As stated in the CAPS document (page 121), “formal assessment must cater for a range of cognitive levels as shown below. A variety of types of questions such as multiple choice, cloze, comparison and direct questions should be used”. A “Cognitive Levels table” is provided in the CAPS document showing various types of questions that should be used to assess understanding of a text.

The 5 levels are:

- Literal (Level 1)
- Reorganisation (Level 2)
- Inference (Level 3)
- Evaluation (Level 4)
- Appreciation (Level 5)

Teachers should use this to guide their questioning and text activities so that learners have a chance to express their knowledge according to their level of understanding. Use comprehension activities that are graded – from lower level questions to higher level questions. Marks should be distributed so that children have a chance to achieve by answering basic questions. Higher level questions can be used as extension activities.

Assessment

It is essential that children are assisted and not simply assessed when it comes to learning. Monitor progress through continuous assessment so that you can implement strategies to help learners with barriers. Begin sections of work with a baseline assessment that enables you to identify children with special needs. Use informal assessment strategies to keep track of their daily progress. Be flexible – a child may simply need extra time, a picture or a chance to verbalise an answer in order to express their knowledge or skill. The teacher who is able to grow a child through understanding their needs has achieved the ultimate goal in the classroom.

Resources for teachers

Teachers can find support activities throughout this guide. Support activities have been designed to

help teachers help the learners who may not grasp the prescribed activity. Alternatives have been suggested and there are further consolidation activities as the back of this Teacher’s Guide for children who need revision. The Internet is also a wonderful resource for teachers. Here are some sites that will provide support and resources:
<http://www.help2read.org/>
<http://www.literacyforall.co.za/>
<http://www.wordworks.org.za/>
www.thutong.doe.gov.za/ResourceDownload.aspx?id=37353...1

Remedial education

In this series, you will find carefully designed support activities. These activities have been included to give learners who struggle with a particular aspect of language another chance to succeed. However, if your learners experience more serious barriers to learning, remedial assistance can be very helpful. Remedial assistance can help to motivate learners if they experience psychological barriers. It can also help learners to address serious conceptual and language challenges they may be experiencing. Below is a description of some of the barriers which may be overcome with remedial intervention. Information has also been included about factors that increase the likelihood that remedial assistance will be required. If you think that learners in your class may need remedial assistance, it is important to refer them.

Examples of psychological challenges

Problems with self-direction and self-esteem

Learners may show a lack of motivation because they are unsure of what they are aiming at or they may lack confidence in their own ability. Remedial interventions can increase motivation by making learners aware of the relevance of their work.

Difficulties with adjusting socially and emotionally and problems with family and peer relationships

Learners may have trouble fitting in and have difficulty with their relationships. This can be demotivating. One-on-one remedial attention can help to motivate learners.

Examples of environmental challenges

Learners who have not been taught properly

Some learners may have fundamental gaps in their understanding because of problems with the way they were taught in earlier grades. For instance, their reading age may be lower than is expected.

Challenging school environment factors

Although education has vastly improved in South Africa, there are some schools which still need more resources.

This shortage of resources which results in, for instance, sharing books and crowded classrooms, may mean that learners have struggled to keep up with the conceptual and language knowledge required for this grade. For this reason, remedial intervention may be required.

Expectations placed on learners

Learners may face very high expectations from teachers and family members and feel demotivated because they can't meet these expectations. The opposite is also true. Learners may feel demotivated by low expectations and not fulfil their full potential.

Learners with *normal intelligence or scholastic ability* who have fallen behind because of the reasons discussed above are those most likely to benefit from remedial support, that is, one-on-one intervention. However, if learners experience severe challenges due to critical physiological, emotional or physical challenges they may benefit more from other specialised support to ensure they benefit by inclusive education that is underpinned by an expert panel. This is explicitly explained in the following:

- Education White Paper 6, Special Needs Education, July 2011
- Guidelines for Inclusive Teaching and Learning (2010).

Diversity

This Teacher's Guide embodies the CAPS principle of diversity. Diversity can prove to be a challenge to learning if a teacher is not able to meet the needs of the variety of learners in the class, including learners of different genders, races, ages, ability levels and socio-economic backgrounds.

The key way in which diversity is encouraged is the absence of stereotypes and prejudice in the Learner's Book, Anthology and Teacher's Guide components of this series. A diverse range of material is presented, in order to represent and cater for the heterogeneous South African society. This is vital in promoting tolerance and on-going nation-building in South Africa.

Integration

Each component in this series (Learner's Book, Anthology and Teacher's Guide) does not work in isolation from the others, but rather they complement and build upon one another. Likewise, they are not independent from other subjects. This Teacher's Guide has been developed to foster integration both within the language skills and across the content subjects. This integration is effective in eliminating contradictions or redundancy across subjects in order to provide learners with effective and cohesive language teaching support materials.

Teaching English Home Language

This English Home Language series has been especially developed to meet the needs of teaching English Home Language.

Language teaching approaches

This series supports the communicative and text-based approaches laid out in the CAPS. The course is also process-orientated, supporting learners in mastering their Home Language.

Communicative approach

The communicative approach to language teaching means that when learning a language, a learner should have a great deal of exposure to the language. Language learning should be a natural process, involving many opportunities to practise and produce the language. In this process, learners will make mistakes as part of their language learning. Mistakes may be corrected but the main focus will be on communicating meaning for a real purpose.

Text-based approach

A text-based approach to language learning focuses on exploring how texts work. The purpose of a text-based approach is to enable learners to become competent and critical readers, writers, viewers and designers of texts. It involves listening to, reading, viewing and analysing texts to understand how they are produced and what their effects are. Through this critical interaction, learners develop the ability to evaluate texts. The text-based approach also involves producing different kinds of texts for particular purposes and audiences. This approach is informed by an understanding of how texts are constructed.

Texts are produced in particular contexts, i.e. with particular purposes and audiences in mind. Learners need a “meta-language” to discuss texts, i.e. they need the words to describe different aspects of grammar, vocabulary and style and how these function in texts.

Process-orientated teaching of language

Language teaching should be process-orientated to allow learners to successfully acquire the different language skills. The Senior Phase CAPS specifies the processes that should be followed for the teaching of Reading and Viewing and for Writing. In brief, the processes ensure that learners move through different stages when reading or writing a text to ensure that they develop reading and writing skills successfully. The different stages of the processes are unpacked when Reading and Viewing and Writing are discussed in more detail.

Teaching the different language skills

Listening and Speaking

Listening and Speaking are key skills that learners acquire in their earlier years of schooling, and

continue to build upon in the Senior Phase. A lesson should involve a text being explored through listening and speaking activities. Following reading, meaningful discussion should take place based on the learners’ responses to the texts, which may create a natural link to further teaching based on the topic presented in the text.

This English Home Language series supports listening and speaking in the following ways:

- Listening and speaking is thoroughly covered in the teaching guidelines in this Teacher’s Guide, and teachers are given guidance on how to guide class discussions.
- Listening skills are developed as learners practise listening for detail and for identifying key points.
- Speaking skills are developed as learners practise presenting their ideas and discussing concepts with their classmates. Learners will grow in confidence and assertiveness in communicating.
- Learners develop skills of communication for social purposes.
- Listening and speaking incorporates a wide range of text types, such as newspaper articles, biographies, dialogues, plays and folklore. Learners will become familiar with the purpose and structure of varied text types.
- New words can be identified in the text, and used to develop learners’ vocabulary. This can lead easily into learners practising dictionary work.

Section 3 Reading

Reading

This English Home Language series supports Reading in the following ways:

- The Learner's Book and the Anthology have been written to teach and reinforce reading skills.
- The Anthology supports the Learner's Book thematically and learners can find texts matching the theme they are working in the Anthology.
- The Anthology can be used as an extra teaching resource, offering extra examples of the prescribed texts, or as a method of formalising an Independent Reading programme that teaches reading skills and the genres and text types of the prescribed genres.

All the tasks in the Learner's Book and Anthology support Intensive reading skills:

- Close and critical reading of the text
- Understanding a text and all its parts: text features, titles, illustrations, graphs, charts, diagrams, headings, subheadings, numbering, captions, headlines, format, e.g. newspaper columns, etc.
- To demonstrate independent reading (reading widely for pleasure, information and learning)
- Critical language awareness (being aware of the denotation and connotation of words and that it carries hidden meanings and messages, e.g. stereotypes, the speaker's prejudices and intentions).

The Anthology

The annotations and activities in the Anthology teach and consolidate the following:

- the reading process of before, during and after reading
- reading in order to evaluate
- reading skills such as skimming, visualisation and analysing

- knowledge and understanding the key features of genres
- key features of good writing such as characterisation, plot development and language use
- poetic devices.

The Reading Process

Reading should be approached using the reading process strategies which are outlined below:

- Pre-reading – activities are provided to prepare learners before reading to help with comprehension of the text. Learners engage in prediction about the text and discussion around the title of the text.
- Reading – these predictions can be built upon, and the class can be encouraged to reflect on what has taken place in the story to encourage retention through the repetition of details.
- Post-reading – learners answer questions relating to the story, and are encouraged to apply it to their own lives and other texts that they may have read. Key elements of the text can be identified by the teacher, in order to prompt learners' discussion.

The Reading Process is built into the reading activities in both the Learner's Book and the Anthology.

Independent Reading

Independent reading is a purposeful, planned activity and it can be done in a reading period. Learners read books or texts on their own to develop fluency and the ability to read critically. The CAPS specifies that Independent Reading should always relate to the theme that you are using to teach the rest of your language content. For this reason, the contents page of the Anthology indicates which Learner's Book themes the different texts relate to. This is ideal for Independent Reading as the learners will build relevant vocabulary through the work they do in

their Learner’s Book. This will assist them to engage with the texts in the Anthology independently. The CAPS also suggests that texts used should be either the same text type covered in the CAPS for that two-week period or a different text type to expand exposure to a variety of texts.

The Anthology offers at least one other example of a text type that appears in the CAPS teaching plan. These extra texts can be used as extension, support or as an alternative to what you are using.

Encourage learners to keep record of what they read independently.

Extended reading

An Extended Reading programme runs simultaneously alongside the Independent Reading

programme as learners take responsibility to read more and for longer periods of time.

Guide learners as to what level of book they should be attempting.

Set aside a section of the classroom wall for a book club corner in which new titles can be displayed with their blurbs and learner reviews.

Set goals for the class as to how many book reviews they must complete in a term.

Reading strategies

There are key reading strategies that can be used to assist learners in reading for meaning:

Reading strategy	What this strategy means	How to use this strategy
Skim and scan	Skimming is reading quickly to get the general idea of the whole text. Scanning is reading quickly but carefully to locate specific information using key words.	When you are skimming, look out for key words and small bits of information to give you clues. When you are scanning, quickly look over a passage that you have already read, focussing on finding key words or specific information.
Read for specific information	Reading only certain sections to find particular information.	Follow instructions carefully to help you select the specific information you need.
Use prior knowledge	Making connections between what you already know and the new information that you are reading.	While you are reading, or once you have finished for the first time, ask yourself questions to help you remember what you already know about this topic. Then use this information to help make sense of the new information.
Clarify	Checking that you have understood what you have read.	Ask questions. Ask yourself, your friend, your parents or your teacher. Look up words you don't know in a dictionary and re-read the passage until you understand it.
Classify and organise	Sorting and organising information to help you understand it better.	Look for key words and use them to put information that belongs together into groups, tables or mind maps.
Evaluate and draw conclusions	Developing ideas, forming your own opinions (what you think) and making decisions based on what you have read.	Ask questions and decide on your answer. Ask if you agree with what you are reading, or which opinion is the correct one. You must be able to give reasons for your conclusions.
Preview and predict	Previewing is looking for clues to help you understand what you are about to read. Predicting is deciding what may happen next.	Look at the title, headings and any pictures to get an idea of what you are about to read. Use clues from the passage to make a sensible guess as to what may happen in the story.
Restate and summarise	Retelling and shortening what you have read.	In your own words, restate the information using key words, facts and main and supporting ideas. You might want to shorten the information or put it in another form such as a table. Use key words and main ideas to check or show that you have understood the

Reading strategy	What this strategy means	How to use this strategy
		information.
Use visual clues	Finding meaning in pictures and images.	Look for clues and symbols in pictures, diagrams and photographs, and interpret how colour, design and images have been used to make meaning and create an effect.
Visualise/imagine and respond	Picturing in your mind what you are reading, and saying how you feel about it. Trying to understand the values and the issues in the text and explaining why you feel the way you do.	Think about your reactions to what you are reading and ask yourself why you feel the way you do. You must be able to explain your feelings about what you have read and give reasons for your attitude.
Make inferences	Making a logical guess based on the passage or on your prior knowledge. Reading “between the lines”	When you want to work out what a new word means or need to figure out the hidden message in a text, use the context of a sentence and the passage as a whole to make a logical guess.
Read for pleasure	Reading simply because you enjoy it.	Use all your reading skills to make sense of the text and to enjoy the reading experience.
Analyse and synthesise	Analysing is looking for deeper meaning by breaking down what you have read into smaller parts that can be easily understood. Synthesising is bringing everything together to form a whole.	When you read, you look for themes and messages the author is sharing with you. After you have analysed, bring all the bits of information together so that you can understand the whole.

Characteristics of confident readers

Working backwards from where learners should be at the end of the Senior Phase, it is helpful to break down the characteristics of a happy and confident reader.

The learner enjoys reading a wide variety of texts and is able to:

- read confidently, both out loud and alone
- read subject matter and context associated with all learning areas across the curriculum, both in class and at home (without assistance)
- read and make use of textbooks considered appropriate for the Grade
- select books, magazines, comics and even newspapers to read for pleasure
- choose at times complex and challenging reading matter.

The learner uses a range of strategies to work out the meaning of unfamiliar words. Strategies would include but not be limited to:

- sounding out new words when reading aloud, using knowledge of phonics and blends

- using context to decide what words mean by reading the rest of the sentence and even the paragraph
- using prior knowledge of words and their structure (root words, similar words, prefixes and suffixes etc.)
- using knowledge of words derived from other languages, including not only other South African languages but also Latin, Greek and French, and being able to apply this knowledge in new contexts
- consulting a dictionary, a thesaurus or other reference tools – even the Internet.

The learner consciously uses reading strategies to improve comprehension by, for example:

- re-reading, clarifying and discussing text that is confusing or hard to interpret – both with peers and with teachers in order to confirm understanding
- explaining and articulating own reading and response to it
- using context and prior knowledge to make, evaluate and revisit (if required) predictions and to form own opinions

- identifying questions to be answered while reading, even developing further questions based on response to the text
- using prior learning (from other reading matter, own experiences, discussions, television etc.) to form links and understand and interpret new content
- approaching texts systematically, understanding that purpose, content, layout and language may indicate that a different strategy must be employed when approaching the text.

The learner is able to evaluate a text and read critically. This is demonstrated by being able to:

- summarise information from a book or article using key words and headings
- re-organise content into tables, mind maps, charts etc. to suit a different audience or purpose
- identify and understand an author's purpose, point of view or opinion
- identify when an author has attempted to bias or manipulate the reader using persuasive techniques
- recognise and articulate the relationship between cause and effect
- evaluate and assess arguments put forward by someone else, even if they conflict with own opinion and views

- use a variety of source material (facts, visual matter, texts, quotes etc.) to support an argument or debate, or draw conclusions
- aware of "reading between the lines" and can infer meaning beyond the actual words written when required, and is therefore able to interpret visual symbols and symbolic content at an appropriate level.

The learner shows an understanding of the different components of story and texts, which means the learner can:

- identify characters, setting, plot, and storyline
- articulate how a character's actions, the setting, plot etc. relate to the story and thus the author's intention or purpose
- discuss why characters act the way they do
- recognise first or third person narrative and associated features
- recognise different tone and mood in texts, especially fiction and poetry and discuss how it has been achieved (style, content, vocabulary etc.)
- identify different genres and discuss how they are able to do so and also their own preferences.

A Learner's reading achievement checklist

Indicate the level of achievement of each learner by using the following checklist.

Reading strategy	This reading skill is achieved if the learner ...	Knowledge and skills required to master this skill
Skimming	Identifies key words and small bits of information that will help to give an overview of the text	Knows what key words are Moves eyes quickly over text without reading every word Is able to establish general idea or overview of text
Scanning	Quickly looks over a passage focussing on locating key words or specific information	Moves eyes quickly over the text, stopping at key words Locates correct information
Read for specific information	Follows instructions carefully in order to select specific information needed	Reads and understands an instruction Can follow or execute a written instruction correctly
Use prior knowledge	Uses existing information to help make sense of new information	Can use general knowledge or previously learnt knowledge to work out meaning of a text
Clarify	Finds someone who can help or uses a dictionary. Re-reads the passage until understanding is reached	Realises that she/he has not fully understood and seeks clarification can use a dictionary or thesaurus to clarify meanings of words asks appropriate questions to make sure they have understood
Classify and organise	Looks for key words or features and uses them to put information that belongs together into groups, tables or mind maps	Recognises similarities and differences Understands what is meant by criteria for sorting Is able to use criteria to organise information appropriately Is able to use information from a variety of sources Understands and uses a range of sorting methods, e.g. tables, columns, rows, graphs, etc.
Evaluate and draw conclusions (higher order skill)	Asks questions and decides on answers. Gives reasons for these conclusions	Understands that there is more than one option or viewpoint Is able to form an opinion Is able to use facts to support opinion Understands the difference between fact and opinion Is able to use criteria to help assess or evaluate options
Preview and predict (higher order skill)	Looks at the title, headings and any pictures to get an idea of what the text is about. Uses clues from the passage to make a sensible guess as to what may happen	Uses prior knowledge of form and/or content to make sensible predictions Understands the basic structure and layout of different types of texts and can use this knowledge Knows how to look for clues and key words to help preview or predict outcomes
Restate and summarise (higher order skill)	Restates information using key words, and main and supporting ideas	Is able to make use of key words to unlock meaning Is able to use own words to explain or summarise information Understands and uses terms like main idea, facts, opinion, evidence, supporting ideas Is able to make links between and use information from different sources
Use visual clues	Looks for clues and symbols in visual text and interprets how colour, design and images have been used to make meaning and create an effect	Recognises symbols Is able to infer meaning from pictures, symbols, diagrams Is able to use prior knowledge to help infer meaning accurately Is able to explain and describe what has been understood
Visualise and respond (higher order skill)	Thinks about personal reactions to a text and asks why. Explains feelings about a text and gives reasons for this attitude	Recognises that they have reactions and opinions Is able to empathise and sympathise Is able to express and interpret and even classify reactions and responses to texts Is able to predict and use prior knowledge to deepen responses

Section 4 Writing

Writing

Writing in the Senior Phase develops the skills acquired by learners in the Intermediate Phase, by consolidating the writing frames and the Writing Process. Use reading activities to remind learners of the specific features of writing frames.

This English Home Language series supports the teaching of writing in the following ways:

- the different steps in the Writing Process are consolidated and taught.
- learners are challenged to write a number of different types of texts.
- learners are exposed to the different features of various text types.

The Writing Process

This English Home Language series guides learners in applying the Writing Process to their own writing:

- **Planning/Pre-writing:** to brainstorm ideas and plan the development of the text.
- **Drafting:** organise ideas into written paragraphs. Plan the structure of the text to be written, and finalise what is to be included and what is to be omitted.
- **Revision:** read draft critically and get feedback from others (e.g. classmates and teacher).
- **Editing/Proofreading:** allow others to provide critical feedback on the written draft. Edit the draft, paying careful attention to spelling, punctuation, choice of words, the development of the text, any details that may have been left out of the story and the language used. Read through the story to identify any spelling and grammar errors that may have been overlooked in the editing stage.
- **Presenting:** incorporate all the changes made in the editing and proofreading stages, and rewrite the text for final presentation.

Types of writing texts

Essays

Word count:

Grade 7	Grade 8	Grade 9
150-200 words	200-250 words	250-300 words

There are five types of essays that you need to be able to write. (The sixth is for enrichment.)

Narrative essay

Narrative writing is largely the presentation of a series of events in some meaningful order. The following are possible features of a narrative essay:

- Write a story/a past event/fiction.
- Use a story line that is convincing.
- Usually use the past tense.
- Use a captivating introductory paragraph.
- Reflect a point to be made.
- Use an unusually interesting ending.
- Keep your reader's interest with style, rhetorical device and action.
- Highlight sensory details.
- Use descriptive elements.

Descriptive essay

Description is used often to create atmosphere and mood: films do this visually, writers do this with words. The choice of words is more determined by their connotations than by their literal meanings.

- Describe someone/something to allow the reader to experience the topic vividly.
- Create a picture in words.
- Choose words and expressions carefully to achieve the desired effect.
- Use images of sight, sound, hearing, taste and touch.
- Use figures of speech.

Argumentative essay

Argumentative essays present an argument for or against something ("why I believe that women are stronger than men").

- Argumentative essays tend to be subjectively argued; the defence or attack is consistent and as well-argued as possible. It will always be one-sided: the conclusion clearly states where the writer stands and why.
- Show a specific opinion or viewpoint and argue to defend or motivate a position.
- Sustain the view clearly throughout.
- Try to convince the reader to share your point of view subjectively.
- Start with your view of the topic in an original and striking way.
- Give a range of arguments to support and substantiate your view.
- Focus on points for OR against a statement.
- Express subjective and strong opinions.
- Use a variety of rhetorical devices and persuasive techniques.
- Use emotive language.
- Conclude with a strong, clear and convincing statement reflecting your opinion.

Discursive essay

Discursive essays tend to be more balanced, and present various sides of a particular argument. The structure is careful and clearly planned; the tendency is towards objectivity, but the writer can be personal. While you could use emotive language, the best arguments here are won because they make good, reasonable sense. The conclusion leaves the reader in no doubt as to where the writer stands.

- Aim to give an objective and balanced view of both sides of an argument.
- Consider various aspects of the topic under discussion.
- Present opposing views impartially.
- Balance the arguments for and against.
- Writing must be clear, rational and objective.
- Make well-reasoned and well-supported statements.
- Use an unemotional and convincing tone without being condescending.
- Conclude with an indication of your particular opinion.

Reflective essay

Reflective essays present the writer's views, ideas, thoughts and feelings on a particular topic, usually something they feel strongly about. It tends to be personal rather than subjective; it needs a careful structure, but does not have to present a clear conclusion. Nor does it have to present a balanced discussion, although it might. It can be witty or serious.

- Contemplate an idea.
- Give emotional reactions and feelings.
- Reflect subjectivity where feelings and emotions play a major role.
- Aim to recreate your memories or feelings in the reader.
- Express ideas, thoughts or feelings revealing sincerity and personal involvement.

Expository essay (for enrichment)

- Communicate ideas or information in a logical way.
- Explain ideas or give facts in a systematic way.
- Research ideas and support with facts and figures.
- Clarify any unfamiliar concepts.
- Organise logically and take the reader from the known to the unknown.
- Write generally in the present tense.

Transactional texts

Word count:

	Grade 7	Grade 8	Grade 9
Longer transactional texts	120–140 words	140–160 words	160–180 words
Shorter texts	80–90 words	90–100 words	100–110 words

Official/formal letter

While the writing of friendly/informal letter has largely been replaced by electronic media, e.g. email, fax, and sms among others, you should still be able to write letters: informal and formal letters.

- Practise different kinds of formal letters, e.g. a letter of application, a letter to the editor of a newspaper, a letter of complaint, etc.
- Adhere to different requirements of formal letters such as style and structure.
- Write in direct and simple language.

- Remember that the intended audience should understand what is communicated for the results/ response to be positive.
- Writing should be clear and straightforward, concise and logical.
- Contain an introduction, a body and a conclusion.
- Contain two addresses, the writer's and the recipient's.
- Contain a formal salutation following the recipient's address.
- Contain a title or subject line following the salutation and be underlined.
- Reflect a formal language register.
- Reflect a formal conclusion followed by the writer's surname and initials.

Friendly/informal letter

While the writing of friendly/informal letter has largely been replaced by electronic media, e.g. email, fax, and sms among others, you should still be able to write letters: informal and formal letters.

- Write to people who are close, e.g. friends, family, etc.
- Write mainly to express an emotion, e.g. congratulate, sympathise, advise, etc.
- Use informal to semiformal language register and style.
- Write in lively simple language.
- Reflect a logical order and pursue an intended point.
- The letter contains an introduction, a body and a conclusion.
- The letter contains only one address, the writer's, with a date in which it was written below it.
- The letter contains an informal/semi-formal salutation following the writer's address.
- The conclusion ranges from informal to semi-formal followed by the writer's first name.

Speech

Start and adapt the style to be used to: when, where, why (purpose), who (audience) and what.

- Use an opener to attract attention.
- Develop points well and avoid clichés.
- Use contrasting tones (and points) but remain audible.

- Use short sentences with simple ideas, using familiar examples.
- Balance criticisms with reasonable alternatives.
- Consider the closing: leave the audience with a thought (or two).
- Use visual or physical aids but words must come first.
- Using notes is optional, and only for reference.
- Use language that expresses maturity, values and background.

E-mail/sms

To inform and maintain a relationship.

- The recipient's address – which, in most cases, is the recipient's name and the server point, as well as the country in which the server point is based. For example, moloiq (name)@ webmail. (server) za (country). Moloi.q@webmail.co.za
- CC: these may be the recipients whose attention is called to the email.
- Subject: This is a summary of the content of the email.
- Message
- Sender's name

NB: The sender's address reflects automatically when the email is received. The sender may choose to provide other contact details at the end. This is called a signature.

Interview

Written record of an interview.

- Give the names of the speaker on the left side of the page.
- Use a colon after the name of the character who is speaking.
- Use a new line to indicate each new speaker.
- Probe the interviewee by asking questions.
- Portray the interviewee's strong points, talents, weak points, etc.

Reports (formal/informal)

Reports are very formal documents, and should be about a real situation like an accident, a scientific experiment, etc.

- Give exact feedback of a situation, e.g. accident, any findings.
- Reflect a title, introduction (background, purpose and scope), body (Who? Why? Where?)

When? What? How?), conclusions, recommendations, references, appendices.

- Plan: collect and organise information; write facts.
- Use semiformal to formal language register and style.
- Use:
 - present tense (except historical reports)
 - general nouns
 - the third person
 - factual description
 - technical words and phrases
 - formal, impersonal language.

Curriculum Vitae (CV)

Since most people nowadays make use of templates for CVs, it may be worthwhile finding out what makes a good template, and how to adapt and fill them in most usefully. Every CV must address a situation, e.g. a CV for a particular job should speak mainly of your involvement in that particular area.

- Present yourself in a document to the world.
- Present a strong, first impression.
- Present information clearly, objectively and concisely.
- Address the post for which the candidate seeks employment.
- Provide:
 - personal details
 - formal qualifications
 - work experience (if applicable)
 - referees.

Agenda of a meeting

Writing memoranda, agenda and minutes are only useful if meaningful. Have a real or imaginary meeting to write the agenda for and the minutes of.

An agenda:

- Gives an outline of what is to be discussed at a meeting.
- Is sent beforehand to people/delegates who are invited to a meeting.
- Usually drawn up by the chairperson and the secretary, who, among others:
 - check minutes of the previous meeting for items that were carried over lists and

collects items that the meeting may need to address

- arranges the items according to their importance beforehand
- determines how much time would be allocated to each item.

Minutes of a meeting

Record what happened at a meeting.

- Adopt the minutes as a true record in the following meeting.
- Reflect the following:
 - name of the organisation
 - the date, the place and the time at which the meeting was held
 - attendance register.
- Quote resolutions word for word.
- Provide a summary of what was proposed and finally agreed upon.
- Write in the past tense.
- Leave out trivialities like jokes.
- Become legal and binding once signed and dated by the chairperson after being read and adopted in the next meeting.

Diary

A diary is a portrayal of daily events.

- Present the person's evaluation of the day or event.
- Write from the writer's point of view – first person narration.
- The language choice is simple and to the point.
- The tone will be determined by the nature of the entry.

Giving directions

- Use directions when telling someone how to get somewhere.
- Use mostly the imperative form (the infinitive without the word 'to')
- Although the subject 'you' is not stated, it always refers to the second person representing an interaction between the speaker and the listener.
- Consider the following when giving directions:
 - Be concise and clear.
 - The directions must be in chronological order.

- Indicate the approximate distance.
- Give the approximate number of streets to be crossed to reach the destination.
- Provide information about landmarks along the way.
- Use words indicating position.
- Use words indicating direction.
- Use words to show appreciation.

Giving instructions

To explain how to use a tool or an instrument, prepare food, repair faults, etc.

- Explain the working or use of any article in operation; preparing dishes, repairing any defaults, etc.
- Plan and prepare (see writing features):
 - Understand the situation(s) and what the product of giving instructions/demonstrations should be or do.
 - Reflect clear, correct and logical sequence of instructions.
 - Use manuals, instructions and operations.
 - Consider vocabulary, grammar, expression, technical language and phrases that might be used.
- Presenting.

Advertisement

- Catch and keep the attention of the reader – ensuring that the operative words stand out.
- Create a desire to own the product or use the service.
- Make the reader actually go out and buy/use the product/service.
- Consider the following in designing:
 - The target market (for whom the advertisement is intended)
 - Positioning (where and when the advertisement will appear – in what media, at what time and where in the programme or magazine)
 - Appeal (to what sense is the advertisement appealing?)
 - The layout and font size
 - The attitude (sincere or not) and the ratio between fact and opinion

- The effectiveness of the choice of colour or lack thereof
- The language used (whether it is clichéd, repetitive, figurative, rhetorical, etc.).

Posters/flyers

- Can take a variety of forms.
- Make use of slogans and logos.
- Usually have a visual design element.
- Use advertising techniques.
- Use design to make the poster/flyer eye-catching and memorable.
- Figurative language and poetic devices used to create impact.
- Make the language memorable, e.g. metaphor, simile, alliteration, repetition, rhyme, rhythm.

Filling in a form

- Fill in a form for various reasons, e.g. to apply for a job or leave, to enter competitions or contests, etc.
- Provide information as required by the institution to which the form is forwarded.
- State what is required, followed by a colon, e.g. Surname:
- Fill in accurately.

Obituary

To commemorate and inform others of someone's death.

- Full names, birthplace, where the person lived, date of birth, date of death, key survivors (spouse, children) and their names; time, date, place of funeral, brief information about the deceased, etc.
- Some of the following may also be included: cause of death (cultural sensitivity); biographical information; memorial tribute information.

Contract

A binding agreement entered by two or more parties. The intention of a contract is to create an obligation. Contract can also be made orally.

Elements of a contract:

- names (contractor, contractee, witnesses)
- terms and conditions (content of the contract – including service to be rendered, duration and money if there would be monetary implications)

- signatures (all parties involved)
- date and place (when and where the contract is signed).

Will/testament

A will decides or determines what happens to one's property and possessions after death. A will ensures that the deceased's wishes are fulfilled after death. A will should be kept up to date and in a safe place.

It should have the following:

- names of the owner of the will
- date when the will was made
- money, properties and possessions
- beneficiaries
- executor (friend, member of the family, lawyer).

Literary and media texts

Word count for media texts: The word count of the body of the dialogue, review, newspaper article and magazine article should generally be the same as that of longer transactional texts.

Constitution and policy

A set of fundamental principles or rules that governs an organisation, e.g. country, burial society, youth organisation, stokvel, soccer club.

- Rules need to be agreed by parties involved.
- Rules are binding.
- They can be amended.
- Format should include the name of the organisation or institution, membership, terms of references, date of adoption, signature, etc.

Personal recount

To tell about a personal experience.

- Orientation: scene setting or establishing context, e.g. It was in the school holidays ...
- An account of the events that took place, often in chronological order, e.g. I went to Tumelo's place ... Then ...
- Some additional detail about each event, e.g. He was surprised to see me.
- Reorientation – a closing statement that may include elaboration, e.g. I hope I can spend more time with Tumelo. We had fun.
- Usually written in the past tense.
- Told in first or third person.

- Time connectives are used, e.g. First, then, next, afterwards, just before that, at last, meanwhile.
- Tends to focus on individual or group participants.
- Can be informal in style.

Dialogue

- Reflect a conversation between two or more people.
- Record exchanges as they occur, directly from the speaker's point of view.
- Write the names of the characters on the left side of the page.
- Use a colon after the name of the character who is speaking.
- Use a new line to indicate each new speaker.
- Advise characters (or readers) on how to speak or present the action given in brackets before the words are spoken.
- Sketch a scenario before writing.

Review

Reviews seldom follow a set pattern. They do not have to cover any specific aspects of the book, film or CD. Good reviews attempt to be fair but honest; bad reviews are merely a personal outpouring of subjective views. Humour is not uncommon in reviews; for some reviewers it is their trade mark.

- Reflect an individual's response to a work of art, film, book, occasion, etc.
- Project his/her "judgement" to the work presented.
- The reader of the review does not have to agree with the reviewer.
- Two reviewers may respond differently to the same text.
- Give relevant facts, for example, the name of the author/producer/artist, the title of the book/work, the name of the publisher/production company, as well as the price (where applicable).

Poetry text

- Write about observations and experiences:
 - Human beings
 - Nature
 - Social issues
 - Technology, etc.

- Follow a structure:
 - Title
 - Verses
- Use poetic language.
- Allow poetic license, e.g. ignore punctuations or language structures.

Newspaper article

- State facts briefly but accurately.
- Try to communicate the most important facts without losing the reader.
- Summarise accurately, without slanting the truth.
- Give a succinct title and add a clear sub-title.
- Start with the most important facts: the who, what, how, when, where, why and to what degree.

Magazine article

You should be able to write serious magazine articles, as well as funny articles in which you can mock, ridicule, make fun of, laugh at, criticise any suitable topic. Most of the magazine articles you read are probably of this kind.

The Internet is full of articles, and while their style and content are not seriously different from their written articles, it is worth examining them, particularly as they appear in blogs. Pay careful attention to audience, content, and appropriate tone.

Take note of the following:

- The heading must be attractive and interesting.
- The style should be personal, speaking directly to the reader.
- The style can be descriptive and figurative, appealing to the imagination of the readers.
- Names, places, times, positions and any other necessary details should be included in the article.
- The article should stimulate interest and, like an advertisement, encourage the reader to use the product or service.

- Paragraphs should not be too long and should encourage the reading of the article.
- The font should be light and attractive.

Documentary

- Detailed investigation of the life of a subject, e.g. hero (sport, education, religious), and a report on the findings thereof.
- This could include the highlights and the challenges the subject encountered before reaching the pinnacle.
- Names, places, times, positions and any other necessary details should be included in the documentary.
- Start with the most important facts: the who, what, how, when, where, why and to what degree.

Language structures and conventions

Language Structures and Conventions should be taught in context and integrated with the other language skills.

This English Home Language series supports Language Structures and Conventions in the following ways:

- Learners become familiar with the language rules, grammar, word-level work and sentence-level work as identified in the CAPS.
- Key language skills are fused easily with reading activities, listening and speaking activities, and lessons on writing skills.
- Lessons are scaffolded with language skills to provide holistic Home Language instruction.
- Provides formal focused practice on selected language items.

Section 5 Planning

Planning in the Senior Phase

Different types of plans

The CAPS provides an overview of the skills, content and topics for each subject in the Senior Phase Grades 7–9. The skills, content and topics are implemented in schools by using the following plans:

Teaching Plan

This Teacher’s Guide has a Teaching Plan showing the following planning:

- the pacing of the chapters in line with CAPS requirements
- the pacing of the content and skills, week by week, in line with CAPS
- Formal Assessment.

See page 37 for the Teaching Plan.

Developing Lesson Plans

A Lesson Plan can cover one single activity or a series of activities. It should give details about how the learning, teaching and assessment will take place and which resources are needed for that activity.

Year Plan

Below is a year plan based on this series for Grade 7.

Term 1

Week	Chapters	Assessment	Page references
Weeks 1–2	Chapter 1		Learner’s Book (pp. 7–18) Teacher’s Guide (pp. 52–57) Anthology (p. 25–30)
Weeks 3–4	Chapter 1		Learner’s Book (pp. 19–28) Teacher’s Guide (pp. 58–62) Anthology (p. 80)
Weeks 5–6	Chapter 2	Task 1: Oral	Learner’s Book (pp. 30–41) Teacher’s Guide (pp. 63–67) Anthology (pp. 44–48; 86–87)
Weeks 7–8	Chapter 2		Learner’s Book (pp. 42–53) Teacher’s Guide (pp. 68–72) Anthology (p. 101)
Weeks 9–10	Chapter 3	Task 2: Writing Task 3: Test 1	Learner’s Book (pp. 55–67) Teacher’s Guide (pp. 73–78) Anthology (100)

Term 2

Week	Chapters	Assessment	Page references
Weeks 1-2	Chapter 4		Learner's Book (pp. 71–83) Teacher's Guide (pp. 84–89) Anthology (pp. 66–70)
Weeks 3-4	Chapter 4	Task 1: Oral	Learner's Book (pp. 84–95) Teacher's Guide (pp. 90–95) Anthology (pp. 49–54)
Weeks 5-6	Chapter 5		Learner's Book (pp. 97–109) Teacher's Guide (pp. 96–100) Anthology (pp. 81; 88–89)
Weeks 7-8	Chapter 5	Task 2: Test 2	Learner's Book (pp. 110–121) Teacher's Guide (pp. 101–104) Anthology (pp. 36–41; 98–99)

In Term 2, weeks 9 and 10, learners will be writing examinations.

Term 3

Week	Chapters	Assessment	Page references
Weeks 1-2	Chapter 6		Learner's Book (pp. 130–141) Teacher's Guide (pp. 126–130) Anthology (p. 83)
Weeks 3-4	Chapter 6		Learner's Book (pp. 142–152) Teacher's Guide (pp. 130–134) Anthology (pp. 19–24; 84–85; 105–126)
Weeks 5-6	Chapter 7		Learner's Book (pp. 154–167) Teacher's Guide (pp. 131–135) Anthology (pp. 14–18)
Weeks 7-8	Chapter 7		Learner's Book (pp. 168–179) Teacher's Guide (pp. 136–140) Anthology (pp. 55–60)
Weeks 9-10	Chapter 8	Task 1: Oral Task 2: Writing Task 3: Test 3	Learner's Book (pp. 181–195) Teacher's Guide (pp. 141–146) Anthology (pp. 94–95; 96–97)

Term 4

Week	Chapters	Assessment	Page references
Weeks 1-2	Chapter 9	Task 1: Oral	Learner's Book (pp. 201–214) Teacher's Guide (pp. 152–157) Anthology (pp. 92–93)
Weeks 3-4	Chapter 9		Learner's Book (pp. 215–225) Teacher's Guide (pp. 158–162) Anthology (pp. 31–35; 90–91)
Weeks 5-6	Chapter 10		Learner's Book (pp. 227–240) Teacher's Guide (pp. 163–169) Anthology (pp. 61–65; 71–76)
Weeks 7-8	Chapter 10		Learner's Book (pp. 241–249) Teacher's Guide (pp. 170–173) Anthology (p. 82)

In Term 4, weeks 9 and 10, learners will be writing examinations.

Grade 7 Teaching Plan based on this series

	Term 1		
	Weeks 1–2 Chapter 1	Weeks 3–4 Chapter 1	Weeks 5–6 Chapter 2
Theme	Search for the story	Pick a poem	What a drama!
Resources	Learner’s Book (pp. 7–18) Teacher’s Guide (pp. 52–57) Anthology (pp. 25–30)	Learner’s Book (pp. 19–28) Teacher’s Guide (pp. 58–62) Anthology (p. 80)	Learner’s Book (pp. 30–41) Teacher’s Guide (pp. 63–67) Anthology (pp. 44–48; 88–87)
Text types	LB: short stories Anth.: folktale	LB: poems, information text Anth.: poem	LB: plot summary, plays, flow chart, poem Anth.: short story, poem
Listening and speaking	Talk about stories (LB p. 7) Decide which story you believe (LB p. 7) Listen to a story (LB p.8) Identify the main idea (LB p. 9) Listen and remember detail (LB p.10) Share your opinion (LB p. 11) Discuss beginnings (LB p. 14)	Listen to another view of friendship (LB p. 20) Read aloud with flair (LB p. 23) Listen to and discuss a poem (LB p. 24)	Discuss and take part (LB p. 30) Identify main ideas (LB p. 32) Discuss popular themes (LB p. 36) Interpret a dialogue (LB p. 36) Take part in a dialogue (LB p. 37)
Reading	Read another instalment (LB p.9) Consider the way a story is told (LB p. 12) Read about beginnings (LB p. 14) Read the middle aloud (LB p. 15) Predict and read the resolution (LB p. 17)	Read it for the first time (LB p. 19) Read again to "feel" the poem (LB p. 20) Notice the features (LB p. 21) Explore poetic licence (LB p. 22) Analyse the poet's life experiences (LB p. 23) Analyse another sea poem (LB p. 25) Use your prior knowledge (LB p. 26) Read and review a poem (LB p. 27)	Read and understand a poem (LB p. 34) Read a one-act play (LB p. 38) Revise dramatic dialogue (LB p. 41)
	Last part of call (Anth. pp. 25–30)	My old shoe (Anth. p. 80)	What a big fuss! (Anth. pp. 44–48) A good play (Anth. pp. 86–87)
Writing	Write a narrative paragraph (LB p.18) Write your own story (LB p. 18)	Find out how to plan an anthology (LB p. 27) Create your own class anthology (LB p. 28) Write your own poem (LB p. 28)	Rewrite a poem (LB p. 35) Write a dialogue in groups (LB p. 40) Write your own dialogue (LB p. 41)
Language structures	Work with the adjective "good" (LB p. 10) Learn about finite verbs (LB p. 12) Practise simple tenses (LB p. 13) Use the right tense (LB p. 13)	Work with nouns and pronouns (LB p. 21) Revise a way to use the present tense (LB p. 23)	Take notes (LB p. 33) Revise punctuation (LB p. 35) Learn about ellipsis (LB p. 37)
Assessment			Take part in a dialogue (LB p. 37)

	Term 1		Term 2
	Weeks 7–8 Chapter 2	Weeks 9–10 Chapter 3	Weeks 1–2 Chapter 4
Theme	Dramatic moments	Keep it clean!	So what's the story?
Resources	Learner's Book (pp. 42–53) Teacher's Guide (pp. 68–72) Anthology (p. 101)	Learner's Book (pp. 55–67) Teacher's Guide (pp. 73–78) Anthology (pp. 100)	Learner's Book (pp. 71–83) Teacher's Guide (pp. 84–89) Anthology (pp. 66–70)
Text types	LB: folktales, rhymes, poetry, e-mail Anth.: poem	LB: cartoon, short stories, Internet newflash, poem, blurbs, descriptive paragraphs Anth.: poem	LB: short story, information text, graphic novel, blurb, information table, novel interview extract Anth.: short story
Listening and speaking	Prepare to listen (LB p. 42) Review a review (LB p. 43) Spin a story (LB p. 43) Try a rhyme (LB p. 44) Review a review (LB p. 52)	Talk about how well you listen (LB p. 55) Work on the listening process (LB p. 55) Answer questions on a short story (LB p. 56) Learn how to have a panel discussion (LB p. 58)	Review the key features of a novel (LB p. 76) Tell a story with a twist (LB p. 83)
Reading	Compare poems (LB p. 45) Understand the background (LB p. 46) Read the beginning (LB p. 46) Key features of a short story (LB p. 48) Read how it ends (LB p. 50)	Compare stories (LB p. 59) Read a poem and talk (LB p. 60) Analyse the external structure (LB p. 61) Analyse the internal structure (LB p. 61) Read to if you want more (LB p. 62) Test your story skills (LB p. 62) Compare the stories (LB p. 63) Read and view the Plastiki story (LB p. 64) Test your comprehension skills (LB p. 65) Spot the quirky descriptions (LB p. 66) Find the colourful language (LB p. 67)	Explore an anecdote (LB p. 72) Analyse your novel or class reader (LB p. 77) Read an extract (LB p. 78) Find out about Agency Blue (LB p. 80) Read a novel interview extract (LB p. 82)
	I went to the pictures (Anth. p. 101)	The penny fiddle (Anth. p. 100)	The main who danced in his kitchen (Anth. pp. 66–70)
Writing	Review the characters (LB p. 51) Write a review of the story (LB p. 53)	Write with colourful language (LB p. 67)	Write a short sentence story (LB p. 75) Write about Joe Blue (LB p. 82)
Language structures	Work it out (LB p. 44) Use adjectives (LB p. 47) Work with adverbs (LB p. 38)	Revise subject-verb agreement (LB p. 59) Revise prefixes, roots and	Use your dictionary (LB p. 71) Practise phrases (LB p. 73) Practise clauses (LB p. 73)

	Write in direct speech (LB p. 50) Pick a proverb (LB p. 51) Write in the simple past tense (LB p. 53)	suffixes (LB p. 63) Identify the language tools used (LB p. 66)	Use comparative form (LB p. 73) Revise sentence types (LB p. 74) Identify sentences (LB p. 74) Analyse the prose (LB p. 75) Focus on words (LB p. 81)
Assessment		Write with colourful language (LB p. 67) Revision language test (LB p. 68)	

In Term 2, weeks 9 and 10, learners will be writing examinations.

	Term 2		
	Weeks 3–4 Chapter 4	Weeks 5–6 Chapter 5	Weeks 7–8 Chapter 5
Theme	Take a stand	Step by step	Step forward
Resources	Learner's Book (pp. 84–95) Teacher's Guide (pp. 90–95) Anthology (pp. 49–54)	Learner's Book (pp. 97–109) Teacher's Guide (pp. 96–100) Anthology (pp. 81; 88–89)	Learner's Book (pp. 110–121) Teacher's Guide (pp. 101–104) Anthology (pp. 36–41; 98–99)
Text types	LB: news report, adverts, information text, debate speech, mini novel Anth.: short story	LB: instructions, cartoon, poem, brochure, novel extract Anth.: poems	LB: plays, drama review Anth.: folktale, poem
Listening and speaking	Check your breakfast (LB p. 84) Listen to a news report to answer questions (LB p. 85) Find out about debates (LB p. 88) Discuss persuasive techniques (LB p. 89) Take part in a debate (LB p. 90)	Listen carefully (LB p. 97) Share your ideas with the class (LB p. 97) Prepare to be unprepared (LB p. 99) Prepare a speech (LB p. 99)	Choose a group role (LB p. 110) Establish trust (LB p. 111) Role play your own investigation (LB p. 116) Ask and answer questions (LB p. 119)
Reading	Focus on advertising techniques (LB p. 86) Analyse advert technique (LB p. 86) Compare the effect of two adverts (LB p. 86) Read a mini novel (LB p. 92)	Spot the problem (LB p. 98) Analyse a poem (LB p. 100) Read the instructions (LB p. 102) Look and learn (LB p. 103) Just read the instructions (LB p. 106)	Play the part (LB p. 113) Investigate and report (LB p. 115) Read a review (LB p. 117)
	Mr Williams takes a stand (Anth. pp. 49–54)	The mock turtle's song (Anth. p. 81) A newly-born calf (Anth. pp. 88–89)	The wounded lion (Anth. pp. 36–41) Mr Nobody (Anth. pp. 98–99)
Writing	Write your own advert (LB p. 95)	Remember number and sequence (LB p. 105) Do your own "How to..." project (LB p. 109)	Step up and write (LB p. 118)
Language structures	Identify parts of speech (LB p. 90)	Use proverbs (LB p. 99) Revise homophones and	Identify prepositional phrases (LB p. 111)

	Use attention grabbing words (LB p. 91) Work with adjectives (LB p. 91)	homonyms (LB p. 100) Use these rules (LB p. 101) Practise prepositions (LB p. 104) Use verbs (LB p. 104) Use the active voice (LB p. 108)	Work with verbs (LB p. 111) Explore reported speech (LB p. 112)
Assessment	Take part in a debate (LB p. 90)		Contextual literature test (LB p. 122) Grade 7 June exam Paper 2 (LB p. 124) Grade 7 June exam Paper 3 (LB p. 128)

Term 3			
	Weeks 1–2 Chapter 6	Weeks 3–4 Chapter 6	Weeks 5–6 Chapter 7
Theme	What do you want?	What do you need?	Rules rule!
Resources	Learner's Book (pp. 130–141) Teacher's Guide (pp. 121–125) Anthology (p. 83)	Learner's Book (pp. 142–152) Teacher's Guide (pp. 126–130) Anthology (pp. 19–24; 84–85; 105–126)	Learner's Book (pp. 154–167) Teacher's Guide (pp. 131–135) Anthology (pp. 14–18)
Text types	LB: advert, competition form, letter, questionnaire form, questionnaire Anth.: poem	LB: poem, plays Anth.: folktale, poem, play	LB: visual texts, news bulletin, notice, e-mail, dialogue, minutes, graph Anth.: folktale
Listening and speaking	Listen to the rules (LB p. 132) Hold a forum discussion (LB p. 133)	Hone your listening skills (LB p. 145) Conduct an interview (LB p. 145) Dramatise a need (LB p. 150)	Describe a meeting (LB p. 154) Make up some rules (LB p. 155) Listen with purpose (LB p. 156) Compare different styles (LB p. 156)
Reading	Understand the advert (LB p. 131) Evaluate the text (LB p. 137)	Read to understand (LB p. 142) Read an interview (LB p. 146) Explore the interview (LB p. 146) Make notes (LB p. 149)	Notice the details (LB p. 158) Analyse the agenda (LB p. 159) Follow a procedure (LB p. 161) Examine the minutes (LB p. 163)
	Flint (Anth. p. 83)	Drakestail (Anth. pp. 19–24) Inside my Zulu hut (Anth. pp. 84–85) Every dog has its day (Anth. 105–126)	Mole and the mask (Anth. pp. 14–18)
Writing	Summarise the filling-in-form rules (LB p. 136) Identify your wants (LB p. 138)	Write a dialogue (LB p. 152)	Plan a meeting (LB p. 166)
Language structures	Revise collective nouns (LB p. 131) Work with adverbs (LB p. 131) Learn about abbreviations (LB p. 134) Identify initialisms, abbreviations and truncations (LB p. 135) Play with abbreviations (LB p.	Interpret the discourse markers (LB p. 143) Practise degrees of comparison (LB p. 144) Work with root words and suffixes (LB p. 144) Analyse the language use (LB p. 147) Learn about relative clauses	Work with direct and reported speech (LB p. 162) Watch your tense and pronouns (LB p. 165)

	135) Analyse the use of punctuation and language (LB p. 137) Use adverbial clauses (LB p. 140) Use adjectival clauses (LB p. 140) Play with abbreviations (LB p. 135)	(LB p. 151)	
Assessment			

	Term 3		Term 4
	Weeks 7–8 Chapter 7	Weeks 9–10 Chapter 8	Weeks 1–2 Chapter 9
Theme	Face facts	Guide me	What do we really know?
Resources	Learner’s Book (pp. 168–179) Teacher’s Guide (pp. 136–140) Anthology (pp. 55–61)	Learner’s Book (pp. 181–195) Teacher’s Guide (pp. 141–146) Anthology (pp. 94–95; 96–97)	Learner’s Book (pp. 201–214) Teacher’s Guide (pp. 152–157) Anthology (pp. 92–93)
Text types	LB: news articles, obituary, poster, Anth.: short story	LB: cartoon, logo, directions, descriptive paragraph, poem, news article, short story, information text Anth.: poems	LB: photo, mini novel, map, newspaper article Anth.: poem
Listening and speaking	Discuss news (LB p. 168) Listen for the main idea (LB p. 169)	Hold a class discussion (LB p. 181) Listen to directions (LB p. 185)	Discuss perspective (LB p. 201) Describe what you see (LB p. 202) Introduce Edgar Müller (LB p. 202) Present an oral review (LB p. 211)
Reading	Explore through reading (LB p. 168) Read an obituary (LB p. 171) Read with feeling (LB p. 173) Skim and scan a poster (LB p. 174) Analyse people’s comments (LB p. 175) Read and discuss (LB p. 176)	Analyse the cartoon (LB p. 183) Study a logo (LB p. 184) Read directions (LB p. 184) Give directions (LB p. 185) Compare directions (LB p. 186) Learn to write descriptively (LB p. 187) Enjoy the poem (LB p. 189) Read and understand (LB p. 191) Form an opinion (LB p. 193)	Read a mini novel (LB p. 203) Prepare a reading (LB p. 205) Read and answer questions (LB p. 206) Read the end of the mini novel (LB p. 210) Analyse an article about "fairy circles" (LB p. 213)
	The enemy crown (Anth. pp. 55–60)	I think I could turn and live with animals (Anth. pp. 94–95) The moon (Anth. pp. 96–97)	The efficacy of prayer (Anth. pp. 92–93)
Writing	Rewrite the poster (LB p. 175) Change it to an autobiography (LB p. 178) More to explore (LB p. 178)	Write a narrative essay (LB p. 194) Write a descriptive essay (LB p. 194)	Write your own virtual charter (LB p. 212)

	Write your own news article (LB p. 179)		
Language structures	Revise singular, plural and verb agreement (LB p. 170) Revise collective nouns (LB p. 170) Work with abstract nouns and agreement (LB p. 173) Revise prepositions (LB p. 175) Focus on words (LB p. 176)	Work with words (LB p. 189) Work with sentences (LB p. 193) Work with words (LB p. 193)	Write sentences (LB p. 208) Work with conditional clauses (LB p. 208) Learn about the second and third conditional (LB p. 209) Identify adjectival and adverbial phrases and clauses (LB p. 209)
Assessment	Answer questions on the feature (LB p. 178)	Give directions (LB p. 185) Write a descriptive essay (LB p. 194) Revision language test (LB p. 196)	Prepare a reading (LB p. 205)

In Term 4, weeks 9 and 10, learners will be writing examinations.

	Term 4		
	Weeks 3–4 Chapter 9	Weeks 5–6 Chapter 10	Weeks 7–8 (Chapter 10)
Theme	Tell us about it	Read between the lines	Yes, you can!
Resources	Learner's Book (pp. 215–225) Teacher's Guide (pp. 158–162) Anthology (pp. 31–35; 90–91)	Learner's Book (pp. 227–240) Teacher's Guide (pp. 163–169) Anthology (pp. 61–65; 71–76)	Learner's Book (pp. 241–249) Teacher's Guide (pp. 170–173) Anthology (p. 82)
Text types	LB: cartoon, email, poem, news article, blog post Anth.: folktale, poem	LB: news article, speech, instructions, blurbs, media reviews, novel extract, poem Anth.: short stories	LB: interview, poster, book review, information text, poem Anth.: poem
Listening and speaking	Share your views (LB p. 215) Prepare to debate (LB p. 216) Conduct a debate (LB p. 217) Practise reading (LB p. 219) Listen to the news (LB p. 220)	Listen to a prepared speech (LB p. 228) Decide what you think (LB p. 237) Give a persuasive speech (LB p. 238)	Interview a celebrity (LB p. 241)
Reading	Focus on poetry (LB p. 218) Read a blog (LB p. 222)	Read about an "ability activist" (LB p. 227) Read the rules of noughts and crosses (LB p. 230) Review background information (LB p. 231) Evaluate reviews by your peers (LB p. 233) Read to emphasise (LB p. 234) Apply your knowledge (LB p. 238) Read a poem in context (LB p. 240)	Scan a flyer (LB p. 244) Practise comprehension (LB p. 245) Read a summary of a novel (LB p. 246) Read and analyse a poem (LB p. 248)
	Hare and the hound (Anth. pp. 31–35)	An uncomfortable bed (Anth. pp. 61–65)	I like to see a thing (Anth. p. 82)

	One small boy longs for summer (Anth. LB pp. 90–91)	Redette 1 Wolf 0 (Anth. pp. 71–76)	
Writing	Be a blogger (LB p. 225)	Revise writing rules (LB p. 230) Study the character map (LB p. 232) More to explore (LB p. 238) Write an essay "in character" (LB p. 239)	Create a mind map (LB p. 247) Write a summary (LB p. 247) Complete a crossword (LB p. 249)
Language structures	Practise pronouns (LB p. 221) Ask questions (LB p. 221) Express yourself with punctuation (LB p. 224) Work with adjectives (LB p. 224)	Revise synonyms and antonyms (LB p. 232) Revise your language skills (LB p. 233)	Work with modals (LB p. 248)
Assessment			Grade 7 Final exam Paper 2 (LB p. 250) Grade 7 Final exam Paper 3 (LB p. 256)

Review Copy

Section 6 Assessment

Assessment in the Senior Phase

Purpose of assessment

Assessment is about collecting evidence of the learners' learning. It is an integral part of teaching and learning, and should be planned when planning the lesson content. Assessment helps to identify the needs of the learners.

It also provides evidence of progress, enables teachers to reflect on what they are doing, and gives teachers the information they need to give feedback to learners and parents and other relevant people and departments such as the HOD and the National Department of Basic Education.

Types of assessment

Assessment should be conducted in different ways for different purposes.

Type of assessment	Uses
Baseline assessment	This type is used at the beginning of a year or phase to find out what the learners already know. It helps the teacher determine the Learner's prior knowledge, strengths and weaknesses. No new information is taught during this time and a test is not a suitable form of assessment. It is not necessary to record formal codes but it is sufficient to simply record whether a learner can or cannot demonstrate understanding of content or concepts being assessed. Work that is produced for baseline assessment purposes must be kept by the school as evidence of prior learning, and learners should be given more than one opportunity to be assessed. Baseline assessment helps with all future planning of the Teaching Plan, lessons and activities, grouping of learners and early identification of possible barriers to learning.
Informal assessment	This is part of the continuous process of assessing. It is done regularly and is used to inform teachers and learners about their growth, development and progress in a process of sustained reflection and self-assessment. It is assessment for learning. No formal preparation is required and the assessment can be done by the teacher on a daily basis.
Formal assessment	This is done at certain times, usually after completion of specific work as identified milestones, at the end of a term, year or phase. At shorter intervals it gives a specific indication of a Learner's performance and after a longer period of time it gives an overall picture of the Learner's progress at that time. It is assessment of learning. The teacher does the formal assessment and uses suitable assessment tools. This English Home Language series provides tools especially designed for Home Language assessment.
Diagnostic assessment	This is a specific type of assessment and is used to identify problem areas. It is usually followed by some form of planned intervention or remedial work.
Systemic assessment/evaluation	This type of assessment is done externally and measures the performance of learners against a specific set of criteria throughout the country.

Forms of assessment

In the Senior Phase, appropriate forms of assessment are:

- Observations – teachers must constantly observe their learners informally to assess their understanding and progress, and record observations in their observation book or checklist sheets.
- Written/recorded activities – activities that call for learners to present anything in a written

format should be planned carefully so that the Learner's performance (written work) is reflected clearly when assessed against the criteria for the activity.

- Performance-based activities – these activities require learners to show their knowledge, skills and values by creating, producing or demonstrating something.

Assessing English Home Language in the Senior Phase

The CAPS is very specific about which skills to assess during which term. The assessment in each term covers all the main language skills. This assessment takes place over a period of either one or two weeks and gives the teacher in-depth insight into the learner's ability in all areas of language. This series provides careful guidance on how to do these

assessments and how to include them in your normal teaching day.

Formal Programme of Assessment

The Formal Programme of Assessment below shows how you can cover all the assessment requirements stipulated by the CAPS using this English Home Language series.

Formal Programme of Assessment

Term 1					
Task 1: Oral		Task 2: Writing		Task 3: Test 1	
	Mark		Mark		Mark
Take part in a dialogue	15	Write with colourful language	20	Revision language test	30
Term 2					
Task 1: Oral		Task 2: Test 2		Task 3: Mid-year examinations	
	Mark		Mark		Mark
Take part in a debate	15	Contextual literature test	30	Paper 2: Comprehension, language use and literature	80
				Paper 3: Writing	60
Term 3					
Task 1: Oral		Task 2: Writing		Task 3: Test 3	
	Mark		Mark		Mark
Give directions	15	Write a descriptive essay	20	Revision language test	30
Term 4					
Task 1: Oral			Task 2: End-of-year examinations		
	Mark				Mark
Prepare a reading	15		Paper 1: Oral*		80
			Paper 2: Comprehension, language use and literature		80
			Paper 3: Writing		60

FORMAL ASSESSMENT		
During the year	End-of-year examination	
40%	60%	
School Based Assessment (SBA)	End-of-year examination papers	
10 Formal Assessment Tasks 4 oral tasks 2 writing tasks 3 tests 1 examination (mid-year)	Written examinations Paper 2: Comprehension, language use and literature (2 hours) Paper 3: Writing – 1 essay and 1 transactional text (1 hour)	Oral Assessment Tasks* Paper 1 Listening and speaking Reading aloud

*The oral tasks undertaken during the course of the year constitute the end-of-year assessment.

Inclusive assessment

Teachers need to be caring and compassionate and show empathy to learners to ensure curriculum accessibility. It is important that teachers do not focus on and reinforce differences. They should work at achieving a balance between meeting individual needs and helping learners achieve the required standards. This means that it is necessary to address the learning barrier, not compensate for

it. This is an essential part of providing learner support.

Although there are many barriers to learning, teachers must identify and build on the strengths of learners in order to affirm their uniqueness. All learners need to experience success. Opportunities for success should therefore become an important aspect of your planning. Support should be seen as an integral part of the learning and teaching

process, and assessment can never be seen as separate from this process.

Teachers need to ask themselves the following important questions concerning their assessment practices when planning their assessment activities and strategies:

- What concept, skills and knowledge are to be assessed?
- What should learners know?
- At what level should learners be performing?
- What type of knowledge is being assessed, i.e. reasoning, memory or process?
- Are all learners treated fairly, particularly those who experience barriers to learning or have different learning styles?
- Are assessment practices non-discriminatory?
- Is gender equity promoted?
- Is equal attention paid to both boys and girls?
- Is the learning environment physically and emotionally safe?
- Are there opportunities for all learners to experience success?
- Are assessment practices aimed at increasing learning and participation, and minimising exclusion?
- Do the assessment approaches attempt to minimise the categorisation of learners?
- Are ranges of assessment strategies used to allow all learners to display their skills?
- Have environmental influences such as poverty and trauma been taken into account during the assessment process?

Teachers need to develop adaptive and alternative methods to assess learners with barriers to learning, so that learners are given opportunities to demonstrate competence in ways that suit their needs. Here are some examples of how to assess these learners while still maintaining the validity of the assessment.

- Some learners may need concrete apparatus for a longer time than their peers.
- Assessments tasks, especially written tasks, may have to be broken up into smaller sections for learners who cannot concentrate or work for a long time, or they may be given short breaks during the tasks. Learners can also be given extra time to complete tasks.

- Some learners may need to do their assessment tasks in a separate venue to limit distractions.
- A variety of assessment instruments should be used, as a learner may find that a particular assessment instrument does not allow him/her to show what they can do.
- In the Senior Phase, the inability to read should not prevent learners from demonstrating their literacy competencies, because this produces misleading results that are of no use to the learner, the teacher who has to plan the learner's learning sequence, and the education authorities who have to identify problems in the education system.
- Learners who cannot read can have tasks read to them and they can orally dictate answers. Assessment can also include a practical component in which learners can demonstrate their competence without having to use language.
- A sign language interpreter can be used.
- Assessment tasks could be available in Braille or enlarged with bolded text.
- Assessment can include the use of dictaphones or computers with voice synthesisers.
- The forms of assessment used should be age and developmental level appropriate. The design of these tasks should cover the content of the subject and include a variety of tasks designed to achieve the objectives of the subject.

Recording and reporting assessment

In the Senior Phase, recording and reporting of learner performance should be against the four subjects offered, namely Home Language, First Additional Language, Mathematics and Life Orientation. Teachers need to assess or evaluate learner performance, record it and then report on it to all relevant stakeholders, namely learners, parents, the school and other stakeholders.

All Formal Assessment Tasks must be recorded using the national descriptions of competence and rating codes for each level of achievement. Comments should be used to describe learner performance.

ACHIEVEMENT LEVEL	ACHIEVEMENT DESCRIPTION	MARKS %
7	Outstanding Achievement	80–100
6	Meritorious Achievement	70–79
5	Substantial Achievement	60–69
4	Adequate Achievement	50–59
3	Moderate Achievement	40–49
2	Elementary Achievement	30–39
1	Not Achieved	0–29

Moderation

Moderation ensures that assessment tasks are fair, valid and reliable. Moderation should be implemented at school, district, provincial and national levels. Comprehensive and appropriate moderation policies should be in place for quality assurance purposes.

Tests and examination

Grades 7 and 8 tests and examination are internally moderated. The subject advisor must moderate a sample of these tasks during his/her school visits to verify the standard of tasks and the internal moderation.

- Grade 9 tests and examinations must be moderated at district and provincial level. This process will be managed by the provincial education department.
- Subject advisors must moderate samples of tests and examination papers before they are written

by learners to verify standards and guide teachers on the setting of these tasks.

Oral Assessment

In the Senior Phase, each oral task which is to be used as part of the Programme of Assessment should be submitted to the head of department or subject head for moderation before learners attempt the task. Teachers should then assess the oral assessment tasks.

- The subject advisor or an assigned provincial moderator must moderate a sample of oral assessment tasks during their school visits to verify the standard of tasks and the internal moderation.
- A moderator delegated by the Department of Basic Education may moderate a sample of oral assessment tasks for Grade 9.

Assessment tools

Prepared speech		Marks	Marks
Planning and content	Selects interesting and relevant content	_/2	_/2
	Organises ideas logically	_/2	_/1
	Has a clear introduction, middle and conclusion	_/2	_/4
	Stays on topic	_/2	_/2
	Uses appropriate language and style for audience and purpose	_/2	_/3
Presentation skills	Projects voice at correct volume, tempo and pace	_/2	_/3
	Uses appropriate body language and posture	_/1	_/2
	Makes good eye contact with audience	_/2	_/3
Total		_/15	_/20

Reading aloud		Marks	Marks	
Preparation	Predicts from title and pictures	_/1	_/1	
	Uses reading strategies: skimming and scanning, contextual clues and previous knowledge	_/1	_/2	
Reading technique	Reads aloud with clear pronunciation, phrasing, tempo, changing speed as appropriate	_/2	_/2	
	Pronounces words correctly	_/1	_/1	
	Uses good word attack skills for unknown words	_/2	_/2	
	Reads with understanding and clear expression	_/1	_/2	
	Uses appropriate language and style for audience and purpose	_/1	_/2	
Understanding	Can answer oral questions on text read correctly: Identifies main and supporting ideas Gives reasons for action Predicts what will happen next	_/2	_/3	
	Understands vocabulary Discusses new vocabulary from the read text	_/1	_/2	
	Identifies and discusses values in the text	_/1	_/1	
	Gives and explains own feelings about the text	_/1	_/1	
	Compares text to others has read	_/1	_/1	
	Total		_/15	_/20

Reflects on texts read independently		Marks	Marks
Recall	Retells story or main ideas in 3 to 5 sentences	_/5	_/7
	Compares books/texts read	_/1	_/2
Response	Expresses emotional response to texts read	_/2	_/2
	Relates to own life	_/2	_/2
Review	Does a short oral book review covering: Title and author Plot summary Main characters Setting Response/rating	_/5	_/7
	Total	_/15	_/20

Participates in discussion		Marks	Marks
Participates in discussion	Takes turns to speak	_/2	_/3
	Stays on topic	_/2	_/2
	Asks relevant/critical questions, using appropriate question forms, e.g. who, which, what, when, how, why	_/1	_/2
	Expresses, explains and justifies own opinion with reasons	_/1	_/2
	Discusses social moral and cultural values	_/1	_/2
	Maintains discussion	_/2	_/2
	Uses interaction strategies to communicate effectively in group situations	_/2	_/3
Responds to others	Responds sensitively others' ideas with empathy and respect	_/2	_/2
	Gives balanced and constructive feedback	_/2	_/2
Total		_/15	_/20

Role play		Marks	Marks
Planning and practising	Works cooperatively with the group	_/2	_/2
	Manages time well	_/1	_/2
Characterisation	Interprets character creatively	_/1	_/2
	Uses appropriate facial expression, body language and speech	_/1	_/1
Audience awareness	Shows awareness of audience and adjusts performance to purpose and audience	_/2	_/3
Voice projection and expression	Projects voice at appropriate volume and tone for audience	_/2	_/2
	Uses voice to convey emotion/expression	_/1	_/3
Delivery/ Performance	Performs role confidently	_/2	_/2
	Varies voice and facial expression	_/2	_/2
	Changes register, grammar structure and idioms	_/1	_/1
Total		_/15	_/20

Listening comprehension		Marks	Marks
Prediction	Predicts what is going to happen	_/1	_/2
Analysis	Recalls/identifies main ideas and specific details	_/2	_/3
	Explains author and reader's point of view	_/2	_/2
	Explains events/ideas logically	_/2	_/2
	Asks relevant questions and responds appropriately	_/1	_/2
Response	Answers oral questions on text correctly	_/2	_/2
	Recall main and supporting ideas	_/2	_/3
	Can summarise key points	_/2	_/2
	Relates to own life	_/1	_/2
Total		_/15	_/20

Paragraph writing		Marks	Marks
Follows the writing process:			
Planning and drafting	Selects appropriate content for topic/audience/purpose	_/1	_/2
	Brainstorms ideas/structure using a mind map – with one main idea per paragraph	_/1	_/1
	Plans and drafts with the appropriate structure as a frame for audience and purpose, e.g. news article paragraph (with headline, by-line, lead paragraph, answers to who, what, where, when and why/how) descriptive paragraph information paragraph	_/1	_/2
Structure	Organises paragraph content logically, with clear beginning, middle and end	_/1	_/1
	Writes a topic sentence, where appropriate	_/1	_/1
	Uses topic and supporting sentences, where appropriate, including relevant information to develop coherent paragraphs	_/1	_/1
	Uses a variety of sentence types	_/1	_/1
	Links paragraphs using connecting words and phrases	_/1	_/1
Language and vocabulary	Expresses information clearly	_/1	_/2
	Uses appropriate: grammar (sentences, tenses, agreement etc.) spelling punctuation	_/1	_/3
	Uses a wide vocabulary, choosing words and phrases carefully for correctness and/or descriptive quality	_/1	_/1
	Uses a dictionary and thesaurus to develop vocabulary	_/1	_/1
Editing and refining	Refines and edits writing, using a dictionary to correct spelling	_/1	_/1
	Refines language, content and style for audience and purpose	_/1	_/1
Presentation	Presents neat, legible final draft with correct spacing between paragraphs	_/1	_/1
Total		_/15	_/20

Assessment tool for creative writing

	Level 7	Level 6	Level 5
Structure	8–10	7	6
Uses appropriate structure as a frame Develops structure beginning, middle and ending Uses topic and supporting sentences to develop coherent logically organised paragraphs	Displays outstanding knowledge, ability and skill in this area and works independently	Displays good knowledge and ability and can work independently	Displays sufficient knowledge and ability and needs some assistance
Content	12–15	11	9–10
Chooses appropriate topic and content Includes setting Includes characters Includes plot (beginning, climax, conclusion)	Excels in creating an interesting story that includes all the important elements	Does well in creating an interesting story that includes most of the important elements	Succeeds in creating a good story that includes most of the important elements
Character	4–5	3½	3
Selects appropriate characters Thinks about characterisation Uses descriptive words, e.g. to compare characters Uses correct format of dialogue Organises the conversation logically	Skilfully creates believable characters	Successfully creates 'real' characters	Competently creates 'real' characters
Language	12–15	11	9–10
Uses appropriate grammar, spelling and punctuation Uses a range of vocabulary related to topic, including emotive words where appropriate Creates a personal dictionary Uses the dictionary to check spelling and meanings of words Uses first person narration where appropriate Links sentences into a coherent paragraphs using pronouns, connecting words and correct punctuation Uses figurative language, e.g. a simile	Can successfully employ most of these skills with little assistance to enhance his/her creative writing	Can employ most of these skills to enhance his/her writing with some assistance	Can employ some of these skills to enhance his/her writing with some assistance
Writing process	4–5	3½	3
Planning/pre-writing: discussions, word lists, brainstorms ideas for a topic and develops ideas Drafting: writes ideas down as a first draft Revising and refining: improves the content and structure of the story Editing: corrects mistakes in grammar, spelling and punctuation Presenting: presents a neat, legible final version	Displays outstanding ability and skill	Displays worthy ability and skill	Displays substantial ability and skill

Level 4	Level 3	Level 2	Level 1
5	4	3	1-2
Displays adequate knowledge and ability and requires some assistance	Displays moderate knowledge and ability and requires a lot of assistance	Displays elementary knowledge and ability and requires a lot of assistance	Displays a lack of knowledge and ability
8	6-7	5	1-4
Succeeds in creating an enjoyable story that includes some important elements	Succeeds in creating a basic story with a few important elements	Produces an incomplete story	Struggles to create a story that includes the important elements
2½	2	1½	1
Adequately creates believable characters	Characters seem flat/unreal	Characters are not believable	Struggles to create/describe characters
8	6-7	5	1-4
Requires assistance in particular areas to employ these skills independently	Is able to understand and employ a few of these skills with strong guidance	Requires a lot of assistance and struggles to employ these skills independently	Is unable to work independently; struggles to understand how to employ these skills to enhance his/her writing
2½	2	1½	1
Displays adequate ability and skill	Displays moderate ability and skill	Displays elementary ability and skill	Displays poor ability and skill

Transactional texts assessment tool for educators

	Level 7	Level 6
Structure	8–10	7
<p>Uses appropriate structure and format as a frame e.g. For a news report: Uses headline, by-line and lead paragraph Answers the questions Who? Where? When? Why? How? Sequences events correctly</p> <p>For instructions: Uses a list of materials and/ingredients Organises information logically Sequences steps appropriately</p> <p>For information texts: Uses appropriate visuals and layout for the purpose Organises content into paragraphs</p>	Displays outstanding knowledge, ability and skill in this area and works independently	Displays good knowledge and ability and can work independently
Content	12–15	11
<p>Uses content appropriate to the topic, audience and purpose of the text e.g. Selects appropriate information Includes correct, specific details in a report, brochure or letter Uses topic and supporting sentences to develop coherent paragraphs for information texts Summarises information Designs appropriate visuals, e.g. charts/tables/maps</p>	Excels at including the correct and appropriate content	Does well in including the correct and appropriate content
Language	12–15	11
<p>Uses language and vocabulary appropriate to the audience and purpose of the text e.g. Uses command form of verb when writing instructions, Uses correct and appropriate spelling and punctuation Links sentences into a coherent paragraphs Links paragraphs using connecting words and phrases Shifts from one tense to another consistently and appropriately Writes information text from a table/graph/map into a paragraph Translates graphical information correctly into paragraphs Evokes emotional responses in a persuasive speech Makes judgements and draws conclusions in an information text</p>	Can skillfully, independently and successfully employ these language skills to enhance his/her work	Can successfully employ most of these skills with little assistance to enhance his/her work
Writing process	8–10	7
<p>Uses the writing process to plan and edit the text: Brainstorms ideas using mind maps and word lists Produces a first draft – writes ideas down as a practice Revises and refines – improves the content and structure Edits and proofreads – corrects mistakes in grammar, spelling and punctuation; uses a dictionary to check spelling and meanings of words Presenting – presents a neat, legible, correct final version</p>	Displays outstanding ability and skill	Displays worthy ability and skill

Level 5	Level 4	Level 3	Level 2	Level 1
6	5	4	3	1-2
Displays sufficient knowledge and ability and needs some assistance	Displays adequate knowledge and ability and requires some assistance	Displays moderate knowledge and ability and requires a lot of assistance	Displays elementary knowledge and ability and requires a lot of assistance	Displays a lack of knowledge and ability
9-10	8	6-7	5	1-4
Succeeds in including the correct and appropriate content	Succeeds in including some correct and appropriate content	Succeeds in including basic content	Manages to include some basic content but some content is incomplete, inappropriate or incorrect	Struggles to include content that is correct, appropriate or complete
9-10	8	6-7	5	1-4
Can employ most of these skills to enhance his/her work with some assistance	Requires assistance in particular areas to employ these skills independently	Is able to understand and employ a few of these skills with guidance	Requires a lot of assistance and struggles to employ these skills independently	Is unable to work independently; struggles to understand how to employ these skills to enhance his/her work
6	5	4	3	1-2
Displays substantial ability and skill	Displays adequate ability and skill	Displays moderate ability and skill	Displays elementary ability and skill	Displays poor ability and skill

Booked!

CHAPTER OVERVIEW

Being the first chapter of the year, it is an ideal opportunity for learners to get stuck into books, stories and poetry. Learners both revise and develop their knowledge of story genre and structure and the different techniques writers use to interest and intrigue readers.

Learners explore a variety of poems and work to develop their appreciation and understanding of the external and internal features of poems as both readers and writers.

SEARCH FOR THE STORY – TERM 1 WEEKS 1 & 2

CAPS OVERVIEW

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Oral Share your opinion (LB p. 11)
Resources	LB pp. 6–18, TG pp. 52–57 Anth. pp. 25–30	Assessment tool	Reading aloud rubric Narrative writing rubric
Listening texts	<i>Erased!</i> pp. 8, 9, 11	Reading texts	<i>Erased!</i> p. 8 <i>The Whipping and the Beating</i> pp. 15–17
Written texts	Narrative paragraph p. 18 Story p. 18	Language focus	adjectives, simple sentences, finite verbs, auxiliary verbs, simple tenses: past present and future, common and proper nouns, countable and uncountable nouns
Integration	The focus on stories both of which have a connection to everyday life will relate to Life Skills issues. The general focus on reading will be relevant across all subject areas.	Reading programme	Learners to read: <i>Last port of call</i> (Anth. p. 25)
Inclusivity	For children who have difficulty reading, ensure they are paired with stronger readers for paired activities.		

That's a likely story

Encourage learners to distinguish between elements of stories that might be true and those which could not possibly be true. Promote general discussion by referring to stories they might all know such as traditional folk tales or fairy stories because many of them have fantastical elements mixed in with likely elements. Get learners to come up with reasons why they could or could not be true.



Talk about stories (LB p. 7)

Key focus: fiction versus non-fiction in story

This activity is to develop learners' critical thinking skills when hearing or reading stories. It encourages them to focus on likely or unlikely events and to consider the context of the story in trying to assess whether it is true. Lead the discussion to the concept that although a story could be true, it might still be classed as fiction because the actual events are not true. Some

learners may find it challenging to identify a story as fiction even if the events are likely or possible.

Suggested answers

- a Learners should be able to give both examples and reasons for their preferences.
b The focus should be on whether events and facts are likely and checkable. Learners should conclude that it may not always be possible to tell and that some stories will be a mixture.
- 2 Encourage learners to tell a short story (1–2 minutes) about when they were younger or something that happened at the weekend or on holiday.

Not all learners will be comfortable with inventing a story on the spot. Remind hesitant learners that the story they tell can be true and so it will be a recount.



Decide which story you would believe (LB p. 7)

Key focus: Analysing likely and unlikely events in stories

Consider placing learners in groups for this activity, so that less-confident speakers get a chance to tell a story and give their opinions in a smaller setting. As you go around the groups, focus the discussions onto likely and unlikely aspects of each scenario.

- a Each learner must have a chance to “tell” the story as they see it. Other members of the group should only contribute ideas at the end.
b If it helps learners, they can draw up a table with *likely* and *unlikely* as column headers.
- 2 Each group must agree on the order and be able to back up the order with reasons. Emphasise that there is no right or wrong – just a reasoned view.

What’s your story?

Learners read and review the first two instalments of a short story. They revise technique of skimming to get the main idea as a standard story reading skill and of predicting what will happen by taking notes on a timeline. They listen and read in groups.



Listen to a story (LB p. 8)

Key focus: Making predictions about a story

Learners focus on using the clues in the title and pictures to predict the main idea and genre of the first instalment of *Erased!*, a short story.

- 1 Learners should be able to use the appropriate dictionary definition to make predictions, supported by the artwork. The use of the word on its own in the title should flag it as an important element of the story.

Learners should be encouraged at all times to note the slightly differing meanings of words, either as they are given in the learner book or in a dictionary and part of developing the skill of making correct and opposite word choices. All words discussed should be noted in learners’ personal word books.

- 2 The story will be in three parts. Learners should jot down notes to use later on. This should become a standard feature of the listening process.



Identify the main idea (LB p. 9)

Key focus: Identifying the main idea and sequencing events.

Having predicted the genre and main idea before reading, after reading learners start to formally identify the main features of the story.

Suggested answers

- a Leo. He is the only character in the first instalment which is all about him.
b Learners should include for example: he is a school boy; he used to like soccer ball curtains; he owns a POWER ERASER; he lives close to the school; he is concerned about what has happened to his school.
- 2 Leo woke up→he felt his eraser in his back→he leapt out of bed→he looked out of the window→ he saw no school where it should have been.

Note: The story actually begins close to its end chronologically. When the learners make the timeline, encourage them to leave space before

and after – mostly before because the events that happened previously will be added later on.

- 3 If they associate the title and the fact that the school is not where it should be, they should make the connection that somehow the school has been erased. It is fine if they have alternate opinions as long as they can give reasons from the text.



Read another instalment (LB p. 9)

Key focus: Reading aloud and developing empathy

Follow up on the suggestion that the story could be just the first instalment. What sort of story does it make? Do they like a story that keeps them guessing?

Arrange the learners into groups if necessary to support less-confident readers.

- 1 Keep the learners predicting – at each stage they will get a few more clues.
- 2 Learners should start to empathise with the main character by putting themselves in his place.
- 3 Remind learners of the skills related to reading aloud. Point out the margin FOCUS ON... box

Suggested answers

- 4 a Mr Moolman – Leo’s teacher – tells people off, has a quick temper. Rhianna, a classmate, in trouble.
b Learners should begin to suspect that Leo might have “erased” the school based on what happened to his test paper.
c The end of the instalment clarifies the main conflict or problem – is Leo responsible for the missing school? It leaves the reader wanting to find out more.

Listen to as many learners reading their paragraph aloud as possible. It is an early opportunity for informal assessment to gauge the reading ability range in the class.

Tell a good story

Key focus: Fiction versus non-fiction in story

Learners will be asked to retell the story after the final instalment but in chronological order, based

on their memory and the notes and timeline that they have made.



Work with the adjective “good” (LB p. 10)

This activity is to remind learners that words can shift in meaning according to context.

- 1 The sentences will obviously vary.
- 2 If groups find they are using “good” in the same way each time, they can change their sentences.
- 3 Answers will vary – encourage groups to share their synonyms with the class. If learners have access to a thesaurus, encourage them to use it.
- 4 e but could make a case for a.



Listen and remember detail (LB p. 10)

Key focus: Listening for specific detail

Learners will build on their existing knowledge of the story by listening for further detail on the main idea, characterisation and plot development.

- 1 a Encourage learners to use a mind map format.
b The school not being where it should be is somehow linked to Leo’s POWER ERASER.
c Leo woke up, felt his eraser, leapt out of bed to check out of the window and is horrified to see his school has vanished.
- 2 Learners make notes on events as they hear them.
- 3 a The events must be added to the timeline before the events they added previously.
b Pairs must remember the plot begins the day before in school – not where the story begins.
c Discuss what sort of feedback they might give each other: too fast, just right, too slow; not in the correct order; not enough detail, just right, too much detail and so on. Ask a confident learner to give an example to the class.
d Ask pairs to retell the story with their own endings to the class if they choose. It will be another opportunity for informal assessment of their ability to recall detail, sequence events and speak out loud fluently and clearly.

Informal assessment



Share your opinion (LB p.11)

Key focus: Fiction versus non-fiction in story

Learners revise the features of a review in the margin before making notes on their opinion of the story.

- 1 Ensure learners do not write out their speech in full. This is an informal setting. It is more important that they develop their ability to give an opinion backed by a few points, following the format of a review than to have a word perfect speech. Encourage a clear speaking style. Point out good examples of clear speaking style.

Pick a story structure

Learners focus on how stories are structured and the different techniques writers use to create effect.



Consider the way a story is told (LB p. 12)

Key focus: Telling stories out of chronological order

Learners analyse why writers tell stories out of sequence.

Suggested answers

- 1 a The day before Leo wakes up and finds the school has vanished.
b To explain how the situation may have occurred.
c The use of the perfect past tense.

Note: Learners may just say past tense. The past and perfect past tenses will be revised on page 13, at which time you can refine their usage.

- 2 Point out the margin box, which contains a couple of reasons learners should realise are not appropriate.



Learn about finite verbs (LB p. 12)

Learners have worked with finite verbs in previous years. They should not be a new concept. Here they are defining a finite verb more specifically by subject, tense and number.

Key focus: Identifying finite verbs

Suggested answers

- 1 a Leo (s) dragged (past) his brain back into life.
b Anxiously, he (s) scanned (past) the view from his window.
c The store and the community centre (pl) were (past) still there.
- 2 b and c – they have a subject and a finite verb. a and d do not have a finite verb or a subject.

Support activity

Learners can find the present participle very confusing and may need practice differentiating between a participle and the full verb. Give learners a verbal quiz on finite verbs. Invent a few sentences/ phrases and ask learners to raise their hands if there is a finite verb, e.g. Leo thinking aloud. Leo erased his school. It had disappeared. Mr Moolman, his teacher.



Practise simple tenses (LB p. 13)

Key focus: Practising simple tenses

Remind learners that auxiliary verbs help form different tenses. Here, the focus is the future tense.

- 1 a *looks* – present
b *whipped* – past (accept *whipped out*)
c *expunged* – past
d *shook* – past; *stared* – past
e *hopes* – present; *will be/will be back* – future



Use the right tense (LB p. 13)

Key focus: Past and past perfect tenses

Learners learn to use the past perfect tense when a narrator (using the past tense) looks back at events that have already happened.

Suggested answers

- 1 Simple past tense (e.g. lounged, dragged, shifted, fumbled, opened etc).
- 2 a Uses an *auxiliary verb* and the *past participle*.
b had (to have). Learners may need reminding that *had* is the past tense of *has/have*.
c Learners should use the hint box to help them.

Start at the beginning

Learners explore the importance and techniques of story structure.



Discuss beginnings (LB p. 14)

Key focus: Ways to begin a story

Begin the activity with the Support Task in the margin. Learners can use their independent readers.

- 1 Encourage as much discussion as possible and remind readers that they can jot down all the ideas to use as ideas for ways to begin stories.
- 2 *Erased!* began by introducing the main character and grabbing attention by the strange fact that his school had disappeared.
- 3 a Learners can use the book used in the opening support task or a book of their choice.
b You may need to revise narrative perspective because it may have slipped out of some learners minds from the previous year. Use the FOCUS ON... box to assist you. Use *Erased!* as an example of third person narrative and read an example of a first person narrative.



Read the beginning (LB p. 14)

Key focus: Analysing the beginning of a story

Learners should discuss and predict in pairs.

- 1 The title is deliberately provocative. Learners are unlikely to immediately realise it is about cooking.
- 2 They should identify that the main idea will be something to do with the dessert Dad is cooking because there is plenty of focus on food and the twins are not impressed by Dad's cooking.
- 3 Vivid descriptions, main characters introduced; an unlikely event due to happen (Dad cooking).



Read the middle aloud (LB p. 15)

Key focus: Reading aloud in groups and analysing the plot

Learners differentiate between narrative description and dialogue as tools for developing the plot, while reading the extract aloud in groups of five.

Suggested answers

- 1 a A third person is narrating the story. No personal pronoun "I" is used and the story is not from any character's point of view.
b Learners select parts. Split the narrator role into two or three parts.
- 4 List should include e.g.: Dad going out each night after Auntie Albertinia's visit; Dad arriving with delicious cooked food; Dad not being ready to tell them where the food comes from; twins being told to leave pudding lone, "It's only a taste."



Predict and read the resolution (LB p. 17)

Key focus: Working with the resolution and endings

Learners, in pairs, predict the resolution to the story based on the clues in the text so far before reading the real ending on their own.

- 1 Encourage and praise original ideas in resolving the story. Use strategic pairing if necessary to support specific learners.
 - 2 Use the story telling between pairs as an informal assessment opportunity.
 - 3 Explain the type of feedback they should be giving each other, e.g. original idea; that fits the clues so far; did you think about...; well told; that was a bit fast for me to follow etc.
- 4-6 Learners read and describe the ending. Expect to see ideas like: happy ending, all loose ends tied up; mystery solved. Remind learners to give reasons for their opinion of the story.



Write a narrative paragraph (LB p. 18)

Key focus: Summarise the story using topic and supporting sentences

This activity is a precursor to writing a full story. Learners use the frame of *The Beating and the Whipping* story to revise story structure and identify key story elements. The structure should be tied with the focus on the role various the sentences play.

If learners struggle, help them write the topic sentence and put key words on the board.

Encourage learners to use a dictionary and the editing checklist in the Toolbox to review their paragraphs.



Write your own story (LB p. 18)

Key focus: Writing a story

Learners must write a story based on a personal experience. They are being encouraged to write about what they know but emphasise that not every detail has to be exactly as it happened – they can also use their imagination to make it a more interesting story.

Remind learners that writing is a process they are familiar with and they can revise the stages in the process in the Toolbox.

Listen to all the stories over the next couple of days. It will offer an opportunity for informal assessment of both reading aloud and writing.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

PICK A POEM – TERM 1 WEEKS 3 & 4

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Reading, comprehension, writing Notice the features (LB p. 21) Analyse another sea poem (LB p. 25) Write your own poem (LB. p 28)
Resources	LB pp. 19–28, TG pp. 58–62 Anth. p. 80	Assessment tool	Reading aloud rubric. Writing a poem rubric.
Listening texts	<i>I had a friend</i> p. 20 <i>Until I saw the sea</i> p.24	Reading texts	<i>Friends</i> p.19 <i>According to my mood</i> p.22 <i>Biography of a poet</i> p.23 <i>Sea Fever</i> p.25 <i>Back</i> p.27
Written texts	Read a poem with poetic licence p.23 Plan an anthology p.27 Create a class anthology p.28 Write your own poem p.28	Language focus	Nouns: compound proper, pronouns: personal, punctuation present tense, simile, personification
Integration	Life Orientation, Social Sciences	Reading programme	Learners to read: <i>My old shoe</i> (Anth. p. 80)
Inclusivity	Friendship is a difficult life skill. Grade 7 is a time of great change. Issues related to friendship must be dealt with sensitively and learners should not be forced to speak about personal experiences if they are reluctant.		

Once is never enough

Learners are encouraged to read a poem in several different ways in order to understand it fully.



Read it for the first time (LB p. 19)

Key focus: Using clues to predict the main idea

Learners work in a group to use visual clues and skim read to get the main idea of the poem.

- The title is quite an easy clue for the main idea.
The FOCUS box explains the external structure features learners should be aware of.
- Learners share their initial ideas orally.

Learners may have strong views about such an intense view of friendship and the response may differ between boys and girls.

Extension activity

Ask learners to discuss friendships encountered in books and stories they have read, in class or in independent reading to analyse if the friendships are similar to the poem's view and if not, why not.

Read twice then thrice

Learners analyse the poem more deeply.



Read again to “feel” the poem (LB p. 20)

Key focus: Sensing feelings and emotions expressed in a poem

Learners read the questions before reading the poem again to check what to look out for. The answers can be written in books or shared with the class.

The sex of the narrator is not made explicit although the friend's is (“his”). Explore with the class before they answer questions whether they think the narrator is male or female and whether it makes any difference. “He” is used in answers for convenience.

Suggested answers

- The poet/narrator
 - e.g. Wants to have a best friend/exclusive friendship. Wants to be accepted as he is.
 - A special friend; liked more than anyone else; always with him; always on his side; never cares what others say; protects him wherever; allowed to be himself; always there.
- e.g. Narrator is aware he should not demand so much from a friend – a bit selfish.
- Answers will vary but are likely to be more that the narrator has not had good experiences and feels he has been let down by friends in the past.

Each list of what he wants sounds like the opposite of what may have happened to him.

4 Answers will vary.



Listen to another view of friendship (LB p. 20)

Key focus: Listening for the main idea

Learners listen to a short poem on friendship to compare to the first poem they read.

Suggested answers

- Learners listen twice to identify the main idea then to focus on feelings and emotions.
- The poet had a friend who always won everything. It ended when the narrator beats him.
 - The narrator no longer has the friend; the title of the poem uses the past tense as does the poem itself. The last line implies the friendship ends when the friend no longer won.
 - Answers will vary. Main message is that the friendship was not real because it depended on one person always beating the other.
 - Answers will vary but should identify that one-sided friendships are not healthy and that competition is only good if it is balanced.

Informal assessment



Notice the features (LB p. 21)

Key focus: Analysing external and internal structure of poems

Learners focus on the internal and external structure of both friendship poems.

Suggested answers

- First poem: In every four lines, the second and fourth lines rhyme. Second poem: all the lines rhyme except the first and last lines.
 - Answers will vary. Should say adds to effect.
- The pattern is 8, 6 every two lines (except 3rd line which is 7). It keeps an even rhythm when the poem is read loud. Helps flow.
 - No. The lack of rhythm is important in expressing the feelings.
- Superlative adjective.

b The repetition builds the momentum and the expectation. The first and last lines stand out in contrast and emphasise the change.

- Answers may vary between *triumphant* and *wistful*. Ask learners to explain their choice.
 - Past tense.
 - Emphasises the friendship no longer exists.



Work with nouns and pronouns (LB p. 21)

Key focus: Nouns (compound) and pronouns

Suggested answers

- (someone can be a noun but not in this context), friendship, whole, anybody, friends, one, rest, side, shadow, house.
- Answers will vary
 - someone – pronoun (in this context), anybody – pronoun.
- friend
 - personal pronouns (*I, he* and *him*).

Pass on proper punctuation!

Learners look at what poetic licence means and how rules and language conventions are bent for effect.



Explore poetic licence (LB p. 22)

Learners explore poetic licence in the poem *According to my mood*.

- Learners should immediately notice the unconventional use of spelling, punctuation and language conventions.
- Answers will vary but to include random use of capital letters, punctuation, verb use, spelling etc.
- Ideas will vary but the discussion should include the term *poetic licence*.

Suggested answers

- Answers will vary. Learners will give their opinions in the class discussion.
- Friends: 3 sentences – full stops; I had a friend: 2 sentences – full stops.
 - It begins with a capital letter.
 - capital letter beginning/start new sentence.
- There may be some variation:
I have poetic licence, | I write the way I want. | I drop my full stops where I like, | My capital letters go where I like, | I order from my pen, | I verse the

way I like | (I do my spelling right) | According to my mood. | I have poetic licence, | I put my commas where I like, | (My brackets are right). | I repeat when I like. | I can't go wrong. | I look and I see | It's right. | I repeat when I like. I have | Poetic licence! | Don't question me.

- b The poem definitely does not have the same effect as it now seems a bit pointless.



Read aloud with flair (LB p. 23)

Key focus: Reading a poem aloud in pairs

Learners do a prepared reading aloud

- 1a Give learners time to practise and experiment with expression. It is light-hearted and they should get that across. Work with weaker readers to ensure they can pronounce it all and they understand how to interpret the unusual way it is written.
- b Explain they are a team and that feedback says what is good as well as what can be improved.
- c While the pairs present their readings, make informal assessment notes. Use a reading aloud rubric.



Analyse the poet's life experiences (LB p. 23)

Key focus: Linking life experiences to writing

Learners read a short biography of the poet. This extension activity and can be used with selected groups of learners to enrich their understanding of the poet. It is also suitable as a whole class activity.

The poet recorded a tribute to Nelson Mandela with the reggae band, the Wailers. Soon after his release from prison, Nelson Mandela asked to meet him, which led to his working with children in South African townships and hosting the President's Two Nations concert in London in 1996.

You may need to explain what Rastafarian means: Followers of a spiritual movement that began in Jamaica in the 1930s that regards Ras Tafari (Ethiopian emperor Haile Selassie I) as divine.

- 2 Learners should make a link between his dyslexia and his love of poetic licence but not that he has no regard for language conventions.



Revise a way to use the present tense (LB p. 23)

Key focus: The habitual present tense

Suggested answers

- 1 The simple present tense.
- 2 Must make the link with the language box – i.e. he has done it before and he will do it again.
- 3 Poems will be individual.

Tricks of the trade

Learners explore the use of poetic devices to achieve special effects.



Listen to and discuss a poem (LB p. 24)

Key focus: Poetic devices: shape, imagery and personification

Learners revise the steps for reading a poem for the first time to prepare to read the poem aloud before analysing it.

Suggested answers

- 1 a The sea (most likely answer) or seeing the sea for the first time.
b The shape of the poem suggests waves.
- 2 a Three stanzas. b Three sentences.
- 3 Groups do not have to practice as it is only for each other.
1 Opinions will vary.
2 a Wind wrinkling up water; sun splintering the water; sea breathing as waves go in and out.
b Answers will vary.
- 3 The shape of the stanzas being like a wave creates a visual image of the sea.
- 4 a The sea breathing.
b The in an out of breath is like the waves going in and out.

Informal assessment



Analyse another sea poem

(LB p. 25)

Key focus: Reading a poem intensively

Learners focus intensively on the vocabulary and imagery in the poem.

Suggested answers

- 3 a Answers will depend on dictionary used.
b Answers will vary but can make a case for nostalgic, yearning and wistful.
- 4 People used to steer ships in the old days by the stars; steering wheel jerking as the sea makes it turn a way that is not wanted; the sounds created by the wind whistling through the ship.
- 5 Image of steering a ship in the lonely hours of the night into the dawn; looking at the wild sea with big waves and sea gulls; the camaraderie of other sailors with no fixed base or way of life.
- 6 Definition will depend on dictionary.
a *spume*: froth, foam; *vagrant*: a person with no settled home or regular work; *whetted*: sharpened; *yarn*: 1. a tale or story 2. thread spun by twisting thread together.
b foam or froth; tramp; sharp; story. The effect of using simpler synonyms is not as evocative.
c like a whetted knife; sea's face.
- 7 Answers will vary but should include: each verse begins the same way, structure of each stanza is similar in way content is presented, rhyming pattern (aabb) is the same for each stanza and each stanza is one sentence.

Anthologies are awesome

Learners are reminded of the format for different books through anthologies.



Use your prior knowledge (LB p.26)

Ask for the answers in their books – it can act as an informal assessment opportunity.

Suggested answers

- 1 a Contents page
b Cover and contents pages because of the blurb and illustrations and what poems are included.
- 2 Poems about: nature; water; family and kids; (more difficult and so accept any sensible answer) e.g. personal ideas, secrets etc.
- 3 a A Child's Garden of Verses – the girl does not look modern.
b Answers will vary. Theoretically no.
- 4 a *Quick let's get out of here*: informal, jokey cartoon drawings.
b Garden – used as a collective noun for poems on the theme of nature/gardens.



Find out how to plan an anthology (LB p. 27)

Key focus: Writing instructions

Learners rewrite a paragraph as instructions.

- 1 The activity is open to do alone or in pairs. Pair weaker readers with stronger ones if necessary.
- 2 Remind learners about the command form of the verb before they write the instructions.



Read and review a poem (LB p.27)

Key focus: Reviewing and responding to a poem

Learners use the review of the poem *Back* as a frame to review a poem of their choice.

- 1 Learners synthesise what they learn in the review and the poem. Highlight what they have learnt in History about World War I. Promote empathy by suggesting times they may have felt as if they also have two sides – e.g. home and school.
- 3 Make sure the learners research the poet before planning their review. Biographical information is important as they learnt on page 23.
Extension: encourage learners to find their own war poems to read out to the class.

What about your anthology?

Learners plan and present their own class anthology.



Create your own class anthology (LB p. 28)

Key focus: Creating an anthology

This project can take longer than the 2-week cycle. It can be done as a class project over the term.

Informal assessment



Write your own poem (LB p. 28)

Key focus: Writing a poem

You may wish to choose a theme for the class poems. Too much choice can be no choice at all. Encourage strong imagery and some use of poetic devices. Allow poetic licence to a degree.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

A world of drama

WHAT A DRAMA! – TERM 1 WEEKS 5 & 6

CHAPTER OVERVIEW

In this chapter, learners will get to grips with different forms of dialogue – as part of daily conversations and also in stories, plays and poems. It is important that the learners experience dialogue within a particular context – the setting and characters determine the purpose and style of the conversation. Dialogue has an oral and a written aspect in stories and drama. Learners must know how to use correct punctuation when writing dialogue as direct and reported speech.

CAPS OVERVIEW

Time	2 weeks	Assessment	Informal: Oral Identify main ideas (LB p. 32) Formal: Task 1 (Oral) Take part in a dialogue p. 37
Resources	LB pp. 29–41, TG pp. 63–67 Anth. pp. 44–48, 86–87	Assessment tool	Group work Memos Writing process rubric
Listening texts	Adapted extract from <i>Romeo and Juliet</i> p. 30 The development of drama p. 32 Interpret a dialogue p. 36	Reading texts	<i>Poetry lesson</i> p. 34 <i>The Story of the Rainbow</i> p. 38
Written texts	Rewrite a poem p. 35 Write a dialogue in groups p. 40	Language focus	take notes, punctuation, ellipsis, direct speech
Integration	Drama can be used in most other learning areas to reinforce knowledge, values and attitudes.	Reading programme	Learners to read: <i>What a big fuss!</i> (Anth. p. 44) <i>A good play</i> (Anth. p. 86)
Inclusivity	Group reading and paired reading help weak readers with comprehension. You may need to reinforce rhyming words and patterns with some learners.		

Conversations are common

Explain to the learners that there are different ways and reasons for having a conversation. Let them identify some of the conversation types and describe how and why they differ. Encourage them to remember the conversations they will have had in the past couple of hours.



Discuss and take part (LB p. 30)

Key focus: Identifying elements of informal conversations

The dialogue extract from the play *Romeo and Juliet* is about the popular topic of teenage love! The extract has been adapted to make the language more accessible to the learners while remaining as melodramatic and emotive as the original.

Suggested answers

- 1 Romeo wants Juliet to know how much he loves her.
- 2 Learners can choose any of the following words and find any lines to support their choice e.g. Intense: “My life were better ended by their hate...”

Romantic: “unless you love me, let them find me here”.

Secretive: “If they do see you, they will murder you”.

- 3 a Learners should share their experiences.
 - b Any ideas for an informal conversation can be used e.g. two young people organising a date over a cellphone. The language must be appropriate to the context of the modern setting **but also** sensitive and appropriate to the classroom environment.
 - c Learners should plan to extend the conversation so that it lasts at least two minutes.
 - d Learners must act it out using appropriate expression and language.
- 4 The play is romantic because it is a love story. A tragedy is a sad event. The learners should predict that something sad is probably going to happen.

Dramatic beginnings

Drama is as old as mankind! It is probably the oldest form of communication. Learners will hear about the origins of drama and how it is relevant to them today.

Informal assessment



Identify main ideas (LB p. 32)

Key focus: Listening for main ideas and answering questions

To help the learners master the skill of taking notes while they listen to a text, let them prepare by getting a pen and paper ready and sitting comfortably. Make sure that you guide them through the listening process.

Suggested answers

- 2a An animal impersonation is when a human pretends to be an animal.
- b Hunting expeditions, explorations to other lands, wars, meeting other people, events e.g. a birth or a death, and local traditions e.g. marriage.
- c They used masks, music, movement, poetry and mime in their religious ceremonies.
- d Social and political themes e.g. love, war, loss, family conflict and power.

- e Drama has moved from being mainly a form of communication to mainly a form of entertainment.
- f Learners will share their own ideas.



Take notes (LB p. 33)

Key focus: Taking notes using a flow diagram and key words

Suggested answers

Learners should identify one heading for each paragraph that sums it up, and then write key words.

Origins of drama: Began with impersonations; kept traditions alive; used few props and words

Early forms of drama: Part of worship in ancient ceremonies e.g. Egyptians

Drama as entertainment: Moved into social/political life; became more public

Professional acts: Actors formed troupes; built stages; designed costumes and props; to please public demand

Modern drama: Wide range of entertainment; technology; wide audience

Drama in the classroom

Drama is a part of our lives, and not least of all in the classroom! The learners will enjoy this poem that makes light of something they are all familiar with.



Read and understand a poem (LB p. 34)

Key focus: Reading, understanding and interpreting a poem.

Suggested answers

- 1 The speaker is the teacher.
- 2 The teacher is addressing a learner in the class.
- 3 The boy was lying on his arms nearly asleep.
- 4 The teacher feels incredulous.
- 5 a The teacher's tone is accusing, sarcastic and domineering.
- b Learners can use any lines from the poem:
Accusing: You there! – Yes, you!
Sarcastic: Then I suppose you'd rather be playing football for North Pole United?
Domineering: You found it – BORING?!!!

c Learners can only guess the tone of the other character by the responses in the poem. The child is probably using an honest but insubordinate tone.

- 6 “Three parts gone” refers to a measurement of three quarters. The teacher is accusing the learner of being “almost” asleep, as much as three quarters.
- 7 The basic story is that the teacher has caught one of the boys in his class almost asleep. He confronts the boy. The boy responds honestly but in an insubordinate way. The teacher sends the boy out and then dismisses the class.
- 8 Although the subject of the poem is serious, it is written so that the mood is light-hearted.
- 9 The poet might not have had a specific message for the reader. The poem does help the reader to see the lighter side of a serious classroom “offence”.

Note feature

The poem is written in both the present tense (e.g. “Why aren’t you paying attention?”) and in the past tense (e.g. “You were three parts gone already.”)



Revise punctuation (LB p. 35)

Key focus: Using appropriate punctuation marks for different types of sentences

Suggested answers

- 1 Learners can give any examples from the poem.
- 2 a It indicates an over-reaction. It makes the reader aware of the emotions and expressions in the text.
 - b You found it – BORING?!!! and You WOULD?!!!
 - c. You found it – BORING? and You WOULD?



Rewrite a poem (LB p. 35)

Key focus: Using correct punctuation marks to show direct speech

Suggested answers

Learners can make up any responses for the dialogue in the poem, provided they fit in with what the teacher says. Here is a sample as an example:

“Hey! You there!”

“Me Sir?”

“The boy on the back row who’s nearly fast asleep – next to the red-headed boy who’s hiding a comic under his desk...”

“Who? Me?”

“Yes, you! Why aren’t you paying attention?”

“I was Sir”

“What? You were?”

“Yes Sir”

“Now don’t give me that, using your arms as a pillow, you were three parts gone already.”

“Well, Sir, I was bored.”

“I beg your pardon?”

“The lesson was boring, Sir”

“You found it – BORING?”

“Totally, Sir. I couldn’t keep my eyes open.”

“Oh, indeed! Then I suppose...etc

There’s drama in soapies

The learners will realise that drama is part of most of the programmes they see on TV. Dialogue is an essential element of drama.



Discuss popular themes (LB p. 36)

Key focus: Identifying popular themes in drama

Suggested answers

- 1 Learners could say that these themes appeal to human nature because they are reality to some people and fantasy to others. The preview touches on themes of jealousy, suspense, scandal and manipulation. This tells us that the soapie is probably quite popular.
- 2 The effect of the figurative expressions in the preview is to make the soapie sound “juicy” (interesting) and appealing to a particular audience. Examples are: “She gets under his skin”; “They go behind his back”; “He makes a move”.
- 3 The register is relaxed and informal. Examples from the text are the figurative expressions.
- 4 Dialogue is an essential part of a soapie drama. Soapies focus on dramatic dialogue.

Note feature

Learners should use the Toolbox as a reference tool to help them remember and identify things like similes and metaphors.



Interpret a dialogue (LB p. 36)

Key focus: Observing dialogue conventions and interpreting body language

Suggested answers

- 1 Nominate someone to read the dialogue aloud.
- 2 The main character is Portia. The other character, her friend, does not actually exist but is assumed to be on the other end of the line.
- 3 The register used is informal and personal as it is a conversation between two friends and their language is informal.
- 4 The main theme is friendship. Learners can include any others that can be substantiated e.g. “friend or foe”.
- 5 Learners should predict the story behind the conversation. It could be something like: Portia is listening to a friend “off-load” about her day. The friend is upset. Portia is trying to help her to feel better.

Formal assessment



Take part in a dialogue (LB p. 37)

Key focus: Formal assessment: 15 marks

Suggested answers

The focus of this activity is speaking so the learners do not have to write the whole dialogue out. They can use notes if that will help them. Give them time in class to practise the dialogue but emphasise that they should not learn their dialogue off-by-heart because it should be impromptu. As they present their dialogue to the class, look out for those important elements mentioned in the CAPS document:

- Use appropriate language and register
- Maintain the conversation
- Respond appropriately

- Observe dialogue conventions e.g. turn taking
- Use appropriate body language

Note feature

Direct speech can be written in a number of different ways. In comics, direct speech appears as text in a speech bubble, in scripts it is written after the name of the character and separated by a colon, and in stories in inverted commas.



Learn about ellipsis (LB p. 37)

Key focus: Discovering where and how to use ellipses

Suggested answers

Let the learners work with a partner to complete these tasks.

- 1 The ellipsis occurs nine times in the dialogue.
- 2 The ellipsis is used to show that Portia is being interrupted by her friend who has a lot to say.
- 3 Give them time to find other examples.

A colourful drama



Read a one-act play (LB p. 38)

Key focus: Answering questions on elements of a one-act play

Suggested answers

- 1 (The narrator does not count as a character)
The other characters are the colours of the rainbow (Green, Blue, Yellow, Orange, Red, Purple, Indigo) and Rain.

Let the learners choose adjectives from the ones provided on page 39 but also from the following list: The colours are proud, confident, boastful, arrogant, haughty, conceited and vain. Rain is wise, humble and peace-loving.

- 2 The learners can guess that this story takes place somewhere in the world – the sky or on a mountain!
- 3 All the colours are arguing about which one is the most important. They all want to prove how unique and special they are. The rain solves the argument by showing them that they are all unique but together they create something beautiful.

- 4 The narrator tells the story between the dialogue. The narrator also introduces the story and gives a conclusion at the end.
- 5 The tone of the rain is firm but reconciliatory.
- 6 A possible summary of the play is: The colours were arguing about who was the most special and unique colour in the world. Each colour boasted about what they could do. When they heard the thunder and felt the rain they were all subdued. The rain explained to them that they were all unique but together they were beautiful.
- 7 The themes in the play focus on unity. Any variation on this is acceptable – “Strength in unity” or “United not divided”.
- 8 The message in the play is that when individuals try to prove that they are better than someone else, it brings strife. Rather aim to work together and find strength in working together.

- | | |
|-----|-----|
| 5 b | 6 h |
| 7 c | 8 e |
| 9 a | 10j |



Write your own dialogue (LB p. 41)

Key focus: Free expression within the dialogue format

Suggested answers

After a lot of exposure to different types of conversations and dialogues, the learners are ready to write their own dialogue. Brainstorm some ideas for a context and setting. Make sure they know the audience and purpose. This will help them to determine the content. A one-act play is a good place to begin as it will be short. Emphasise language, style and word choice as these are things that must be assessed.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter’s opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner’s Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Play with dialogue



Write a dialogue in groups (LB p. 40)

Key focus: Writing according to a dialogue format and style

Suggested answers

Writing a dialogue in a group gives each learner a chance to practise this skill in a non-threatening context. The group will come up with their own ideas for how the dialogue will unfold and each dialogue will be slightly different. Important aspects to encourage are those similar to the oral activity on page 37.



Revise dramatic dialogue (LB p. 41)

Key focus: Revision of key features of dramatic dialogue

Suggested answers

1 Learners should match up the following:

- | | |
|-----|-----|
| 1 i | 2 d |
| 3 f | 4 g |

DRAMATIC MOMENTS – TERM 1 WEEKS 7 & 8

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Group work and speaking assessment Share your point of view (LB p. 43)
Resources	LB pp. 42–53, TG pp. 68–72 Anth. p. 101	Assessment tool	Memos for comprehensions Writing rubric
Listening texts	<i>The legend of the dream catcher</i> p. 42	Reading texts	<i>The way through the woods</i> p. 45 <i>Midas and the golden touch</i> p. 47
Written texts	Review the characters p. 51 Write a story review p. 53	Language focus	take notes, punctuation, ellipsis, direct speech
Integration	The stories in this cycle come from different lands and cultures. Give learners an opportunity in Social Sciences to learn about other places.	Reading programme	Learners to read: <i>I went to the pictures</i> (Anth. p. 101)
Inclusivity	Help learners to visualise when reading a text by explaining vocabulary and having visual aids in your lesson e.g. a dream catcher		

Folklore is for real

Folklore is a wonderful vehicle for storytelling. Learners get to use and extend their imaginations to embrace foreign lands and characters. All the elements of a story are contained in folklore stories which are usually short and succinct. It can be fun and good practise for learners to retell these stories using completely different settings and characters.



Prepare to listen (LB p. 42)

Key focus: Identifying the main parts of the story

Suggested answers

Learners should work with a partner to revise how to take notes.

- 1 The main parts of the story are those highlighted in the margin – beginning, conflict, climax, ending.
- 2 Learners must summarise each main idea into one sentence. This is not easy and requires a lot of thought and editing to get it right.

Every day, Nokomis, a grandmother, watched a spider spinning his web near her bed.

One day her grandson tried to hit it but she stopped him just in time.

The spider thanked the grandmother by teaching her to spin her own web that would catch all her bad dreams.

Nokomis began to spin her own dream catchers to hang above her bed and soon others did the same.

Informal assessment



Share your point of view (LB p. 43)

Key focus: Sharing ideas and relating content to own experiences

Suggested answers

Encourage the learners to share their own ideas, thoughts and experiences around these questions. They should not feel inhibited or shy to express themselves.



Spin a story (LB p. 43)

Key focus: Storytelling

Suggested answers

- 1 Learners should use the key words to help them retell the story. Each story will sound different yet they will all have the same main ideas. This is good practise for the skill of note taking.
- 2 The parts of the story that could be changed are: characters and names, the setting, the dialogue, the language of the story can be changed to suit a different audience e.g. much younger children.

- The learners will retell the story as a group. Each group should decide which details of the story they would like to change.
- Let the learners role play a storytelling session as it would have happened in the past, around a fire.

Poems to compare



Try a rhyme (LB p. 44)

Key focus: Rhymes and rhyming patterns

Not all the learners will be familiar with nursery rhymes. Give the class an opportunity to share the ones they know. Read them some other popular ones.

Suggested answers

- Rhyme is popular because it is fun (often funny) and appeals to our sense of rhythm.
- “Spout” rhymes with “out” and “rain” rhymes with “again”. The rhyming pattern is aabb.
 - The rhyme consists of one stanza of four lines.
 - It is light-hearted. There is no message or reason for the rhyme. It is just for fun.

Note feature

It is important that learners know that not all poems rhyme. In rhymes and riddles the rhyme helps to make it silly and funny. Other more serious poems need rhyme to create a specific mood or rhythm or sound.



Work it out (LB p. 44)

Key focus: Words with double meanings

Suggested answers

- The words and phrases in the riddles and jokes with double meanings are: spins/spinning, thread, web, fly, I’d love to have you for dinner. Encourage the learners to look up the words and find the double meanings. It is the double meaning that often creates the humour.
- Riddles and jokes appeal to everyone because everyone enjoys a riddle and a laugh.



Compare poems (LB p. 45)

Key focus: Reading for comprehension

Suggested answers

- This poem is divided into two stanzas with 12 and 13 lines respectively. The second stanza begins with the word “Yet”.
 - There is no obvious rhyming pattern but a pattern can be determined. In the first stanza it is abcb and in the second stanza it continues until the last five lines where it changes to abac and then the last line is alone.
 - This poem uses mostly literal language, especially in the first stanza. Some figurative language is found in the second, more mysterious stanza e.g. there are some rhyming phrases where the sound and rhythm help to create the image:
 “When the night-air cools on the trout-ringed pools”. This sound has a calming and relaxing effect.
 “You will hear the beat of a horse's feet,
 And the swish of a skirt in the dew,” This rhythm sounds like a horse cantering.
 “The misty solitudes” This could be an example of personification as the mist is given the quality of being lonely.
- In the first stanza, “they” refers to the people who closed the road, possibly the people of the town. In the second stanza the “they” is used to refer to the animals – the otters, and the horse and possibly the (ghost) rider.
 - The tone in the first stanza is sad, nostalgic, wistful, mournful or regretful and in the second stanza it is mysterious.
 - This poem can be read and understood on more than one level so there is not simply one theme. Some themes to choose from are: Man vs. Nature, The living and the dead, Nature heals itself, etc.
 - The message is not obvious and can be interpreted differently by readers. Some readers might feel that the message is simple: how the natural world continues and evolves despite mans’ interference. Then, some readers might feel that the message has a mysterious element:

there is connection between the natural world and the world of the dead and humans don't get take part in that world.

A dramatic story



Understand the background (LB p. 46)

Key focus: Background and setting of a story

Suggested answers

The first activities can be done in groups or with a partner. Learners should spend time looking at various stories and identifying the setting.

- 1 a Phrygia in Asia Minor which is now known as Turkey.
b Midas is the main character. Silenus is also an important character in the story.
c Learners should attempt to explain the background to the story in their own words.
- 2 To have the 'Midas touch' is an expression used to describe someone who has a knack for making money.



Read the beginning (LB p. 46)

Key focus: Elements of a story beginning

Suggested answers

- 1 Learners will describe the characters at the beginning and at the end of the story. They will be able to see how the king's character changes. The adjectives to describe both characters can be taken from the story and the text box but learners should also add their own words to these lists.

King Midas: rich, greedy, avaricious, ungrateful, impatient, distracted, restless.

Marigold: beautiful, unspoilt, radiant, cherished, content, unpretentious.

Drama in the plot



Key features of a short story (LB p. 48)

Key focus: Prediction

Suggested answers

Learners should know by now that the plot is the basic story line. You do not need to know the end of a story to understand what the story is about. With the information that they have so far, they should be able to work out a basic plot that could sound like this:

The story is about a rich king who loved money so much that he wished that everything he touched would turn into gold. He believed that this would bring him real happiness – but he had a hard lesson to learn.



Work with adverbs (LB p. 48)

Key focus: Adverbs of degree and manner

Suggested answers

- 1 Adverbs of degree are different to other adverbs because they are sometimes followed by another adverb or an adjective.
He was **all** alone
A man of such wealth must **surely** be a **very** happy mortal.
Only then will I be **truly** happy.
- 2 The learners can choose other adverbs of manner from the options provided so long as they are appropriate.
 - a Polishing the goblet **carefully** (*manner*) he grinned **proudly** (*manner*) at himself.
 - b The stranger appeared **silently** (*manner*).
 - c King Midas wished **foolishly** for more gold.
 - d The stranger spoke to him **knowingly**.

How does it end?



Read how it ends (LB p. 50)

Key focus: Prediction and vocabulary

Suggested answers

After reading Part 5 of the story, let the learners predict how the story will end before proceeding to the next activities.



Write in direct speech (LB p. 50)

Key focus: Changing text from indirect to direct speech

Suggested answers

- Learners can write any three rules that they remember. They can use the Toolbox to help them.
- a “I’m under a curse,” the king complained.
b “I’m else ever again”.

Note feature

You can tell when the narrator is speaking in the story because the text is written in the past tense and there are no inverted commas to show direct speech.



Review the characters (LB p. 51)

Key focus: Character development

Suggested answers

- Yes, the king learns a lesson through an experience that changes him.
- The king at the beginning of the story: greedy, unsatisfied and restless
The king at the end of the story: happy, satisfied and content
- At the beginning of the story he is greedy and unsatisfied with his great wealth. All he can think about is how to become the richest king in the land. When he is given an opportunity to make a wish he asks that everything he touches be turned to gold.

In the story he learns a lesson when his wish comes true and his beloved daughter is turned into gold. He realises that gold cannot bring happiness. He is given a second chance and is able to undo the damage. In the end he feels happier and more grateful with his life.

Note feature

1 “Like a ball and chain” is a simile because it compares one thing to another using the word *like*.

2 a A ball and chain was something attached to prisoners to keep them from escaping prison. King Midas feels weighed down by the gold jug like a prisoner might feel weighed down by his own ball and chain.

b Other similar comparisons could be e.g. like handcuffs; like a fish caught in a net; like a heavy load on his back.

3 a “Like a fairy with a new wand”

b When he first realised that he had the gift of turning everything into gold he felt excited and free but after a while he felt imprisoned and tortured by this “gift”.



Pick a proverb (LB p. 51)

Key focus: Interpreting the message and relating it to a proverb

Suggested answers

The learners can pick any proverb and explain how it relates to the whole story or part of the story e.g. *He is richest that has fewest wants* means that people who are satisfied with what they have are happier than people like King Midas who always want more.

Something to write about



Review a review (LB p. 52)

Key focus: Identifying key elements of a review

Suggested answers

- The most obvious key feature of a story that has been left out in the review is the resolution or conclusion of the story. The reason for this is because a review should never give the whole story away.
- The person writing the review uses the past, the present and the future tense because the story

happened in the past but the reader is writing in the present and encouraging others to read it in the future. Here are examples from the text:

Past tense:

He loved his daughter very much...
He loved gold even more...
The king wished...

Present tense:

It is called King Midas and the golden touch.
It is an old Greek legend.
I can highly recommend it.

Future tense:

You will really enjoy it.
Find it and read it.

 **Write in the simple past tense (LB p. 53)**

Key focus: Using the simple past tense

Suggested answers

Get learners to refer to the Toolbox to remind them of the simple past tense. Simple tenses do not need an auxiliary verb to form the tense.

- 1 Learners can choose any five (or more) verbs in the simple past tense:
I thought ...; He lived...; A stranger approached him...; He loved his daughter...She turned into gold...
- 2 I thought I should recommend this book.
He lived in a palace with lots of gold.
One day a stranger approached him.
He loved his daughter very much.
She turned into gold.

- 3 a I finished reading the story.
b He told me about a story he read.
c My friends found the story and read it.
d She gave away the story when she told the end.
e I wrote about a story that I loved.

 **Write a review of a story (LB p. 53)**

Key focus: Planning and writing a review according to the key features of a review

Suggested answers

Learners should be assessed on how well they followed the instructions and the writing process. They must pay attention to the key features of a review and make sure that their written work meets all of the criteria.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Rubbish!

CHAPTER OVERVIEW

The chapter focuses on short stories as a text type. The theme of the chapter allows learners to explore the theme of rubbish in a variety of contexts across a range of short story types. Humans, adults and children alike are all hard-wired to enjoy a good story from a proverb to a novel. The chapter looks at the different contexts in which stories can be found from stories to novels, blurbs and travel stories. The chapter is followed by the first formal assessment/test of the year.

KEEP IT CLEAN – TERM 1 WEEKS 9 & 10

CAPS OVERVIEW

Time	2 weeks	Assessment	Informal: Comprehension Test your comprehension skills (LB p. 65) Formal: Task 2 (Writing) Write with colourful language (LB p. 67) Formal: Task 3 (Test 1) (LB p. 68)
Resources	LB pp. 55–67, TG pp. 73–78 Anth. p. 100	Assessment tool	Creative writing rubric
Listening Texts	Cartoon p. 55 <i>All that's gold may not glitter</i> p. 57	Reading texts	Internet newsflash p. 59 <i>A Bright Future?</i> p. 60 Two blurbs p. 63 <i>The Plastiki story</i> p. 64 Travel story extracts p. 66 & 67
Written texts	Rewrite the group work mind map as guidelines p. 58 Write a stanza of a poem p.61 Write a descriptive essay p.67	Language focus	finite verbs, subject and predicate, subject-verb agreement, prefixes, roots, suffixes, synonyms, antonyms, compound sentences, tenses: simple present, simple past, past perfect, past continuous
Integration	Life Orientation, Social Sciences	Reading programme	Learners to read: <i>The penny fiddle</i> (Anth. p. 100)
Inclusivity	Not all learners enjoy reading independently. Encourage such learners to express their views about what types of stories they enjoy. Many may not have considered stories to appear in factual articles and travel writing or blurbs. Make sure the widest variety of stories possible is available for independent reading.		

Don't talk rubbish

Learners are introduced to the theme of rubbish via a humorous cartoon which also opens up the importance of listening carefully.



Talk about how well you listen (LB p. 55)

Key focus: Listening carefully

This activity focuses learners' attention on how easy it is to misunderstand if you do not listen properly.

Suggested answers

- The misunderstanding is based on pasta/past and the grandfather thinks the boy is talking about food. The grandfather may not have been listening carefully because he is reading the paper but point out that he may also be a bit deaf due to his age. The cartoon tells them they need to listen properly to understand properly.



Work on the listening process (LB p. 55)

Key focus: Understanding the listening process

- 1 Different pairs will order the various steps differently. The important thing is that they realise that all these steps are part of being ready to listen carefully.
- 2 Ask pairs to add at least two more items to the steps. If some pairs cannot think of any, group pairs together.

Rubbish in the eye of the beholder

Learners listen to and answer questions on a story about a baby found hidden in the rubbish. Later they will find out that the story is based on real events. The questions on Part Two are an extension activity that can be set for some learners only if necessary.



Answer questions on a short story (LB p. 56)

Key focus: Listening comprehension

Guide learners to focus on specific textual features when reading a story and discuss how it is different to listening to a story. For example in the story on page 57, use these clues:

- What do the italics tell them?
- How should they change their voice when they see dialogue?
- How can they tell when a new person speaks?
- In what tense does the narrator “speak”?
- What tenses do Lou and Li use when they speak?

Remind learners to answer in full sentences where possible. (Answers below are abbreviated)

Suggested answers

Part One

- 1 a Lou because she is the one Li looks up to and she has the dream.
b The streets of Jinhua, a poor, remote Chinese city where rubbish piles up on the streets.
c Because Lou’s and Li’s parents had been sent to work on the collective farms.
d A rubbish team
e They search through rubbish to find anything they can sell or recycle.
f That her grandmother warns her to be ready because one day she will find a treasure.
g Lou is the narrator of the italicised text.
h Trash, garbage, gash, refuse, litter, waste, junk.

Part Two

- 2 a Lou never gave up on the dream but she believed in it less.
b A tiny baby.
c Because she had had a baby of her own.
d A piece of worthless junk.
e Because she had found the “treasure”.
f the baby may not have glittered but it was still as precious as gold.
- 3 Remind learners to keep their answers for use in the panel discussion on page 58.

Learners may be familiar with the saying “all that glitters is not gold”. Discuss the differences between the saying and the way the title is worded.

Is that story rubbish or not?

Learners discuss the issues around making a living from rubbish in a panel discussion and then compare the story to the factual news report version.



Learn how to have a panel discussion (LB p. 58)

Key focus: Learning to hold a panel discussion

- 1 Learners will not come up with identical sets of instructions. The important thing is to make sure they include headings for each section, and use full sentences and the *command form* of the verb, which they used in Chapter 1 page 27.
- 3 Panel leader: summarises the main points made by each person, keeps everyone on task with no distractions, identifies differences of opinion to resolve them, asks specific questions to bring everyone into the discussion, and organises the group; Contributor: shares relevant ideas and information, puts forward new ideas, listens to others before responding to other’s opinions and gives own opinion backed by reasons.
- 4-5 Monitor groups as they have their discussions and make sure each group gets an opportunity to report on their outcomes.



Compare stories (LB p. 59)

Key focus: Comparing story and news article versions of the same events

Note: As a textual feature, learners should understand that the purpose of using quotes in news reports and articles is to lend authenticity. Language note: The quotes are written following the rules of direct speech. But, if the quote is more than one paragraph, the quotation marks are not closed at the end of the paragraph – only at the very end of the quote AND the quotation marks are “reopened” for each new paragraph of the same quote.

Learners use the questions to compare the story and newflash versions.

Suggested answers

- Answers will vary. The article includes e.g. details about how many babies they found, Lou’s age, how many she looked after herself, details about the youngest one, the date she found the first baby and a direct quote on her feelings. The story gives possibly fictional details on the dream Lou had each night and how they found the baby.
 - The details do not have to be correct in a story. It is more important to include details and “colour” to help readers empathise.
 - c and d will have differing reactions.
- This could be made into a class discussion.



Revise subject-verb agreement (LB p. 59)

Key focus: Revising subject-verb agreement

Suggested answers

1 has; has; is; are; is; is; is; is; has.

Pollution is rubbish!

Learners read and respond to a poem about pollution and how poetry can be a powerful way to teach a lesson or put across a message.



Read a poem and talk (LB p. 60)

Key focus: Discussing predictions on a poem

Learners use the clues in the title, combined with the chapter’s theme to make predictions about the poem.

- Pairs should at least consider that *a bright future* is a positive statement.

- Yes. (They could say it means the opposite if they include that the question mark changes it.)
- Definition 5: Full of promise
- The question mark casts the statement in the title into doubt.



Analyse the external structure (LB p. 61)

Key focus: Analysing and appreciating poetry

Learners analyse the obvious visual aspects of the poem after making predictions on its message.

Suggested answers

- seven stanzas; four lines per stanza; similar line lengths; no special shape.
- Rhyming pattern aabb – makes it like a nursery rhyme; sentences: two per stanza (except stanza 5 with only one) – an opening thought or question and a response in each stanza; repetition: same start to each stanza – to remind of the nursery rhyme and the contrast with what we are doing to the world.



Analyse the internal structure (LB p. 61)

Key focus: Analysing and appreciating poetry

Learners delve deeper into the poem’s content and message.

Suggested answers

- 1: forests disappearing 2: acid rain and air pollution, pollution of the sea, animals destroyed by chemical waste, noise pollution, nuclear waste, weapons of mass destruction. Their responses about what they could do will vary.
- How we are destroying our planet.
 - Answers will vary.
 - Answers will vary but something like humans are the cause of the Earth’s destruction and so possibly could do something about it.
- Answers will vary. Learners will discuss how each stanza makes them feel.
 - Answers will vary. Learners will discuss how the poem as a whole makes them feel.
- Answers will vary.

- b Learners can talk about the images in the poem, as well as the allusion to a the rhyme “Twinkle, twinkle little star” that they may be familiar with, and how this is used in a different way to enhance the serious theme and mood of the poem. They can talk about repetition.

5 Suggest ideas for the Earth problems the extra stanzas will be written about and presented.

Tell me more

Learners are exposed to the “stories” found in blurbs as an enticement for reading the whole novel.



Read to decide if you want more (LB p. 62)

Key focus: Analysing blurbs and quotes

This activity reminds learners where to find blurbs and reviews, and their purpose. It is an important skill for them to be able to decide if they will enjoy a book; using the cover information is a vital step. Each learner use their independent reading book and so it is an ideal opportunity to assess whether they are reading books at an appropriate level as well as their reading aloud skills.

Engage the class in the activity by using a voting or scoring scheme to allow them to vote on how interesting the books are made to sound.

Support: Help learners select a suitable independent reading book if they have not got an appropriate one.

Extension: Ask learners to identify/predict the genre of each book.



Test your story skills (LB p. 62)

Key focus: Working with key features of a story

This activity links the blurbs directly to the key features of a story and novel. Because it is a blurb, only the main characters and plot will be included.

Suggested answers

- a Characters, setting, idea of plot (and indication of genre), problem to be solved/conflict
b Resolution, any twists and the ending because including them would spoil the story.
- Learners look up the words that they do not understand in a dictionary.

- 3 **Blurb A:** dumpsite in a city; Raphael, Gardo and Rat – young, street-wise kids with nothing but courage; yes; the boys must right a wrong related to their find in the dumpsite; adventure/mystery; being poor and having nothing does not mean you are powerless, especially to do the right thing.

Blurb B: The streets of Addis Ababa; Mamo, a boy from a poor family, sold into slavery, and Dani, a dreamy runaway from a wealthy family; maybe; how they boys will find their way back to their families; a survival adventure story; we should not judge others or take life for granted.

Author note: Both authors were inspired at least in part by having lived in the countries their novels are set in – Andy Mulligan in Manila in the Philippines and Elizabeth Laird in Ethiopia. Having first-hand experience is not essential as a writer but it does help give authenticity to descriptions and events. Discuss this with the class to encourage them to write about what they know.



Revise prefixes, roots and suffixes (LB p. 63)

Key focus: Roots, prefixes and suffixes

- living: root = live
perilous: root = peril
pursuers: root = pursue
education: root = educate
older: root = old
slavery: root = slave
treatment: root = treat
dreamy: root = dream
scavengers: root = scavenge
strictly: root = strict
stinking: root = stink

The part of speech has been changed in each case.

- Answers will vary. Make sure that the learners have selected verbs from the text and explained the effect of the suffixes correctly.



Compare the stories (LB p. 63)

Key focus: Group work and discussion skills

Learners will talk about their opinions in groups.

Kon-Tiki to Plastiki

Learners discover that not all rubbish is worthless by reading the story of the Plastiki expedition.

"I want the Plastiki to make a statement that it's our lack of reuse, uses and disposal that it is at fault, not the material itself." David de Rothschild



Read and view the Plastiki story (LB p. 64)

Key focus: Getting the main idea of a true story

Learners check they understand the main idea and the vocabulary used in the story before doing a comprehension test. Point out that this is a factual account and so it does not contain opinions.

- 1 The general idea is of a man sailing a boat he made out of "rubbish" to draw attention to the Great Pacific Garbage Patch.
- 2 Words they look up: crusader, catamaran, hull, bulkheads, vortex, plankton, ecological.

Support task: Ask learners to give their opinion on whether David de Rothschild's journey was a good idea. Focus on differences between facts and opinion.

Extension: Ask learners to do research into the original Kon-Tiki expedition to find out what it was and why it was undertaken. They could draw an annotated map of the route or diagram of the raft, or they could write a news story on it, in a similar frame to the Plastiki story.

Informal assessment



Test your comprehension skills (LB p. 65)

Key focus: Comprehension skills text

Learners use both the diagram and text for the test.

Suggested answers

- 1 a It is a wide area of ocean in which plastic garbage gets trapped by the currents.
b Charles Moore
c To draw attention to the problem of the Patch.
d San Francisco, the Polynesian islands, Midway Atoll, Sydney.
- 2 a Six times more plastic than plankton

- b Fish and birds think the plastic is food and choke; other animals get tangled in the mess.
- 3 a Because he was passionate about the planet.
b A scientist who studies physical and biological aspects of the seas/oceans (or similar answer).
c Because he fights battles to save and protect the environment.
d Because he wanted to highlight that we should recycle plastic/waste not just throw it out.
e The current circulates clockwise around the ocean and floating debris gets sucked towards the middle.
- 4 a Because the boat was made out of plastic but also because it sounds a bit like Kon-Tiki.
b Answers will vary but should include: weight (12 tonnes), mast height (60 feet), length (23 ft), hull (made from 12 500 bottles), speed (5 knots about the same as a jogger), length (60 ft).
c Answers should include something about the visual images making quantities and size more vivid and easily comparable to our everyday understanding of amounts, heights etc.
d Answers will vary but are likely to be mostly in favour of the diagram. But must give reasons.
- 5 guess: estimate; path: route (journey maybe)
- 6 inflated: deflated; life: death.

Don't waste words

Learners are introduced to some of the techniques travel writers use to make their travel stories entertaining and enticing.



Spot the quirky descriptions (LB p. 66)

Key focus: Appreciating unusual descriptions

This activity shows how a writer uses humour, opposites and unusual juxtapositions to paint a picture of a city. The text requires/encourages learners to "read between the lines" and go beyond the literal elements of the descriptions.

- 1 The pairs should be able to identify that despite the potentially negative items used in the descriptions, he does have a good impression of the city. Accept it if the pairs decide it is bad if they can give reasons.

- 2 Answer will vary. Learners must substantiate with evidence from the text to support their answers.
- 3 a Answer will vary. Learners must substantiate with evidence from the text to support their answers.
- b Answer will vary. Learners must substantiate with evidence from the text to support their answers.

Identify the language tools used (LB p. 66)

Key focus: Sentence types, conjunctions, tenses

Learners focus on specific language techniques.

Suggested answers

- 1 I took a train to [city name].
- 2 a They fluttered gaily in the bushes and brought colour and texture to pavements and gutters.
- b and (coordinating conjunction)
- c for, nor, but, or, yet, so.
- 3 took (simple past), were having (past continuous), arrived (simple past), had taken (past perfect), fluttered (simple past), brought (simple past), stick (simple present).

Find colourful language (LB p. 67)

Key focus: Descriptive phrases and techniques

This activity introduces learners to creative use of colour in descriptive writing.

- 1 The Orange River, Prince of Orange, the folded ochre mountain ranges, the red-tinged water, rising moon glowing gold, an impossible tangerine hue, orange is the colour of harmony.
- 2 a All the colours are in the red/orange/gold range.
- b The writer is emphasising the colour of the river's name. 3Answers will vary along the lines

that it is effective for evoking a pleasurable image of what it would be like to canoe down the Orange River.

Formal assessment



Write with colourful language (LB p. 67)

Key focus: Formal assessment: 20 marks

This activity is to be used for assessment. Remind learners they will write best about a place they know well – like the writers they have encountered in the chapter. It will add authenticity to their descriptions.

Remind the class that they will hand in the essay for assessment and so should take particular care over planning, drafting, editing and final presentation. The assessment criteria are embedded in the instructions.

Use a creative writing rubric to assess the essays but place emphasis on the descriptive elements.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Revision language test memo

Comprehension questions (15 marks)

The answers below are abbreviated. Learners should be answering in full sentences wherever possible in this section. The sentence should count for half a mark should the question be worth one mark.

For specific learners who are struggling with language, you could consider not requiring specific sentences and focus instead solely on the comprehension element. If this is the case, a note should be made on the learner's record.

Suggested answers

- 1 They fell overboard in a shipping container (on its way from Hong Kong to the United States). (1)
- 2 Several answers could be considered: (1)
Half way round the world, 3 200 km to 27 358 km, up to 27 358 km.
- 3 The Alaskan coast. (1)
- 4 4.1 Because they thought they could use the ducks to help them understand more fully the flow of the world's ocean currents. (1)
4.2 A website so that people could send photographs of ducks they had spotted. (1)
- 5 Answers will vary but should include that the oceanographers were now able to track specific items (the bath toys) to see where they go and how long it takes. Without the ducks, they can only guess what happens. (2)
- 6 6.1 Answers will vary but should contain reference to them being floating bath toys and friendly because they keep popping up. (1)
6.2 Use of word charismatic + devoted followers tracking their progress over the years. (2)
- 7 7.1 Because the ducks are being tracked all over the world instead of a whale – but the name is a reminder of the original novel. (1)
7.2 Answers may vary – accept anything sensible for the reasons. Shipping conglomerates: the ducks originally fell off a container ship and researches their routes and how they do things, Arctic researchers: who look at what happens in the Arctic oceans and ice, sailors: who have to handle the shipping containers and take all the

risks when the seas are difficult, Chinese toy factories: they make the bath toys and sell them all over the world. (4)

Language questions (15 marks)

Learners do not have to answer this section in full sentences unless they are explaining something in detail or the question requires it.

Suggested answers

- 1 1.1 Past participle acting as an adjective (1)
1.2 Accept anything reasonable here, e.g. because the day was the start of a now famous story with animals as the characters who are teaching the oceanographers through their actions. (2)
- 2 2.1 Alliteration – to make it more memorable (1)
2.2 “bobbed” because it reminds one of how the ducks go up and down and the sound when they pop up again. (1)
2.3 “like ocean currents” – simile (1)
E.g. *But questions can lead to answers that are not what you expect or want.* (1)
- 3 3.1 Collective noun (1)
3.2 Ships or boats (1)
3.3 Because collective nouns act as a singular subject – there is only one flotilla (1)
- 4 The quotation marks are used to indicate the words actually said by Curtis Ebbesmeyer (a quote/direct speech). (1)
- 5 5.1 The second definition is the title of an epic poem and so takes a capital letter. The first definition is a common noun so no capital. (1)
5.2 The first definition because the ducks are on a long wandering and eventful journey. (1)
- 6 Answers will vary. The adjectives to replace are: accidental, secretive, (*shipping conglomerates* is a compound noun but they may see shipping as describing the sort of conglomerates), daring, Arctic, lunatic, maverick, shadowy, Chinese, (*toy factories* is really a compound noun but they may regard “toy” as an adjective describing the type of factory).

Term 1 language test

Read the passage below carefully.

- Answer the questions that follow on comprehension and language. Use complete sentences in your answers unless indicated otherwise.
- Pay attention to the mark allocation.
- Check your answers once you have finished.

The Mystery of the Marie Celeste

¹In 1872, the Marie Celeste sailed from New York carrying a cargo of raw alcohol and bound for Genoa in Italy. The captain, Benjamin Briggs, took his wife, daughter and a crew of eight sailors.

²A month later, on 4 December 1872, the *Dei Gratia*, a British cargo ship that had left New York seven days after the Marie Celeste, found her deserted and drifting under full sail like a ghostly galleon off the Azores islands in middle of the Atlantic Ocean. There was no sign of the Briggs family or the crew. They were never seen again.

³At the time the ship was found, there were a number of curious circumstances. Official reports said everything was ship shape and in good order, except that the ship's papers and **chronometer** were missing. When it was found, the ship was reported as being unusually wet with a metre of water in the hold. The moneybox and the cargo were untouched. The clock was not working and the compass had been destroyed. The last eerie entry into the captain's log, on 24 November, reported "nothing unusual".

⁴When the cargo was unloaded, nine of the 1 701 barrels of alcohol aboard were empty but enough food and water was on board to last for another six months.

⁵Some said that the only lifeboat was still on board, but others said it was not. Some said a meal was laid on the table, untouched, and washing was hanging out to dry. Others suggested that at the time of her discovery, there were bloodied weapons on board, with blood smeared on the sails.

⁶Will we ever discover what tragedy truly befell the Marie Celeste?

chronometer a ship's clock



Comprehension questions (15 marks)

- 1 Write a short description of the Marie Celeste, using both the text and the picture. (2)
- 2 How many people were on board when the Marie Celeste was found by the *Dei Gratia*? (1)
- 3 Official reports said everything was "*ship shape and in good order...*"
 - 3.1 Explain what the phrase in italics means. (1)
 - 3.2 Why was it odd for this to be the case? Use evidence from the text to support your answer. (1)
- 4 There were a number of curious circumstances when the ship was found.
 - 4.1 Draw up a list of the curious circumstances. (1)
 - 4.2 Next to each item, suggest what might have happened. (1)
- 5 There were many opinions about the Marie Celeste but few facts.
 - 5.1 Name two facts relating to what was found when the ship unloaded. (1)

- 5.2 List what people said about what was found at the time. (2)
- 5.3 Which beliefs do you think were likely and which unlikely? (2)
Give reasons based on your own ideas.
- 6 There are many theories about what happened to the Marie Celeste and the people on her:
- a Everyone was swept overboard.
 - b Pirates attacked the ship.
 - c The captain of the *Dei Gratia* plotted all along to take over the ship.
 - d A tornado-like storm made it appear as if the ship was sinking and everyone abandoned ship and drowned.
- 6.1 Order the opinions, in your view, from most to least likely. (1)
- 6.2 Give reasons for the opinion you consider most likely. (1)
- 6.3 Comment on whether you think the title is appropriate for the story. (1)

Language questions (15 marks)

- 1 The four main types of nouns are used in the story.
- 1.1 Identify one noun of each type. (0,5)
 - 1.2 Explain what a compound noun is and find two examples in the passage. (0,5)
 - 1.3 Comment on the personal pronoun used to refer to the Marie Celeste in paragraph (2). (0,5)
 - 1.3.1 Explain the use of the apostrophe in *ship's papers* in paragraph (2) and write the words out in full. (0,5)
- 2 “hold” can be either a noun or a verb depending on the context.
- 2.1 Identify which part of speech it is in paragraph (3). (0,5)
 - 2.2 Explain how you can tell. (0,5)
 - 2.3 Select the correct meaning for this context from those below: (0,5)
 - a a cell in a jail or prison
 - b the space in a ship or aircraft for storing cargo
 - c the act of grasping
 - 2.4 Use the word *hold* as a verb in your own sentence. (0,5)
- 3 Explain the tense the passage is primarily written in, giving reasons. (1)
- 4 Re-read the second paragraph.
- 4.1 Identify whether each sentence is simple, compound or complex. (1)
 - 4.2 Explain the effect created by the last two sentences. (1)
 - 4.3 Explain what is meant by the expression “under full sail”. (1)
 - 4.4 What two figures of speech are used to describe the Mary Celeste?
Use evidence from the text in your answer. (1)
- 5 Re-read the last sentence in paragraph
- 5.1 Replace “nothing unusual” with antonyms and explain if it changes the effect. (1)
 - 5.2 Explain why the words are in quotation marks. (1)
 - 5.3 Explain the meaning of “log” in this context and provide a synonym. (1)
 - 5.4 Is the sentence stating a fact or giving an opinion. Identify words in the sentence that support your answer. (1)
- 6 The question in the final paragraph is a figure of speech – a rhetorical question.
- 6.1 Explain what is meant by a rhetorical question. (1)
 - 6.2 Describe its effect at the end of the passage. (1)

Term 3 language test memo

The Mystery of the Marie Celeste

(30 marks in total)

The answers should be in full sentences, except where indicated. The answers below have been abbreviated to their essence because learners' answers will not have the exact same wording.

Comprehension questions (15 marks)

Suggested answers

- 1 Answers will vary but learners must indicate that she is a cargo ship and she is powered by sails. (1)
- 2 Eleven people. (1)
- 3 3.1 It means everything was neat and tidy, with nothing out of place and most things appearing to be working. (*There is little space on a ship and everything has a set place – when the sea gets rough, everything needs to be locked away.*) (1)
3.2 It is odd because if there was nobody there you would expect to see some sign of a struggle perhaps what evidence relating to what had happened. (1)
- 4 4.1 & 4.2 Accept any reasonable suggestions for the answers to 4.2 (2)
and (2)
 - *The ship's papers and chronometer were missing:* accept any sensible suggestion.
 - *The ship was unusually wet with water in the hold:* accept suggestions relating to rough seas or storms.
 - *The moneybox and cargo were untouched:* the people on board or anyone attacking did not have time or space to take them along.
 - The clock was not working and the compass been destroyed: both items may have been damaged in a storm or an attack.
 - The last log entry reporting "nothing unusual" was on 24 November: whatever happened was clearly unexpected and without warning.

- 5 5.1 Nine of the 1701 barrels of alcohol were empty and there was enough food and water on board for another six months. (1)
- 5.2 The lifeboat was on board; the lifeboat was not still on board; and untouched meal was laid on the table; washing was hanging out to dry; bloody weapons were on board with blood smeared on the sails. (2)
- 5.3 Answers will vary – the important thing is that learners give reasons. (2)
- 6 6.1 Answers will vary on the order. (1)
- 6.2 Learners must provide sensible reasons that support their opinion. (1)

Language questions (15 marks)

Suggested answers

- 1 1.1 Only one of each required. *Common noun* (wide choice); *proper noun:* Mary Celeste, New York, Genoa, Italy, Benjamin Briggs, *Dei Gratia*, Azores, Atlantic Ocean; *collective noun:* crew (of sailors) or family; *abstract noun:* tragedy, circumstances or mystery. (0,5)
- 1.2 A compound noun is when two words have joined together to form a new noun: *moneybox* and *lifeboat*. (0,5)
- 1.3 "her" is used because ships are always female in gender. (0,5)
- 1.4 It is an apostrophe used to show possession – *papers of the ship*. (0,5)
- 2 2.1 It is a noun. (0,5)
- 2.2 It has the *definite article* in front of it (it is not showing action as it would do if a verb). (0,5)
- 2.3 (b) The space in a ship or aircraft for storing cargo. (0,5)
- 2.4 Answers will vary but "hold" must be acting as a verb. (0,5)
- 3 It is in the past tense because it is a narrative relating events that happened previously. (1)
- 4 4.1 Complex, simple, simple. (1)
- 4.2 The sentences sound very blunt and create a dramatic effect. (1)

- 4.3 It means all the sails are up and potentially the ship is travelling at full speed. (1)
- 4.4 Simile: like a ghostly galleon; alliteration: deserted and drifting. (1)
- 5 5.1 “everything usual” – no change in effect. (1)
- 5.2 They are the words the captain wrote. (1)
- 5.3 log: a written record of events on a voyage. Journal, diary, record, notes etc. (1)
- 5.4 It is a *fact* that it was written but the word “eerie” is an *opinion* rather than a fact.

- Hopefully, learners will realise both aspects but accept one or other if well explained. (1)
- 6 6.1 A rhetorical question is used for effect which does not require or expect an answer. (1)
- 6.2 It makes the ending mysterious and leaves the reader wondering about the answer. (1)

Review Copy

Forward thinking

CHAPTER OVERVIEW

The chapter focuses on stories and novels in the first cycle. Learners get an opportunity to look at the concept of story from a broad perspective working from the shortest story ever written up to reading extracts from a South African youth novel. In the second cycle, learners look at different kinds of texts from a news report to advertisements in order to understand how persuasive or manipulative language is used for effect. They also get a chance to take part in a debate to put their persuasive skills into action.

SO WHAT'S THE STORY? – TERM 2 WEEKS 1 & 2

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Listening comprehension Analyse your novel or class reader (LB p. 77)
Resources	LB pp. 70–83, TG pp. 84–89 Anth. pp. 66-70	Assessment tool	Listening comprehension tool
Listening texts		Reading texts	Dictionary definition of story p. 71 Anecdote p. 72 Read graphic novel p. 79 Find out about <i>Agency Blue</i> p. 80
Written texts	Expand <i>Hemingway's short story</i> p. 72	Language focus	dictionary work, phrases, clauses, comparative form, sentence type and structure, prose
Integration	Life Skills, Arts & Culture, Geography	Reading programme	Learners to read: <i>The man who danced in his kitchen</i> (Anth. p. 66)
Inclusivity	The listening comprehension will be a formal assessment. Explain the process carefully and give anxious learners a chance to ask questions about the process. Make sure they have everything they need before starting.		

What is a story, really?

Learners explore the term “story” as it appears in different contexts.



Use your dictionary (LB p. 71)

Key focus: Understanding dictionary definitions

Learners analyse the dictionary definitions of the word “story” in different contexts.

Suggested answers

- 2 a Middle English, French and Latin. b 2.
- 3 a fib: unimportant lie; lie: untrue statement; falsehood: something said or done in the hope of deceiving

- b e.g. a brief recount of an amusing incident
- c anecdotal; anecdotally
- 4 1, 2 (fiction may contain elements of fact – but they could leave this out), 3 (a rumour usually contains elements of real events), 5.
- 5 Words that end in –y change to –ies
- 6 Answers will vary.

Find the story behind the story

Learners explore anecdotes and encounter the shortest story ever written.



Explore an anecdote (LB p. 72)

Key focus: Working with stories

Learners read the anecdote about how the shortest story ever came to be written.

- Because it is an amusing recount of how the shortest story ever came to be written.
 - No, his story was fiction.
- Mystery is the most likely answer because of the questions surrounding what might have happened.
- Discussions will vary.
- Answers will vary but learners should refer to characters, plot and setting – maybe even conflict.
- This can be made into a significant writing activity or it can be purely an oral activity. It is an opportunity for extension for some groups of learners. It is also an opportunity for informal assessment of their story telling ability.



Practise phrases (LB p. 73)

Key focus: Working with phrases

Suggested answers

- b and d because they have a subject and a finite verb and make sense on their own (and correct punctuation).
- Answers will vary.



Practise clauses (LB p. 73)

Key focus: Working with clauses

Remind learners that a simple sentence is also a clause – a main clause on its own. Compound sentences arise when two main clauses are joined. They work on this further on page 74.

Suggested answers

- ...that he had won the bet.
 - ...before he wrote a six-word story.
- Answers will vary.



Use comparative form (LB p. 73)

Key focus: Using comparative form

Learners write out the paragraph filling in the blanks.

Suggested answers

- shortest; shorter; longer.

Next learners revise both sentence type and sentence structure. Focus on showing them how important it is to vary sentence structure in stories.



Revise sentence types (LB p. 74)

Key focus: Revising sentence types

Direct learners to the Toolbox if they have forgotten the different types of sentences. This knowledge should be embedded by now but if it is not they must learn to become self-sufficient by being able to check the information for themselves.



Identify sentences (LB p. 74)

Learners work with both compound and complex sentences. The terms coordinating and subordinating conjunctions will help them differentiate between compound and complex sentences.

Remind weaker learners they may have to change other words as well as add a conjunction – usually a personal pronoun. Do examples on the board first.

- Ernest Hemingway was a journalist and *he* wrote many short stories.
 - I enjoy reading but I do not enjoy...
 - Hemingway believed he could write a very short story so he took his friends' bet.
- Answers will vary.
- Because the bell had rung...
 - ...wherever he went.
 - After he won the bet...
 - ...where he was born.
 - ...until she is happy with it.
- a: time; b: place; c: time; d: place; e: time
- Answers will vary.



Write a short sentence story (LB p. 75)

Key focus: Writing very short stories

Learners use the model of *Hemingway's story* to write a phrase story and the language work to write the others.

As an additional stimulus, you can write on the board or provide two other famous short stories:

The Knock by Frederic Brown – *The last man on Earth sat alone in a room. There was a knock on the door.* (simple sentences)

The Dinosaur by Augusto Monterroso
When he awoke, the dinosaur was still there.
(complex sentence)

Extension activity

Use the *The Knock* and *The Dinosaur* (above).

Analyse some more very short stories

Work with a partner.

- 1 Read two more famous very short stories and identify what genre of story you think each one is.
- 2 Decide which story you prefer and be prepared to share your reasons with a group.
- 3a Choose one of the stories and write down three questions you would like to ask about it.
 - b Invent an intriguing or humorous answer for each question and use your answers to add more detail to the story.
- 4 Practise telling your expanded story using the answers to your questions; then tell it to the class.



Analyse the prose (LB p. 75)

Key focus: Sentence variety in prose

Learners work with their independent readers to practise the different sentence types and forms. You may need to do an example with the class using a book from the book corner. Using a variety of sentences is important for flow and to a degree learners will be doing it naturally. Activities such as this can be repeated regularly to embed the value of using a variety of sentence types, forms and lengths.

A novel idea

Class novels are important in the learners' language development. However, a class novel can obviously not be read and taught in a two week cycle, rather it should be read over the term and discussion about the novel should be interspersed with the regular teaching. The novel becomes a resource from which to draw examples for language and text teaching over the entire term. This section provides novel activities that can also be adapted for a class novel.



Review the key features of a novel (LB p. 76)

Key focus: Key features of a novel

Although learners did encounter novels in the Intermediate Phase, it is important to revise the key features for them to keep deepening their understanding of the medium.

Suggested answers

- 1 a Fiction
b Learners should identify most of these: characters, plot, setting, narrative pattern, different genres, narrative perspective.
- 2 a First person, third person, dual narrative
b More than one character tells the story. (It can also be a combination of first and third person, which is also a form of dual narrative.)
- 3 a Novels usually have more characters.
b It leads to sub-plots within the main story.
- 4 a Themes are explorations of issues or ideas.
b A theme is not a single message. Readers gradually learn more as themes recur and develop throughout a novel.
c Any three of: friendship, betrayal, family conflict, loyalty.
d Answers will vary.
- 5 Shape of diagram will vary but pattern should be: beginning → build-up → problem (conflict) → climax → resolution → ending or reflection.
- 6 It must be well-constructed and written in fresh lively prose and dialogue.
- 7* Answers will vary. This question is an extension question. To support learners, you could put some key words on the board as a frame, e.g. extended time period, more characters, sub-plots.

Informal assessment



Analyse your novel or class reader (LB p. 77)

Key focus: Analysing a novel independently

This activity can be done over the cycle or over a longer period. The aim is to link what they are doing in class to their ability to analyse novels and readers

independently and so develop their skills at reviewing and forming opinions about the quality of the books they read and their own taste in literature. Weaker learners can use the same table for a story (change *Themes* to *Message*) or a short novel. The reviews could be done on A4 for display on the wall.

What is a graphic novel?

Graphic novels and comics are a valid source of literature. In some parts of the world, graphic novels are for adults as well as children and teenagers.



Read an extract (LB p. 78)

Key focus: Reading a graphic novel

Learners may initially be confused about how to read the extract. Japanese script is read from right to left and from back to front. Ensure all learners are clear which order to read the boxes in.

Suggested answers

The title should indicate the problem is a puzzle. Check learners know what a *millennium* is as they are likely to be too young to remember the millennium. Learners should be able to predict that the name of the main character is Yu-Gi-Oh.

Remind learners to make notes while reading the extract, especially after reading the questions.

They should answer in full sentences.

- 1 a Yu-Gi-Oh is the first character to appear. He has longish, spiky blond hair, looks about 13 and has a tall spiky collar.
 - b Younger – the other two look more mature (older – hair, faces, expressions) and taller.
 - c No. They mock him and take away his puzzle.
- 2 a Irregular shape: noise; bubbles with no lead out to speaker: talking to self/thinking; rectangle: reading text off the box; spiky bubbles: dialogue.
 - b With onomatopoeic words not in a shape.
 - c With lines emanating from the source of the movement, e.g. in the final two boxes: He lifts up the box and then opens it.
- 3 a “It’s something that you see but have never seen before.”
 - b Yes, the riddle is solved (but not necessarily by Yu-Gi-Oh) because the box opens.
- 4 a No. His facial expression is sneering/mocking.

- b Exclamation marks (lots) for emphasis; ellipsis (several) for unfinished thoughts or sentences; question mark for a question in the riddle; question mark and exclamation together: to mock the idea of it being his greatest treasure.
- c The question mark and exclamation mark together. It helps show he is saying the words in a sneering/mocking way.
- d No. In formal writing punctuation is used to create meaning not special effects.
- 5 Answers will vary. Learners could be supported if necessary by doing this activity orally first.
- 6 Answers will vary.

A local novel within a novel

This youth novel is set in Cape Town. The story moves between the plot related to the main character (Joe Blue) and the plot of the graphic novel he is writing with its main character (Kitty Bleu), the daughter of refugees from the Democratic Republic of Congo. Learners should spot the links between the two novels. Explain that *bleu* in French means *blue*.



Find out about Agency Blue (LB p. 80)

Key focus: Using the blurb and a table to find out about a novel

Learners answer questions in pairs on the blurb and a table to guide them into finding out about the novel.

Suggested answers

- 1 a A 16-year-old graphic novelist and main character.
 - b His hands have been blue since being struck by lightning at birth.
- 2 They thought the miracle was his hands being struck by lightning, turning blue, but not being burned. The real miracle is his amazing talent for drawing which shows up when he is two years old.
- 3 a By writing graphic novels.
 - b In a graphic novel, there is little to no narrative and the action is told through pictures (cartoon frames) and dialogue.
 - c In speech bubbles.
- 4 a Felix Bleu is Kitty’s dad and is a private investigator.

- b He had some customers that were rich but dangerous.
 - c The names of the characters are the same or similar; the people that Joe like are also likeable in the comic. Learners can provide any other relevant answers.
 - d Answers will vary. Learners can talk about how Joe based his comic on his own life; it is easier for him to write from experience.
- 5* Answers will vary but learners should be able to refer to earlier chapters where they discussed that people write best about what they know.



Focus on words (LB p. 81)

Key focus: Understanding vocabulary and register

Learners assess the vocabulary and style of the blurb.

Suggested answers

- 1
 - a baddies: people who break the law; savvy: streetwise; dodgy: not to be trusted; fiendish: evil, very bad; stashed: hidden.
 - b While they are all real words, they are more informal than formal and in line with how people might speak rather than write.
 - c baddies – villains; savvy – sharp; dodgy – untrustworthy, tricky; fiendish – wicked, malevolent; stashed – hoarded, hidden.
 - d baddies – goodies; savvy – ignorant; dodgy – reliable; fiendish – pleasant; stashed – revealed. The antonyms would completely change the sense of the blurb and give an incorrect impression of the characters and plot.
 - e It means the baddies think (and make sure one way or another) that the law does not apply to them. It is idiomatic because they are not really beyond the reach of the law but the expression is known to mean that people break the law with little fear of punishment.
- 2 Because he has *blue* in his name and it is obviously a colour that features in his life. Since *bleu* means blue in French, it is his name without actually being his name.

Capture the character

Learners analyse how dialogue (interview) can build an impression of a character. They will use the interview information to write about Joe Blue.



Read a novel interview extract (LB p. 82)

Key focus: Reading aloud with expression in groups

Remind learners to skim over the interview to check they can pronounce and understand all the vocabulary, as well as to get the main idea. Remind them to write down the definitions of any words they look up. You can use the reading aloud as an informal assessment opportunity.

- 2 Answers will vary but they should decide it adds to the atmosphere and authenticity. They are all car/taxi type noises.



Write about Joe Blue (LB p. 82)

Key focus: Writing a character description

Learners write about Joe Blue according to a fixed paragraph format. Learners should focus on good descriptions with interesting adjectives, phrases and clauses and word associations. Encourage them to plan using a mini mind map and a thesaurus to find more interesting synonyms, with arresting and fresh topic sentences to introduce each paragraph. To support slower or struggling learners you could provide the topic sentence for each paragraph and they complete the paragraphs.

It was a dark and stormy night

This section is a fun introduction to “purple prose” and a reminder to learners not to use too many clichés in their stories, e.g. “I woke up and it was all a dream.” If learners are unfamiliar with the Peanuts cartoon strip, use the Internet (if you have access) to show a few of his cartoon strips or try to find one or two of the old Peanuts cartoon strip books.



Tell a story with a twist (LB p. 83)

Key focus: Writing a narrative essay (story)

Learners use the frame provided by Snoopy’s story skeleton as a stimulus for their own creative story.

Suggested answers

- 1 *Likely:* everything up to the pirate ship appearing until the small boy growing up in Kansas.
Unlikely: Almost everything else. In reality

(except for the pirate ship), any of it could be true – it is the juxtaposition that is so absurd.

This is a double activity. Learners write a story to tell at a “story festival”. The stories should be encouraged to be light-hearted, creative and faintly absurd as long as they can provide a good transition from one element to the next.

Support task: As an additional stimulus, do an oral activity first where each learner says one or two sentences and another person has to take over. It can be lots of fun and helps them lose their inhibitions.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter’s opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner’s Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

TAKE A STAND – TERM 2 WEEKS 3 & 4

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Writing Write your own advert (LB p. 95) Formal: Oral (Task 1) Take part in a debate (LB p. 90)
Resources	LB pp. 84–95, TG pp. 90–95 Anth. pp. 49–54	Assessment tool	Transactional text assessment tool
Listening texts	<i>Rainforests in crisis</i> p.85 Rules for a debate p. 88 Take part in a debate p. 90	Reading texts	Breakfast visual p. 84 Table of advertising techniques p. 86 Adverts p. 87 Persuasive techniques p. 89 Debate definitions p. 90 <i>The perfect burger</i> p. 92
Written texts	Plan an advert in a table p. 86 Compose a slogan p. 91 Write your own advert p. 95	Language focus	command verbs, parts of speech, adjectives, persuasive language techniques
Integration	Economics and Management Sciences, Social Sciences and Life Orientation	Reading programme	Learner to read: <i>Mrs Williams takes a stand</i> (Anth. p. 49)
Inclusivity	Reluctant or unconfident speakers can be grouped with stronger speakers for the debate so that they can be guided and assisted with what to say and how. Groups are easier to manage than a whole class.		

Chop! Chop!

Learners explore the “real ingredients” of the products we eat through a provocative diagram and a news report.



Check your breakfast (LB p. 84)

Key focus: Using a visual to stimulate thought

Learners use the picture to help them identify the “real ingredients” in their breakfast.

- 1 The survey can be a show of hands, slips of paper from each learner or similar. The results can be displayed on the board.

Extension activity

Ask selected groups of learners to design an actual survey form and to carry out a wider survey including other classes in the school.

- 2 Ask learners to do this individually and then ask questions to help them check they have included as much as possible, e.g. What was needed to grow... etc.
- 3 Have a selection of supermarket tills receipts handy in case learners are unable to use the Internet or bring their own till receipts.
- 4 Some learners may not see things like sunlight as a cost; others will be creative and lateral and will

even consider pesticides fertiliser and so on. If the school has a vegetable garden, it can be a discussion point to help learners realise that even human labour is a cost even if it is voluntary.

Suggested answers

- a “Real cost” includes even hidden costs like trees cut down, sunlight, water and human labour.
- b Often the environment or vulnerable people pay the real cost – not the ultimate consumer.
- c Learners could make a case for both. It is literal because you count everything in but it also has a figurative meaning to include this that it is difficult to put a real “cost to” such as destruction of groups of people’s ways of life, a species becoming extinct or climate change.



Listen to a news report to answer questions (LB p. 85)

Key focus: Listening for key information

Remind learners to take notes as they listen especially after they have read the questions. If learners find it hard to take notes, show them how to write the questions as headings on a notes page so they can then jot notes under each heading.

- 3 a Companies searching for natural resources; hardwoods being used by manufacturers; rainforests being cleared to raise beef for food.
- b When resources and trees are removed, often the water, soil, plants and animals are also destroyed.
- c Millions of years.
- d At the present rate of destruction (top learners should include this element of the answer), rainforests will be gone in 30 years.
- 4 a If something is extinct, it can never be brought back.
- b Order will vary per learner: ¼ of modern medicines contain rainforest products; adds to global warming and more serious floods etc.; provide food; people’s way of life depends on it.
- 5 a Some manufacturers are sourcing sustainable ingredients and consumers are choosing products that use sustainable ingredients.
- b Answers will vary but must be sensible.
- 6 Answers will vary but likely to include more recycling, looking at ingredients, checking company policies on sustainability etc.

What should we believe?

Learners examine similar advertisements to understand the effect of manipulative and even provocative persuasive techniques.



Focus on advertising techniques (LB p. 86)

Key focus: Understanding advertising techniques

Learners identify the different techniques used across different advertising media.

- 1 a Bring learners back to a class discussion at the end of this activity to check the range that they have considered: print media, small ads, posters, direct mail, billboards etc.
- b Answers will depend on what they think of – e.g. leaflet in doctor’s waiting room, information desk or shop etc.
- 2 Answers will depend on their choices. Some groups will need the teacher to discuss at least one item to model what is needed. A class example could also be considered.

- 3 Answers will vary depending on product selected.

Extension: Get learners to develop an actual advertising campaign for their product. Make sure they organise answers in a table for organisation of work practice.



Analyse advert technique (LB p. 86)

Key focus: Analysing advertising techniques

Learners identify the techniques used in an advert for a burger.

Suggested answers

- 1 A burger. Target market – all burger eaters.
- 2 It promotes the specific product and says how good it is (in a number of ways). It persuades people to order the Famous Flame Feast.
- 3 Answers should be in a table, e.g.

Bold text as a logo and alliteration	Brad’s Burgers
Question to grab attention (and alliteration)	Are you a fan of Brad’s Famous Flame Feast?
Flames coming out of the burger to indicate it is hot (word play)	Flames in visual
Word play	Get fired up...!
Information	Prime beef – 100% imported
Persuasive language (and rhyme/assonance/exclamation marks)	Best fare anywhere! Straight from the franchise floor to your door
Appealing gimmicks/special offer	Size matters – check out our monster deals Half price on week nights

- 4 Answers will vary but may include manipulating reader by telling them it is the *best fare* without evidence, that it is *prime beef and 100% imported* (why is that good?). Making them sound reliable by saying they *always deliver* (no proof) etc.
- 5 Answers will vary but the advert “ticks all the right boxes” so should be considered good. Almost anything from the advert could be considered evidence.



Compare the effect of two adverts (LB p. 87)

Key focus: Comparing effect of two similar adverts

Learners identify and analyse effects of changes to the advert.

Suggested answers

1 Answers will vary to a degree.

Brad's Burgers	Bad Burgers	Sets up that burgers are bad
Are you a fan of Brad's Famous Flame Feast?	Are you going to fan Bad Flames in the Famous Forests?	Makes it clear that burgers are linked to tree destruction
Get fired up and order one now	Get fired up and start one now	Links it to starting a fire not ordering a burger
Prime beef	Prime forest	Makes it clear forest suffers
Best fare anywhere – a prime reason to drop by again	Not fair anywhere – a crime to drop by again	Changes best food to seem like a crime
Check out our monster deals	Check out our monstrous destruction	Focuses on destruction not deals
We always deliver	We always destroy	Shows the real effect of burgers
Straight from the franchise floor to your door – no turning off	Straight from the forest floor to your door – no turning back	Reminds consumers that forests are part of it
Half price on weeknights	High price every night	A reminder of the "real cost"

2 The colours almost the same but are bolder and harsher making it all seem grating and brash.

3 Answers will vary. It should at least bring them key issues to people's attention.

4* Answers will vary and it should be a good platform for discussion. An advert like this can be provocative and even manipulative despite it being supposedly to remind people to be more responsible. In general, probably more effective than an information leaflet.

5 Answers will vary.

Take action now

This section takes persuasive techniques into the verbal arena looking at debates and oral rhetoric.



Find out about debates (LB p. 88)

Key focus: Learning the rules of a debate

Learners discuss the rules of debating, using the text for *Rules of engagement* as a basis. As general knowledge of expressions, discuss that the term Rules of Engagement originated as a term relating to war and what is considered acceptable and what would be considered a war crime. Help them see the link between war and debating (two sides, opposing points of view etc).

Discuss the language aspects carefully and make sure learners understand each of the techniques, e.g. hyperbole (everyone is appalled by the stench of chocolate...).

Discuss persuasive techniques (LB p. 89)

Key focus: Understanding persuasive techniques in a speech

Learners focus on what persuasive techniques are used in a speech on burgers and the rainforest.

- 1
 - a Words they look up: emotive, rhetorical, hyperbole, exaggeration. These words are all relevant to persuasive techniques.
 - b The discussion needs to include examples to illustrate each technique as preparation for the next question.
 - c Go round the class and think of examples orally. Start the class off yourself with a few ideas. Do not force anyone who has no ideas. They may need more time and experience to again confidence. Use it as an informal assessment opportunity to check the class are aware of persuasive techniques.

2

Persuasive technique	Example
Rhetorical question	First four sentences
Interesting facts/examples	Final paragraph
Command verbs	Penultimate paragraph (spare, remember)

Persuasive and emotive language (all through) but especially last paragraph.	... = I small hamburger and fries and the non-renewable destruction of the rainforest.
<i>Humour</i>	<i>All of it is written in a slightly humorous manner.</i>

- 3 a Words like “firstly”; but; together with; and; also; so, next time; also etc.
 b They add flow, logical order and emphasise certain elements of sentences in the speech to give greater impact.

ABC Identify parts of speech (LB p. 90)

Key focus: Identifying parts of speech

Learners work with the word “debate”.

- 1 Noun; verb.
- 2 a noun; b verb; c noun; d verb (infinitive)
- 3 Answers will vary.

Formal assessment

Take part in a debate (LB p. 90)

Key focus: Formal assessment: 15 marks

Learners debate an issue in groups of seven.

If you have a strong group in the class, you could organise a mock debate on a different issue first to give learners an idea of the process.

Learning to debate is fun but the formality should be maintained because debate protocol is important.

Make sure the groups have enough time to brainstorm and plan what they are going to say but also that the third speaker has to respond on the spot to what has been said in the other speeches and so cannot plan entirely. While it is helpful for some learners to write out their speeches, encourage the use of key cards and a more engaging style of speech delivery in the debate environment.

Extension activity

As good practice for debating, you can hold a mini debate each week and ask learners to come up with a motion based on something that has come up in the news.

ABC Use attention grabbing words (LB p. 91)

Key focus: Analysing and investing slogans

Slogans are a bit like headlines, they must be catchy, memorable and intriguing. Learners analyse word techniques for slogans.

Learners are encouraged to experiment with a wide range of language tools. Remind them that brainstorming is a fast activity where no idea is too mad or over the top. Each element might inspire another thought which could end up being part of the creative process and the final outcome.

Have different categories you can praise such as Best Alliteration; Best Rhyme & Rhythm; Most Memorable; Most Outrageous etc. Hold an awards’ ceremony similar to the real advertising awards.

ABC Work with adjectives (LB p. 91)

Key focus: Revising demonstrative and relative adjectives

Learners easily confuse demonstrative and relative adjectives and pronouns. An easy way to check if it is an adjective is to find the noun (or pronoun) the adjective is modifying. No noun – no adjective!

Suggested answers

- 1 a those; b these & that; c this & those
- 2 a adjective; b pronoun; c adjective
- 3 Answers will vary but check carefully that the words are used as adjectives not pronouns.

Living up to expectations

Learners read a mini novel of the anticipation and disappointments of modern fast food advertising.

Read a mini novel (LB p. 92)

Key focus: Reading a mini novel

Learners learn about advertising through the medium of fiction rather than facts.

- 1 Learners can practise their debating skills. Divide the class in half and each half is (using examples and evidence) either for or against the motion that

- they can learn as much from fiction as from facts (definitely true!)
- 2 Answers will vary but the point of the exercise is to revise the information text they read at the beginning of the chapter on page 76 and classify the similarities and differences using a table as an organiser.
 - 3 They should correctly predict that the story is about a burger and if they are on the ball, they will use their prior knowledge from the work in the chapter to suspect that the perfect burger may not turn out to be so perfect after all.
 - 4 Remind learners to take notes for themselves as they work through the different chapters of the mini novel – looking out for development of the key features of a novel. The note taking should become second nature to them if it is encouraged enough at this level.

Suggested answers

- 1
 - a Answers will vary but the mind maps and descriptions should be of Vareshni and the narrator. It is likely that only at this point will the learners realise that the narrator's name is never given and it is unclear if the narrator is male or female. **Note:** It is a good discussion opportunity to find out if the class made assumptions about the sex of the narrator based on the other main character being an older girl and that much of the action is about cooking.
 - b Their opinions on the effectiveness of the narrative perspective may vary. The first person narrative form allows readers to experience the story from the narrator's point of view and share the narrator's thoughts and feelings.
- 2
 - a The main problem (or conflict) is the anticipation and build up to the arrival of the famous, real American burgers. This anticipation is heightened by Vareshni having herself made a delicious burger for the family yet not considering it could be as good as the "real thing".
 - b Her wry smile acknowledges that however much better her burgers are than the franchise burgers, hers will never be regarded as real or famous as she has no "power" to advertise the way a fast food franchise does.
 - c It teaches that not all advertising is strictly accurate and pictures and descriptions can be very misleading.

- 3 The real perfect burger: Halaal mince mixed with herbs and eggs, moulded into patties and fried. The patties were placed in freshly cut and buttered rolls with sliced tomatoes, chopped gherkins, grated cheese, sliced avocado, and accompanied by golden yellow, crunchy but not too oily, deep fried chips with tomato sauce and chutney on the side.
- 4 Answers will vary but should include something about how we can learn by reading about other people's experiences and the way they act and react.
- 5 Answers will vary.

Informal assessment



Write your own advert (LB p. 95)

Key focus: Writing an advert

Learners write an advert for Vareshni's The Perfect Burger shop using all the techniques they have worked on during the cycle as well as their prior knowledge of fast food advertisements.

1 Learners must use a planning table (similar to a story board approach) to explain what techniques they will use. They will need all their planning for the final presentation.

Explain what criteria you will be especially looking out for. If appropriate, provide them with a copy of the transactional text assessment tool in this Teacher Guide. It is not a formal assessment but it will form part of your on-going assessment of the learners.

You could have a similar awards ceremony to the slogans awards – or even combine the two award ceremonies. It will be more fun and inclusive if everyone is able to get at least an honourable mention in a category. Make a display in the classroom or along a corridor of the advertisements. You could even ask tuck-shop staff (if the school has a tuck-shop) to vote for the advertisement they think is the best in a number of different categories.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

Step up

CHAPTER OVERVIEW

In this chapter the learners will get the opportunity to show how capable they are at following instructions. Instructions are a vital part of almost everything we do! Learners should be able to follow verbal instructions and ones that are written down. They should know the difference between good and poor instructions and be able to write their own ones that are sensible and helpful. This chapter also gives them the opportunity to solve mystery stories in the form of plays and drama.

STEP BY STEP – TERM 2 WEEKS 5 & 6

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Oral Prepare a speech (LB p. 99)
Resources	LB pp. 97–109, TG pp. 96–100 Anth. pp. 81; 88–89	Assessment tool	Role play rubric, speech assessment rubric reading criteria, writing checklist
Listening texts	Instructions to make a mathematical diagram p. 97 Unprepared and prepared speeches p. 99	Reading texts	Cartoon p. 98 English rules p. 101 Read the instructions p. 102 <i>How to write really badly!</i> p. 106
Written texts	Do a “How to...” project p. 109	Language focus	proverbs, homophones, homonyms, hyphens/dashes, spelling rules, prepositions, verbs, active voice
Integration	The skill of following instructions is vital across all the Learning Areas and learners will benefit from revising the key features of this text type.	Reading programme	Learners to read: <i>The mock turtle's song</i> (Anth. p. 81) <i>A newly-born calf</i> (Anth. p. 88)
Inclusivity	Homework can be used as a vehicle to prepare learners for a lesson or revise things that were covered in the lesson. Be aware of learners who may still need help with tasks that require research or revision – especially if they do not have access to a computer or a library.		

It helps to listen

Listening is a skill that all learners need to practise. With so much visual input from TVs and computers etc, learners have come to rely on visual input and hence, auditory skills are lacking.

ABC Listen carefully (LB p. 97)

Key focus: Following verbal instructions

Before the learners begin this activity, make sure that they have the equipment listed so that they are not worried about what they need and distracted from hearing the instructions.

ABC Share your ideas with the class (LB p. 97)

Key focus: Discussing key features of giving instructions

Learners can work in small groups to discuss these questions and then share them with the class.

Suggested answers

- To help the learners discuss this question, provide the following hints:
 - Did the sequencing and numbering make sense?
 - How were the instructions read out – were they read too soft or too fast etc.?
 - Was the vocabulary difficult or easy to understand?

- d What was the style like – too formal or too informal? Did it affect the way it came across?
- e Were there any other distractions that made it difficult to focus on listening?
- 2 Give the learners time to come up with their own key features. Groups should share their ideas with the class to see if there were any other good ideas.
 - 3 Once again the learners will need a bit of time for this activity. They should start by drawing a simple diagram. The instructions should be written after this.
 - 4 This can be a review activity where the learners assess the other group's instructions and try to improve them.

You need to pay attention

Help learners to understand that hearing someone speak is not the same as actually listening to what they say! When someone speaks, the listener needs to pay attention to the details.



Spot the problem (LB p. 98)

Key focus: Reading a cartoon and identifying the problem

Learners should read the cartoon on their own and think about it before trying to discuss it in groups.

Suggested answers

- 1 Jamie would most likely be doing something other than listening to her mother.
- 2 Her mom should have asked Jamie to repeat the instructions back to her.
- 3 Next time, Jamie should put the book down and look at her mom and listen carefully.
- 4 Answers will vary.



Prepare to be unprepared (LB p. 99)

Key focus: Practising giving an unprepared speech

Presenting an unprepared speech can be daunting and stressful. Make this activity light-hearted and fun so that the learners see it as a game rather than a task. Also, keep these speeches short – one minute is enough for an unprepared speech. A prepared speech is longer – at least two minutes long.

Learners can informally assess each other using the assessment tool for speeches provided in this Teacher's Guide.

Informal assessment



Prepare a speech (LB p. 99)

Key focus: Preparing and presenting a speech

A prepared speech is not a speech that is learnt off-by-heart. Learners should prepare well enough so that they can speak from the heart!

To help the learners to practise their speech, they should be familiar with the criteria that will be used for the assessment. Provide them with the criteria, using the ones provided in the Teacher's Guide or similar ones that you have prepared.



Use a proverb (LB p. 99)

Key focus: Revising proverbs

Remind the learners that proverbs are expressions of wisdom. They can help to introduce a topic or end off a speech as part of a conclusion. (Remember that proverbs are not idioms! Idioms are figurative expressions where the words do not mean exactly what they say.)

Suggested answers

- 1 You can tell that the proverbs are old because the vocabulary is old and some of the things, places and activities mentioned in them are from the past e.g. using swords and sewing are not as common as they used to be!
- 2 It is helpful to look at the context and where the proverb originated to understand the meaning. You could give this to learners as a homework research activity as most of the answers can be found on the Internet.

A poor workman blames his tools: Someone who fails to accept responsibility for doing a bad job – originally referring to carpenters and craftsmen!

A stitch in time saves nine: Making an effort will prevent more work later – sew up a small hole before it becomes a big one!

The pen is mightier than the sword: The written word is more powerful than any physical weapon.

Say it right

There are many words in English that are difficult to pronounce because there are so many varieties of sounds created by the letters we use. Use this light-hearted poem as a vehicle to revise important spelling and pronunciation rules.



Analyse a poem (LB p. 101)

Key focus: Analysing the language, vocabulary and structure of a poem

The rhyming pattern will help the learners grasp some of the difficult pronunciations. Let them read through the poem in their groups, without helping them, to see if they can work it out first.

Suggested answers

- 1 There are four stanzas
- 2 The stanzas are not all equal in length (let the learners count the lines)
- 3 Full stops, question marks, exclamation marks, commas and dashes are used. Learners can choose any two examples and explain their purpose/effect.
- 4 According to the definitions provided in the margin, the dash is used.
- 5 The rhyming pattern is aabb.
- 6 The rhythm starts off slow, like a chant but seems to pick up speed, especially in the third stanza – possibly to show a sense of chaos and extremity!
- 7 The main message is that the English language can be complicated and sound confusing!
- 8 a Others may stumble: Others might find it difficult
b Man alive: An expression of surprise

Support activity

- The apostrophe of omission is used to show letters that have been left out: it's = it is; don't = do not; there's = there is; I'd = I had; I've = I have
- The apostrophe of possession is used to show belonging e.g. goodness's



Revise homophones and homonyms (LB p. 100)

Key focus: Revising homophones and homonyms

Suggested answers

- 1 Homophones: know (no); you (ewe); meat (meet)
- 2 Homonyms: rose; match; ward



Use these rules (LB p. 101)

Key focus: Using spelling rules to assist with pronunciation

Spelling rules are helpful with pronunciation. Here are some other activities to give the learners:

Silent letters are letters that are present in a word but are not pronounced.

Identify the silent letters in these words and group them according to words with the same silent letters:

bough, dough, through, though, dept, raspberry, receipt, pneumonia, pseudonym, psalm, pterodactyl, knife, knee, know, thumb, plumber, numb, crumb, lamb, bomb, write, wrist, wrong, wrap, gnash, gnaw, gnarl, gnat

Make up your own simple rules by completing these sentences: Silent "k" comes before... Silent "gh" comes after... Silent "b" comes after... Silent "w" comes before... Silent "g" comes before...

It's as easy as 1-2-3



Read the instructions (LB p. 102)

Key focus: Reading instructions

Suggested answers

Before reading, discuss the language and layout of the text. Learners should use the key features of instructions in the margin to describe them.



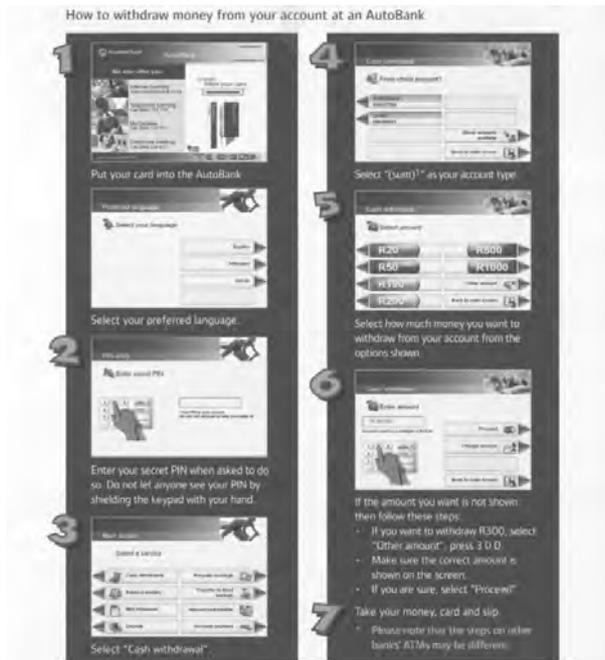
Look and learn (LB p. 103)

Key focus: Sequencing instructions

The learners should notice that the pictures are not in order and do not have instructions to go with them.

Suggested answers

- 1 How to withdraw money from an ATM.
- 2 Show the pictures in the following correct order:



- 3 Compare and discuss. Some pictures are the same because it relates to the ATM. Some pictures are different because it is a different process.
- 4 Put your card into the Autobank. Select your preferred language. Enter your secret pin. Select "cash withdrawal". Select your account type. Select how much money you want to withdrawal.
- 5 Take your money/ Take your card/ Take your slip
- 6 Answers will vary. Learner's should answer each question by referring to the instructions.

Practise prepositions (LB p. 104)

Key focus: Filling in the correct prepositions

Suggested answers

- 1 Class discussion
- 2 a Never keep your PIN and card in the same place.
b Only enter your PIN when asked to do so at/by the ATM.
c Never give your secret PIN to anyone.
d Do not use an ATM that looks like it has been tampered with.
e Make sure that your card is returned to you after you have bought something at/from a store.

Use verbs (LB p. 104)

Key focus: Using the command form of the verb

Suggested answers

- 1 a Walk to school without stopping.
b Start school at 8 o'clock.
c Buy your tuck from the tuckshop at break.
d Take part in extra mural activities after school.
e Fetch your children between 3 and 5 p.m.
- 2 a Answers will vary, e.g. Grip the pen so hard your knuckles go all white.
b You
c Answers will vary, e.g. It's very important not to write any letter of the alphabet the same way twice. (Never write any letter of the alphabet the same way twice).

Remember number and sequence (LB p. 105)

Key focus: Sequencing and numbering instructions

Suggested answers

Learners can choose any activity. The challenge is to narrow the instructions down to six. Remind the learners to use imperatives (the command form of the verb), write in the active voice and use discourse markers e.g. first, last. To make the activity more fun, let them jumble their instructions up and see if someone else can put them in the correct them.

How to write really badly

This is the title of a novel by Anne Fine about a boy who struggles to write neatly in school. His new friend shows him that writing badly is something that he does well!

Just read the instructions (LB p. 106)

Key focus: Identifying instructions in a text

Learners should share their reactions to the title. Is there anything unusual about it?

This text is best read aloud. Let the learners follow and identify the unusual instructions in the text.

Suggested answers

- 1 Joe is writing the instructions and Chester is helping him.
- 2 Any of the following adjectives can be used to describe the text but learners should explain their choice: humorous, unusual, creative, subversive.
- 3 The instructions are clear because each instruction has an example.
- 4 Key features of an instruction text

Key features	Present or missing
Main heading	Present
Sub-headings	Missing
List of requirements	Present
Imperatives (command form of the verb)	Present
Correct sequence	Present
Numbered steps	Missing
Diagrams to clarify	Present

- 5 a These instructions are for the boys' classmates and teacher.
b The purpose of the instructions is to show that Joe is good at something even if it is doing something badly!
c They could have numbers and be more in the active voice. Any other suggestions from the learners should be considered.
d The verbs are written mostly in the present tense.

Now to write really well

The learners will use all the skills they have learnt to write their own instructions for something they are really good at or keen on. Instructions follow a specific format which the learners must demonstrate.



Use the active voice (LB p. 108)

Key focus: Writing sentences in the active voice

Suggested answers

- 1 a Passive
Active

- b Active
Passive
c Active
Passive
d Passive
Active

- 2 a Place luggage under the seats
b Stay seated if you require help
c Remain calm and seated at all times
d Place oxygen masks over your mouth and breathe deeply



Do your own "How to..." project (LB p. 109)

Key focus: Writing instructions

Learners must choose a topic that they are good at and follow the instructions to write good instructions! They should be assessed according to how well they employ the skills they have learnt in this cycle and include the key features of instructions in their own writing.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

STEP FORWARD – TERM 2 WEEKS 7 & 8

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Oral Role play your investigation (LB p. 116) Formal: Task 2 (Test 2) (LB p. 122)
Resources	LB pp. 110–121, TG pp. 101–104 Anth. pp. 36–41; 98–99	Assessment tool	Group work checklist, reading aloud rubric, comprehension memo
Listening texts	Trust building p. 111 Role play your own investigation p. 116	Reading texts	<i>The mystery of the missing detention book</i> p. 113 Read a review p. 117 <i>The Mousetrap</i> p. 119
Written texts	Complete a questionnaire p. 115 Write an investigative report p. 115 Write a review p. 118	Language focus	prepositional phrases, verbs, reported speech
Integration	Role play is a useful skill that can be incorporated into many other areas of learning.	Reading programme	Learners to read: <i>The wounded lion</i> (Anth. p. 36) <i>Mr Nobody</i> (Anth. p. 98)
Inclusivity	Group roles will help learners work together, especially for those who find it challenging.		

Are you willing?

Group work is challenging and does not happen naturally. Learners need to be taught the skills of working together.



Choose a group role (LB p. 110)

Key focus: Choosing a group role

Learners will experience that having group roles makes group work more manageable because everyone has a defined job to do.

Suggested answers

- This should be part of the class discussion.
Learners identify the jobs they think they can do best.
- Groups do not have to be large to accommodate all the group roles. They can simply double up and give each group member two group roles.
- The teacher needs to supervise this activity and give guidance where needed. Some learners might become unhappy with their role and want to swap or some might want to share the job. The teacher will need to help them sort this out.



Establish trust (LB p. 111)

Key focus: Working together and trusting each other

These are just a few examples of trust building exercises that your learners can do. There are many more. The learners might even know some others.



Identify prepositional phrases (LB p. 111)

Key focus: Identifying prepositional phrases

Refer the learners to the Toolbox for more information and other examples.

Suggested answers

stand *one in front of the other*
gently lowering them *to the ground*
one person stands *in the middle of the group*
leads them *through a simple obstacle course*
hold your arms out *parallel to the ground*
fingers sticking out *towards your neighbour*
place a large object *onto your outstretched fingers*
lower the object *to the floor*
losing contact *with your neighbour*



Work with verbs (LB p. 111)

Key focus: Identifying transitive and intransitive verbs

Suggested answers

- transitive
 - intransitive
 - transitive
 - transitive
 - intransitive



Explore reported speech (LB p. 112)

Key focus: Writing sentences in reported speech

Suggested answers

- 1 Class discussion
- 2 a The investigator questioned them to find out where he was/they were at the time of the crime.
 - b The policeman asked Jackson loudly to please empty his pockets.
 - c He insisted that he could do it by himself.
 - d He asked her where she was going to buy her tickets.
 - e The inspector demanded to know what time they would be back.

Step into a role

Some learners might have played a murder-mystery-type game before e.g. Cluedo or been to a mystery party. Let them share their experiences. You could prepare a few learners before the lesson and have them present the following mystery drama to the class as a role play to give the class an idea of what it is all about.



Play the part (LB p. 113)

Key focus: Role play

Suggested answers

- 1 The detention book probably left the library with Mrs Holt's register. It was taken up to the office and put with the pile of registers which were put on the principal's desk!
- 2-5 Learners follow the instructions and role play the mystery drama.



Investigate and report (LB p. 115)

Key focus: Asking questions

Suggested answers

- 1 Discuss the questions in the questionnaire. The questions are mostly closed because they require a simple answer but they are all good questions that will provide details relevant to the investigation.

- 2 Learners can team up for this. They should each have a turn to question a character and to be questioned.
- 3 The responses will not take a long time to record as most of the questions are very specific.

Focus on vocabulary:

The **investigator** was called to the scene. (noun)
 He decided to **investigate** the crime. (verb)
 There was an **investigation** into the robbery. (noun)
 He wrote an **investigative** report. (adjective)

Support activity

The past tense is used in both the questions and the report. The questions are to get information about something that happened in the past, e.g. Where were you? The report explains what happened in the past, e.g. She was in her bedroom when she heard a noise.

Informal assessment



Role play your own investigation (LB p. 116)

Key focus: Planning and producing a role play

This is an opportunity for the learners to make up and produce their own mystery drama.

Suggested answers

- 1 Groups should use the picture as a stimulus. There is no wrong or right answer to this mystery, let them have fun deciding which way the story should unfold. They can also decide which characters to use.
- 2 The groups should decide on five good, relevant questions that will give the audience enough information to help them realise what happened.
- 3 This part of the activity is optional. If you have time you can let the learners role play their investigation. One person in the group must act as the investigator. The class should listen for clues in the role play and try to help the investigator solve the mystery.
- 4 After the role play activity, each learner must write an investigative report explaining what happened according to what their group decided. You could let them practise writing the report as a

group first and then as an individual activity. The report must be written in the past tense.

Whodunit?



Read a review (LB p. 117)

Key focus: Analysing a drama review

The learners have been exposed to book reviews and possibly movie reviews but are probably less familiar with play reviews. Highlight the common key features found in all types of reviews and then consider key features that are specific to a play. As an introduction, discuss the purpose and key features of a review (book, movie, drama) is to give an outline of the plot and information about some of the characters. The reviewer usually gives a personal opinion and will often rate it so that others can decide if they would enjoy it.

Suggested answers

Use the following grid to record the answers for Questions 1 and 2 (F = figurative and L = literal).

F/L	Expression/Phrase	Meaning
L	much-anticipated	Looking forward to something
F	a full house	Tickets were all sold out
F	a stellar performance	The “stars” are the actors
L	a standing ovation	Stand and applaud
L	twists in the tale	Unexpected events in a story
L	a hyperactive young man	A busy person
L	guests become trapped	A snow storm set it and they couldn’t leave the hotel
L	A murderer lurking in their midst	The murderer is present
F	Drama unfolds	As pages unfold, so the story is revealed
F	Glued to your seats	So interested that you don’t move

Support activity

Paragraph 1 (introduction): Agatha Christie’s world-famous play opened last night to a full house.

Paragraph 2 (background): opened in 1952

Paragraph 3 (summary of plot): The setting of the play is “the hall”

Paragraph 4: Rating and review



Step up and write (LB p. 118)

Key focus: Writing a drama review

It might be difficult for the learners to think of a play to review so let them do it on one of their class role plays or a simple play they saw in assembly.

Suggested answers

Learners should follow the instructions carefully to plan and write their review. They should be assessed according to how well they followed these instructions and included the key features of this writing task.

Will the culprit step forward?

The review on page 117 is a good introduction to the reading text in this section. It is important that the learners understand the context of this drama extract. Use this as a reading aloud opportunity for the learners to practise their reading aloud skills.



Ask and answer questions (LB p. 119)

Key focus: Reading and comprehending the text

Suggested answers

- All seven characters are present.
- Mrs Boyle is missing – she is dead!
- The scene is always the same – the drama is set in “the hall” of the guest house.
- In the hall – where the guess are now gathered.
- “bullying”
- According to the extract, the only character that the learners can complete the questionnaire on is Mollie. The learners should complete the questionnaire by filling in her responses and body language.

	Response	Body language
1	I was in the kitchen	Upset
2	I heard the radio blaring	Tearful
3	I think I heard a door creak	Sitting down

	and shut as I came out of the kitchen but I'm not sure	
--	---	--

Spelling

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

Contextual test memo

Questions (30 marks)

The answers should be in full sentences, except where indicated. The answers below have been abbreviated to their essence because learners' answers will not have the exact same working.

- 1 A valley; a river. (1)
- 2 *Ice* and *snow* which indicate it is winter. (1)
- 3 3.1 **John Askew**, the blackened boy with bone necklaces and paintings on him; **Ali Keenan**, the good-bad ice girl with silver skin and claws; the wild dog **Jax**; and me, **Kit Watson**, with ancient stories in my head and ancient pebbles in my palm. (2)
- 3.2 Scorched and blackened from the flames; dried blood on their lips, cuts and bruises on their skin. (1)
- 3.3 "*Our eyes began to burn with joy and we laughed, and touched each other and started to walk down together toward Stoneycate.*" It indicates their joy and happiness. (1)
- 4 4.1 The local people – their neighbours, friends and maybe even family. (1)
- 4.2 Answers will vary: because they had been missing for quite a while; no one knew where they had gone or why; it was snowing and cold outside and so difficult to survive if they were trapped somewhere; they may have fallen in the freezing river etc. (1)
- 4.3 The police were dragging the riverbed and neighbours were digging in the snow. (1)
- 5 5.1 Towards the end of the story. (1)
- 5.2 At the end of the extract, the narrator (Kit) talks about when it all started. (1)
- 5.3 Answers will vary: it is an exciting way to begin so that readers wonder how this could have happened; it is intriguing to give away part of the ending which will make no sense until the story unfolds – or similar. (2)
- 6 6.1 The italics indicate the extract is out of sequence – it is Kit looking back to how it began. The actual events happen towards the end. (1)
- 6.2 The words that people say are not italicised. It makes them stand out because conventional direct speech punctuation has not been used. (1)
- 6.3 Accept it if learners start a new line at the words spoken. It is not strictly necessary as the speaker does not change. (1)
Their voices echoed with astonishment and joy. "Here they are! Oh, here they are!" They clustered around us. They watched us as if we were ghosts, or creatures from some weird dream. "Here they are!" They whispered. "Look at them. Look at the state of them!"
- 7 7.1 First person. (1)
- 7.2 Because of the personal pronouns used: we, me, I etc. (1)
- 7.3 It means the reader understand the events from Kit's point of view. It brings them into his thoughts and feelings. (2)
- 7.4 Answers will vary. Must give reasons to get a mark. (1)
- 8 Answers will vary. *Half a mark should be allocated for each adjective and half a mark for each reason given.* (2)
- 9 9.1 A metaphor. It shows the intensity of the moment and the "pain" when eyes go from darkness into bright light. (2)
- 9.2 *Who could have known we would walk together with such happiness, after all we'd been through?* It is used to make the curious about what might have happened to them. (2)
- 9.3 *They thought we had disappeared, and they were wrong. They thought we were dead, and they were wrong.* Each sentence sets up something people were thinking and disproves it in the second half with the words "*and they were wrong*". It makes it clear that the story will be about what happened to them before they disappeared. (2)
- 9.4 It is mysterious and dramatic. It makes you want to find out what happened. (1)
- 10 Answers will vary. Reasons must be given. (1)

Contextual test

- Read the opening lines from the novel *Holes* by American writer Louis Sachar below and answer the questions that follow.
- Use complete sentences in your answers unless indicated otherwise.
- Pay attention to the mark allocation.

Extract from *Holes* by Louis Sachar

The child in this story is found guilty and punished for a crime that he did not commit. He is sent to a “camp” that is actually a reformatory for “bad boys”.

There is no lake at Camp Green Lake. There once was a very large lake here, the largest lake in Texas. That was over a hundred years ago. Now it is just a dry, flat wasteland.

There used to be a town of Green Lake as well. The town shrivelled and dried up along with the lake, and the people who lived there.

During the summer the daytime temperature hovers around ninety-five degrees in the shade – if you can find any shade. There’s not much shade in a big dry lake.

The only trees are two old oaks on the eastern edge of the “lake”. A hammock is stretched between the two trees, and a log cabin stands behind that.

The campers are forbidden to lie in the hammock. It belongs to the Warden. The Warden owns the shade.

Out on the lake, rattlesnakes and scorpions find shade under rocks and in the holes dug by the campers.

Here’s a good rule to remember about rattlesnakes and scorpions: If you don’t bother them, they won’t bother you.

Usually.

Being bitten by a scorpion or even a rattlesnake is not the worst thing that can happen to you. You won’t die.

Usually.

Sometimes a camper will try to be bitten by a scorpion, or even a small rattlesnake. Then he will get to spend a day or two recovering in his tent, instead of having to dig a hole out on the lake.

But you don’t want to be bitten by a yellow-spotted lizard. That’s the worst thing that can happen to you. You will die a slow and painful death.

Always.

If you get bitten by a yellow-spotted lizard, you might as well go into the shade of the oak trees and lie in the hammock.

There is nothing anyone can do to you anymore.

The reader is probably asking: Why would anyone go to Camp Green Lake?

Most campers weren’t given a choice. Camp Green Lake is a camp for bad boys.

If you take a bad boy and make him dig a hole every day in the hot sun, it will turn him into a good boy.

That was what some people thought.

Stanley Yelnats was given a choice. The judge said, “You may go to jail, or you may go to Camp Green Lake.”

Stanley was from a poor family. He had never been to camp before.

Questions (30 marks)

- 1 Setting:
 - 1.1 Where is this story set? (1)
 - 1.2 Describe the environment at Camp Green Lake with reference to:
 - The landscape past and present
 - The weather and temperature
 - The animals found in the area (5)
 - 1.3 Would you like to live in this place? Give a reason for your answer, supported by the text (2)
 - 1.4 What atmosphere is created by this setting? Is there a sense of foreboding? Intrigue? Hopefulness? Give examples from the text to support your answer. (2)
- 2 Context:
 - 2.1 What happened to the town of Green Lake a hundred years ago? (1)
 - 2.2 What events have brought Stanley Yelnats to Camp Green Lake? (1)
 - 2.3 Are there any clues to what the rest of the story might be about? (2)
- 3 American children often go to summer camps in their long holidays. Camps are usually fun, action packed places.
 - 3.1 What activities did the campers at Camp Green Lake do? (1)
 - 3.2 Do you think it would turn them into “good boys”? Explain. (2)
 - 3.3 Give two reasons why they are referred to as campers. (2)
 - 3.4 Choose four activities in your area that would be suitable for a summer holiday camp in South Africa. Explain your choices. (2)
- 4 The opening of the novel is written in a very distinctive style:
 - 4.1 Identify the narrative perspective. (1)
 - 4.2 *The narrator sounds as if he is telling the story out loud.*
Comment on whether you agree with this view using evidence from the text. (2)
- 5 Audience appeal:
 - 5.1 Explain how you would describe the genre of this story? Mystery? Human drama? Comedy? Historic? Horror? Science fiction? (2)
 - 5.2 The setting and the context of this story seem rather serious, yet there is some hidden humour in the text that indicates that the story is not as serious as it may seem. Find any examples of humour in the text. (2)
 - 5.3 What audience might this story appeal to? Explain your answer. (2)

Contextual test memo

Questions on extract by Louis Sachar (30 marks)

The answers should be in full sentences, except where indicated. The answers below have been abbreviated to their essence because learners' answers will not have the exact same working.

- 1 1.1 The story is set in Texas, USA, at a place called Camp Green Lake. (1)
- 1.2 Answers will obviously vary but should include elements of the following:
The landscape: Past: a town with a lake, Present: a dry, flat wasteland or desert. Not much shade; *The weather and temperature:* Extremely hot and dry. Not much rain – the lake has dried up. During the summer the daytime temperature hovers around 95° F in the shade; *The animals in the area:* Rattlesnakes and scorpions that might bite you, and yellow spotted lizards that can kill you. (5)
- 1.3 Based on the information supplied in the previous answer, the learners should indicate how they would feel about living there and explain why. (2)
- 1.4 There was a sense of foreboding and hopelessness. The weather, the lack of shade and the poisonous animals suggest hardship and suffering. There is also something foreboding about the Warden. (2)
- 2.1 The town of Green Lake ceased to exist when the lake dried up. People probably left when they could no longer depend on water from the lake for their livelihoods and farming. (1)
- 2.2 Stanley had been sentenced by a judge for committing a crime he did not commit. The camp was an alternative to prison. *Note: As he had never been to camp, he chose the camp – possibly hoping it would not be as bad. He was accused of stealing a famous basketball player's trainers.* (1)
- 2.3 Any answer that uses sensible references from the text is acceptable. Some possible answers: someone might get bitten by a scorpion; the Warden might become cruel and unfair; someone might try to escape etc. (2)
- 3.1 The campers dig holes every day in the hot sun. (1)
- 3.2 Answers will vary but they must give good reasons. (2)
- 3.3 They are *campers* because they are staying at Camp Green Lake and because they live in tents. (2)
- 3.4 Answers will vary. They must choose for activities, ideally outdoor outward bound type activities. (2)
- 4.1 Third person narrative. (1)
- 4.2 Answers may vary but it should be clear that the paragraphs are very short as if they're expressing thoughts rather than long narrative paragraphs. It comes across as conversational in style and as if the audience is being directly addressed, e.g. "Here's a good rule to remember... If you don't bother them, they won't bother you." However, there are no quotation marks indicating direct speech. (2)
- 5 5.1 The genre is human drama because it is clearly a story about young boys and what happens in their life while they are at Camp Green Lake, which is clearly a bad place to be. (2)
- 5.2 The humour is in the style of writing, for example, "if you don't bother them, they won't bother you." or "You won't die. Usually." (2)
- 5.3 The story will appeal to children and adults because it can be read on different levels – the vocabulary is simple that there was a lot of meaning in the text. (2)

June exam paper 2 memo

Section A: Comprehension (30 marks)

- 1 This story is based on fact because it is about someone's personal experience and is told in the first person. (1)
- 2 This event occurred in the Drakensberg Mountains in the Mweni Needles area, in winter. (2)
- 3 Learners can give any four ways: they were all experienced hikers, they each had a backpack with food for three days, they had warm clothes and sleeping bags, they had a tent, they had the right equipment for an emergency etc. (4)
- 4 4.1 Positive, enthusiastic, confident (2)
4.2 When it began to snow - sleet blew across their path and obscured their vision. (1)
4.3 "Our progress was slow" "We knew we had to find shelter fast" (1)
- 5 Their first priority was to find shelter – a place to pitch their tent. (1)
- 6 They had to avoid losing their footing or balance and falling or slipping down the mountain. (1)
- 7 Once in the tent, their biggest challenge was space, water and food. (any of these answers)(1)
- 8 sometimes (1)
- 9 Learners can answer "Yes, because they did not check the weather report and take precautions" or they can answer 'No, because they handled the situation with wisdom and courage'. (1)
- 10 Learners must use their own words to explain four of the bold phrases from the text. (4)
- 11 11.1 This text is a factual, personal account (1)
11.2 First person narration, written in the past tense, has a beginning and an end, has a title.(2)
11.3 Four experienced hikers became trapped in the mountains for three days by a snow storm. (1)
- 12 12.1 The title is figurative. The 'Beautiful beast' is the mountain. The hikers were 'beckoned' means that they felt drawn into the mountain by its beauty. (1)

12.2 "Although we were aware of the risks, we decided to push on ...". (1)

- 13 The learners should write a short paragraph with three good points about the attitude of the hikers. The hikers did not complain or give up.

They remained calm. They made a plan and everyone worked together to carry out the plan. (3)

- 14 The message in this story is that you can be faced with an enormous challenge in your life but you can overcome it if you act wisely and have the right attitude. (1)

Section B: Language (30 marks)

- 1 When we set out, there was not a cloud in the sky! This is a complete sentence because it makes sense, contains a subject and a verb, begins with a capital letter and ends with a full stop. (4)
- 2 The text uses mainly statements. It suits the way this personal account is written – it is a factual account without too much emotional language. (2)
- 3 3.1 inexperienced
3.2 unsuitable
3.3 disorganised
3.4 unprepared (4)
- 4 4.1 fast, faster, fastest
4.2 confident, more confident, most confident(2)
- 5 Any suitable answer that can be supported by the text e.g. (2)
5.1 group of hikers
5.2 party of rescuers
- 6 6.1 Metaphor (1)
6.2 Ominous/foreboding (1)
6.3 Personification e.g. "howling blizzard", "the storm came on suddenly and hit us" "clouds gathering ... they looked foreboding" (2)
- 6.4 It gives the impression that the weather was acting against them, almost like an enemy.(1)

- 6.5 Any figurative expression or proverb e.g. 'they survived against all odds' (1)
- 7 The story is told in the past tense because it is about an event that happened in the past. (1)
- 8 8.1 It is an instructional text. Key features of this text are that the text is numbered and sequenced, the sentences are written using the command form of the verb, the heading describes what the instructions are for, there is a diagram to help visualise. (4)
- 8.2 Command form of the verb (imperative) (1)
- 8.3 People reading this text will be hikers, possibly beginners who need to know how to fit and pack a back pack. The purpose of this text is to inform beginner hikers on the best way to carry their pack. The language is formal, concise, informative and helpful. The layout is clear and neat with headings, labels and numbers. (4)

Section C: Literature (20 marks)

- 1 A blurb is a summary of a book. The purpose of a blurb is to summarise a book for readers to know what it is about. (2)
- 2 2.1 This is a non-fiction, adventure book that contains real-life accounts of hikers (1)
- 2.2 Every mountaineer, backpacker and armchair traveller (2)
- 2.3 Any of the following themes: Adventure, survival, courage, tragedy (2)
- 3 3.1 Emotive text is text that expresses emotions through descriptive vocabulary, manipulative language and some punctuation e.g. 'but all too often the bright anticipation of the morning has ended in disaster and regret.' (Any other examples from the text can be given.) (3)
- 3.2 Emotive language is used in this blurb to give the reader a sense of the drama that the book deals with. It is also there to promote the book and persuade the reader to read it.(3)
- 4 4.1 The title expresses a sense of danger, high drama and reality. The tone is dramatic but also intriguing. (2)
- 4.2 Heed: to take notice of something
Lofty: high (2)
- 4.3 It implies that the stories in the book are only about men and this implies that it is only men who hike and climb these mountains, yet there are women who also do it. The text might be considered a bit sexist. (1)
- 5 Individual responses with details. (2)

June exam paper 2

Exam instructions

No dictionaries are allowed.

Before writing the exam:

Use 10 minutes of your time to read through the texts and the questions before writing any answers. For words that you do not understand, use the context and try to work their meanings out.

While writing the exam:

Read each question carefully and pay attention to the mark allocation. Answer the questions in full.

After writing the exam:

Check your work. Check your answers. Correct spelling and language errors.

Section A: Comprehension (30 marks)

Read the following news article and answer the questions that follow.

The Daily Alert

Over 100, 000 homeless in killer floods

by George Nkwanda in Johannesburg

Rapidly becoming South Africa's worst floods for 20 years, Kruger National Park appealed yesterday for national disaster status. The plea came after rising flood waters washed away roads and bridges forcing the closure of many of the park's tourist camps. The floods have left close to 150 people dead and some 100,000 homeless in South Africa's Mpumalanga and Limpopo provinces, across into southern Botswana and Mozambique. Forecasters predict the rain will continue for several days. Families living in informal settlements have been evacuated from the banks of the swollen Jukskei River which flows through Alexandra township in Johannesburg. Clinics have been placed on high alert as water-borne diseases now threaten hundreds of thousands of people.

Local organisations are collecting food, blankets and clothing at collection points set up in all major supermarket chains. For further information, contact www.floodassist.co.za

- 1 Identify the headline and by-line of this article. (2)
- 2 Most news articles are written with the 5W1H questions in mind, like the following:
 - 2.1 What is the main topic of this news article? Summarise it in one full sentence. (1)
 - 2.2 Where did flooding take place in and around South Africa? (2)
 - 2.3 Who was affected by the floods? (2)
 - 2.4 When did the Kruger National Park decide the flood waters should have national disaster status? (1)
 - 2.5 Why were clinics placed on high alert? (1)
 - 2.6 How are local organisations helping the affected communities? (1)
- 3 Give reasons why the Kruger National Park wants this event classed as a 'national disaster'? (2)
- 4 The writer uses the phrase 'killer floods' in the headline.
 - 4.1 What figure of speech is this? (1)
 - 4.2 How is it effective in this context? (1)
- 5 The flooding caused both direct and indirect damage and suffering. Give an example of each. (2)
- 6 Find a word in the text that means the following: (4)
 - 6.1 bursting its banks

- 6.2 people without a place to live
- 6.3 an emergency exit
- 6.4 germs “that thrive in water”
- 7 Answer true or false to the following statements. For each statement that is false, rewrite the sentence so that the statement is true. (3)
- 7.1 At the time of this report, these were the worst floods in 20 years.
- 7.2 Forecasters predicted this would happen.
- 7.3 Over 100 000 people were reported dead.
- 7.4 Everyone living along the Jukskei River had to be evacuated.
- 8 Write a short explanation giving reasons why so many homes were destroyed in the flood. Also give your opinion on how this could be prevented in the future. (Hint: was Mother Nature entirely to blame or was anyone else responsible for this?) (3)
- 9 Is this news local, national or inter nation? Explain your answer. (2)
- 10 Summarise the article in four sentences highlighting the main ideas of this article. (2)

Section B: Language questions (30 marks)

Read the following poster, and answer the questions below on language, layout, punctuation and word meanings.

to build a productive nation

just add water

From water carrier to businesswoman. Since we installed piped water in Soshanguve, Ms Martha Mabasa now invests four hours a day producing beautiful baskets, instead of spending that time carrying water. By providing safe water to our people, we increase the productivity of our nation. To date, over 7 million of our people enjoy the miracle of clean, safe water where there was none before. We aim to reach our target of 14 million by 2008. As at February 2002, 26 million people were receiving 6 000 litres of clean, safe water every month as part of our Free Basic Water Programme. Amanzi Ayimpilo – Water is life.

OUR WATER FEEDS OUR NATION'S NEEDS
NATIONAL WATER WEEK 18-24 MARCH
DEPARTMENT : WATER AFFAIRS AND FORESTRY

Eskom sappi

statistics numbers collected over time to show trends such as increases or decreases; successes or failures and even to predict possibilities in the future

Questions

- 1 Focus on the target audience:
 - 1.1 Who do you think this poster is aimed at?
The people of Soshanguve? Rural people? All South Africans? (1)
 - 1.2 Which words on the poster support your answer? (1)
- 2 Layout of the poster
 - 2.1 Why do you think the words “just add water” are written in the biggest font? (1)
 - 2.2 What is the purpose of the photograph of Ms Martha Mabasa weaving a basket if the poster is about water? (1)
- 3 Focus on the language and punctuation on the poster:
 - 3.1 Rewrite the words in white text as a complete sentence with correct punctuation. (1)
 - 3.2 What is the effect of separating the parts of the sentence with the photograph in between? (1)
 - 3.3 Who or what is the subject of the sentence? (1)
 - 3.4 Why do you think no punctuation or capital letters have been used? (1)
 - 3.5 What does the sentence remind you of? (*hint: what else needs water to thrive?*) (1)
- 4 “From water carrier to businesswoman.”
 - 4.1 Explain whether this is a sentence, a clause or a phrase. (1)
 - 4.2 What is the effect of starting the paragraph this way? (1)
 - 4.3 Identify what other types of sentences have been used in the paragraph. (1)
 - 4.4 What type of word is “we” is in the paragraph and who does it refer to?
Use information from the poster to answer. (1)
 - 4.5 Suggest why the courtesy title “Ms” is used rather than “Miss”
(for an unmarried woman) or “Mrs” (for a married woman). (1)
 - 4.6 Explain why the paragraph is written partly in the present and partly in the past tense. (1)
 - 4.7 Summarise the main idea of the paragraph in a single sentence. (1)
- 5 The poster uses several persuasive language techniques:
 - 5.1 List any statistics used in the poster. (1)
 - 5.2 Do you think the statistics make this poster more effective? Explain your answer. (1)
 - 5.3 One adjective is repeated three times. What is it and why has it been repeated?
Have any others been repeated? (1)
 - 5.4 This poster makes use of a memorable catch phrase or slogan:
Amanzi Ayimpilo – Water is Life
How does a slogan like this help the poster achieve its purpose more effectively? (1)
 - 5.5 How is the slogan made to stand out? (1)
 - 5.6 Why do you think the main words have initial capitals if they are not proper nouns? (1)
 - 5.7 Why do you think the poster uses two of South Africa's official languages, Zulu and English, in the slogan? (1)
 - 5.8 Identify the figures of speech used in: OUR WATER FEEDS OUR NATION’S NEEDS. (1)
 - 5.9 Why do you think the sentence has been capitalised? (1)

Every drop counts!

Find out just how much water is wasted by that drip, drip, drip...

What you need:

Measuring jug, stopwatch or timer, access to a water tap

What to do:

1. Turn on the tap slightly, so that it begins to drip at a steady pace.
2. Make sure it is dripping, **NOT** running.
3. Collect the drops in your measuring jug for five minutes.

Calculate the results:

How much water would be wasted in:

5 minutes? 1 hour (5 minutes x 12)?

1 day (1 hour x 7)? 1 year (1 week x 52)?

6 Analyse the challenge:

6.1 Identify five instances of the command form of the verb (imperative mood) and comment on why it has been used. (2)

6.2 Explain why a question mark appears four times for a single question. (1)

6.3 Analyse the challenge by commenting on its audience, purpose, language and layout. Organise your answers into a table. (2)

Audience	Purpose	Language	Layout

Review Copy

Section C: Literature (20)

Read the following poem and answer the questions that follow.

Sometimes When it Rains – by Gcina Mhlope

Sometimes when it rains
I smile to myself
And think of times when as a child
I'd sit and wonder
Why people needed clothes

Sometimes when it rains
I think of times
When I'd run into the rain
Shouting '*Nkce-Nkce mlanjana*
When will I grow up?
I'll grow up tomorrow!'

Sometimes when it rains
I think of times
When I watched goats
Running so fast from the rain
While sheep seemed to enjoy it

Sometimes when it rains
I think of times
When we had to undress
Carry the small bundles of uniforms and books
On our heads
And cross the river after school

Sometimes when it rains
I remember times
When it would rain for hours
And fill our drums
So we didn't have to fetch water

From the river for a day or two
Sometimes when it rains
For many hours without a break
I think of people
Who have nowhere to sleep
No food to eat
And no friends to hold them

Sometimes when it rains
And rains for days without a break
I think of mothers
Who give birth in squatter camps
Under plastic shelters
At the mercy of the cold and angry winds

Sometimes when it rains
Rains so hard and hail joins in
As if to add a musical beat
I think of life prisoners
In all the jails of the world
And I wonder if they still love
To see the rainbow at the end of rain

Sometimes when it rains
With hailstones biting the grass
I can't help thinking
How they look like teeth
Many teeth of smiling friends
Then I wish that everyone else
Had something to smile about.

- 1 Describe the poem's external structure using the words, lines, stanzas, rhyme and punctuation. (2)
- 2 How do you know that the speaker in the poem comes from a rural village?
Support your answer with reasons from the poem. (2)
- 3 List three groups of people from the poem who struggle when it rains. (1)
- 4 Write down two quotes from the poem to indicate the poet shows empathy towards people who struggle when it rains. (2)
- 5 List three other groups of people who would struggle when it rains.
For example: a car guard in an open parking lot OR a vegetable hawker on the pavement. (3)
- 6 The poet uses personification in the poem to add to the harshness of the rain.
For example: "cold and angry winds" (verse 7). Anger is a human attribute, but in the poem, the storm is so fierce that it seems almost angry.
 - 6.1 Find another example of personification from verse 9 and write it down. (1)
 - 6.2 How does the use of personification add to the description? Explain using the poem to help you. (1)
- 7 Explain in your own words what the poet's wish for 'everyone else' is in the final stanza. (1)
- 8 Read verse 4 again. Is it a positive memory for the poet? Explain your answer. (1)
- 9 Not everyone suffers when it rains. Identify the positive aspects of rain mentioned in the poem. (2)
- 10 The poet makes use of repetition in the poem.
 - 10.1 Identify the line that is repeated in each stanza. (1)
 - 10.2 Why do you think the poet chose to repeat this line in each stanza? (1)
- 11 The poem is about contrasts, how something can be both good and bad depending on whose viewpoint is being described. Choose something that you consider has more than one aspect e.g. When the school bell goes or when the sun comes up. List the positive and negative aspects relating to your topic. (2)

Review Copy

June exam paper 3

Exam instructions

Use spare paper to show the planning, drafting and editing process as this will be marked.

Read the following information as stimulus for the writing activities.

Ganges – The Holy River

The river Ganges is 2 510 km long and flows through China, India, Nepal and Bangladesh and has its source in the Himalayas. Hindus believe that the water of the River Ganges, or Ganga, as they call it, has powerful spiritual qualities. Thousands of pilgrims visit the Ganges annually to bathe in its healing waters, which are believed to wash away sins and guide the spirits of the dead to paradise. Bathing festivals occur annually in January and February and many Hindus dream of washing in the sacred waters of the Ganga. Holy water from the river is also used during religious rites and practices and the Ganga Basin is now a holy site for funerals and cremations among Hindus. Many Hindu's hope to have their bodies burnt at the Ghats in Benares because they believe that their spirits will be easily guided from there to paradise. For Vir Bhadra Mishra, a hydraulic engineer living near the river, "the day is not complete without a dip in what he considers the holy waters of the Ganges."

In recent years, the Ganges has been polluted by humans to such an extent that Hindus, like Vir Bhadra Mishra, who want to bathe in its holy waters now face serious health risks. Many Hindus suffer from stomach and skin complaints after bathing in the Ganges. Leather industries are responsible for dumping waste into the river, but in addition to this, sewage as well as burnt or partially burnt bodies also float in its waters. It is sad that a spiritual site such as the Ganges is being contaminated by human pollution.

Section A: Essay (40 marks)

Choose one of the following options and write an essay of 4 paragraphs in no more than 200 words.

- 1 Imagine living near the River Ganges. Use the following story starter to write an essay describing life at the river: I woke up to the usual sounds of early bathers gathering at the water's edge.
- 2 Present an argument for or against the use of the Ganges River for religious practices. Your opening paragraph must state your position. Defend your position with facts and opinions using emotive language where necessary.

Section B: Transactional (20 marks)

Write a transactional text of around 100 words. Remember audience, purpose, layout and language.

Choose one of the following topics:

- 1 Write an email to the authorities, asking them to clean up the River Ganges (or you might prefer to choose a neglected public area in your neighbourhood or near your school). Your email should have an introduction stating the reason for your email, a body explaining the problem and possible solutions, and a conclusion stating your hopes of the matter being addressed.
- 2 Write a paragraph advertising the River Ganges as a holiday destination. Your advertisement must state the many activities that a visitor might want to participate in. The advert must also give some instructions about what to bring in terms of clothing and equipment. Use persuasive language and make the destination sound appealing.

June exam paper 2 memo

Paper 2 Comprehension, language use and literature (70 marks in total)

The answers should be in full sentences, except where indicated. The answers below have been abbreviated to their essence because learners' answers will not have the exact same wording.

Comprehension questions (30 marks)

Suggested answers

- 1 **Headline:** Over 100, 000 homeless in killer floods;
byline: George Nkwanda in Johannesburg. (2)
- 2 2.1 The sentence will vary but the main topic is the damage that is being caused by serious floods in parts of South Africa and neighbouring countries. (1)
- 2.2 The flooding occurred in the Mpumalanga and Limpopo Provinces in South Africa including the Kruger National Park and parts of Johannesburg. Parts of Botswana and Mozambique were also affected (2)
- 2.3 The people whose homes and livelihoods were washed away, the tourists and tourist camps in the Kruger National Park, families evacuated from informal settlements and anyone who uses the roads and bridges that were washed away. (2)
- 2.4 After rising flood waters washed away roads and bridges forcing the closure of many of the park's tourist camps. (1)
- 2.5 Clinics were placed on high alert to treat water-borne diseases that were threatening thousands of people. (1)
- 2.6 Local organisations are collecting food, blankets and clothing at collection points in supermarkets to help affected families. (1)
- 3 An event is classified as a national disaster when large numbers of people are affected eg by losing lives, infrastructure, homes and livelihoods. It means the national government will get involved in fixing the roads and bridges and sending emergency services to communities.
- 4 4.1 Metaphor because the floods have "killed" many people. Personification may also be accepted if learners explain floods as having the capacity / human intention to be a "killer" killer implying someone who can/will kill. (1)
- 4.2 It is effective because it the floods have killed many. Furthermore, it is dramatic and draws people's attention. Some might say it is sensationalist. Either way, it will bring people's attention to the problem. (1)
- 5 The direct damage is the damage to roads, bridges and homes and loss of life. The indirect damage is the damage to the tourist industry and communities who have lost family members, possessions, livelihoods and are now threatened by disease. (2)
- 6 6.1 swollen (1)
- 6.2 homeless (1)
- 6.3 evacuated. (1)
- 6.4 water-borne (1)
- 7 7.1 True
- 7.2 False. Forecasters predicted the rain would continue for several days (or any other sensible answer eg Forecasters did not predict this would happen). (1)
- 7.3 False. Close to 150 people have been reported dead/died. (1)
- 7.4 False. Families living in informal settlements along the Jukskei River had to be evacuated.(1)
- 8 Own answers but must offer solutions for how to stop it having again. Eg So many homes were destroyed because the floods were particularly bad and the water had not risen so high in twenty years. People had built their homes on the banks of the river close to the water, despite being warned of the dangers. Many of those houses should not have been there in the first place. Rivers do flood so people should be wise about where they settle. (3)
- 9 Inter nation because it affected Botswana and Mozambique as well as South Africa. Also accept national news because it affected large parts of

South Africa, as long as the reason given supports the answer. (2)

10 Own answers. Eg Flooding in South Africa was reported as the worst in 20 years. It damaged roads in the Kruger National Park and homes in Johannesburg along the Jukskei River. Almost 125 people were reported dead and even more had lost their houses and possessions. Local communities and Clinics were preparing to offer assistance to those affected. (2)

Language questions (30 marks)

Suggested answers

- 1 1.1 All South Africans (1)
- 1.2 Nation, nation's needs. (1)
- 2 2.1 Because the real focus of the poster is the need for water. (1)
- 2.2 Because it shows she now has time to do other work rather than taking the time to collect water every day. (1)
- 3 3.1 To build a productive nation, just add water. (1)
- 3.2 The picture is an image of "a productive nation". (1)
- 3.3 "You" – implied subject in imperative mood/command form. (1)
- 3.4 The focus is on the two separate parts and the effect of each – not that they form a full sentence. The punctuation is irrelevant. (1)
- 3.5 It reminds of growing plants and food. (1)
- 4 4.1 A phrase – there is no finite verb. (1)
- 4.2 It is very striking – gets attention. (1)
- 4.3 Complex and simple. (1)
- 4.4 Personal pronoun; Department of Water Affairs and Forestry. (1)
- 4.5 Because it is not important whether she is married. (1)
- 4.6 Because it describes some things that were the case and some things that are the case now. (1)
- 4.7 Answers will vary but must include that more people have clean, safe water than they used to. (1)
- 5 5.1 To date, over 7 million people enjoy...clean safe water....We aim to reach out target of 14 million by 2008. As at February 2002, 26 million people were receiving 6 000 litres of clean, safe water every month. (1)

- 5.2 Opinions may differ but the statistics should make the poster seem more effective than without because it makes it concrete – not just words. (1)
- 5.3 Safe. It is repeated because previously many people had only had access to water that potentially made them sick – unsafe water. (1)
- 5.4 The words in the slogan are like a key to the whole message. If the slogan is memorable then people will keep remembering the whole message. (1)
- 5.5 It is in bold typeface at the end of the paragraph. (1)
- 5.6 Because it is another way to make the slogan stand out and seem more like a title than ordinary words. (1)
- 5.7 Because South Africa is a multi-lingual country and so the slogan will reach a wider audience if it is in more than one language. (1)
- 5.8 Assonance and rhyme (feeds and needs); alliteration (nation's needs); repetition (our and our) –although more a poetic device than a figure of speech. (1)
- 5.9 To make it stand out – almost as a shout. (1)
- 6 6.1 Find, turn, make, collect, calculate. (2)
- 6.2 Because the first part of the question is relevant to each amount of time making 4 different questions. (1)
- 6.3 Answers will vary but should comment on audience being potentially anyone interested in saving water; the purpose to explain how to test how much water is wasted by a dripping tap; language: command form of verb, use of ellipsis and colon and question marks; it should also note anyone on text size and style, numbering for instructions, use of bold and capitals etc. (2)

Literature questions (20 marks)

Suggested answers

- 1 The poem has 9 stanzas of 6 lines each. It has no rhyming pattern, capital letters begin each line. There is only one full stop at the end of the poem. (2)
- 2 Because of the descriptions she gives of her childhood, eg “when I watched the goats”, “while sheep seemed to enjoy it”, “cross the river after school”, “fetch water from the river”. (2)
- 3 School children, the homeless, mothers in squatter camps, (they might describe the prisoners not able to see the rainbow). (1)
- 4 “I think of people who have nowhere to sleep” “no food to eat”, “no friends to hold them”, “under plastic sheets”, “mothers...at the mercy of the cold and angry winds”. (2)
- 5 Own ideas. (3)
- 6 6.1 “With hailstones biting the grass” or “many teeth of smiling friends” (1)
6.2 Answers will vary but personification helps create vivid mind pictures. Eg it helps to describe the rain because it compares the rain to a person with good and bad traits – a person who can use their teeth to bite and hurt or to smile and be friendly. (1)
- 7 The poet wishes that everyone – even the people who struggle so much – has something make them smile (even the rain). (1)
- 8 The learners can give their own answers as long as they give reasons that make sense. Most are likely to think that stanza 4 describes a negative memory because it describes what would be a long, tiring and uncomfortable journey just to get to school and back. It would also have been dangerous to cross a river if the children were small, if they couldn’t swim or if there were floods or dangerous animals in the water. However, it is not necessarily a negative image – just a memory that is not directly described negatively and the poet seemed to enjoy much about the rain. (1)
- 9 As a child, the poem seemed to enjoy the rain, and running into it and shouting out about the future, seeing rainbows. The sheep seemed to enjoy the rain. Rain meant their drums would fill and they would not need to collect water for several days. (2)
- 10 10.1 “Sometimes when it rains” is repeated at the beginning of each stanza. (1)
10.2 The repetition is used for effect. It gives the poem rhythm and emphasises what the poet is saying. It creates a pensive, dreamy mood and replicates the sound of dripping water. It also lets the reader know that a new but related idea is about to be expressed. (1)
- 11 Own ideas and lists of positive and negative aspects. e.g. The school bell goes is good for those who might be going home or playing a match but it might mean bad news for those who have to go to detention! (2)

Needs and wants

CHAPTER OVERVIEW

The two sub-themes of this chapter work very closely together as learners explore the social issues around needs and wants. The themes encourage learners to prioritise and think of what they need to write well. Learners will engage with visual literacy in terms of an advert and cartoon but will also study the conventions of forms. They will complete a form and identify what they want.

In the second half of the chapter learners explore what needs are through reading an extract from a play and role-playing a dialogue. The sub-theme ends with them writing their own sub-theme.

WHAT DO YOU WANT? – TERM 3 WEEKS 1 & 2

CAPS OVERVIEW

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Language: abbreviations Play with abbreviations (LB p. 135)
Resources	LB pp. 130–141, TG pp. 121–125 Anth. p. 83	Assessment tool	Answers to language activity in the TG
Listening Texts	Filling in a form instructions LB p. 132	Reading texts	Coprox advert LB p. 130, Abbreviation letter LB p. 135, I want to do better next time story LB p. 136
Written texts	Fill in a form LB p. 139	Language focus	Collective nouns, adverbs, abbreviations, initialism, truncation, punctuation, adverbial clauses, adjectival clauses
Integration	Life Orientation	Reading programme	Learners to read: <i>Flint</i> (Anth. p. 83)
Inclusivity	Shy learners and those with speech impediments may find the forum discussion very daunting. Help these learners research and plan their side of the argument so that they feel confident in what they have to say. Place them in a group that will be patient and allow them their turn to speak. Set aside specific proof or argument that only they can mention so that no one else can say it and leave them without a prepared argument.		

Whose needs get priority?

Key feature: Visual literacy, setting

Learners of this age tend to be self-involved and some find it difficult to work well in groups or follow

classroom rules. Use this theme to remind them that everyone has needs and things they want.

The COPROX advert highlights the theme by showing a group of children comparing their want to the needs of the fish.

Ask the learners to study the advert on their own before discussing it as a class. Lead the class to explore how the children are dressed. What are the men doing? Why do the fish get priority?



Understand the advert (LB p. 131)

Learners work on their own.

Suggested answers

- A garden with an empty pool
 - They are coating the pool's surface with a waterproof coating.
- They want to swim and the men are still busy.
- They have a new pool to swim in that has already been waterproofed.
- a need
 - a want
 - No; if the fish don't have water they will die but the children want to swim for recreation purposes.
- annoyance
- This is not fair.



Revise collective nouns (LB p. 131)

Suggested answers

- gang, team, group
 - school
 - group
- Answers will vary

Work with adverbs (LB p. 131)

Key feature: Adverbs

Learners are to study the advert closely and attach an emotion or behaviour to characters in the advert, e.g. The fish swam gracefully.

Do you want to follow rules?

This activity is designed to encourage the learners to self-reflect and think about their personality. The next activity involves them listening to instructions and filling in a form. To fill a form in correctly involves following rules and if they identify that they struggle to follow rules then they have identified that they need to go against their nature.

The short questionnaire offers learners another example of how a questionnaire or form can look like.



Listen to the rules (LB p. 132)

Key feature: Listen for specific information, filling in a form

Either have learners copy the form into their workbooks or photocopy the form for them.

Explain that you will be reading out a set of instructions to help learners fill the form in correctly.

Learners are not to fill in any section until they have listened to the instruction.

Listening activity instructions:

- Write your first name in the first block in capital letters.
- Write your second name in the second block in capital letters.
- If you don't have a second name write a capital N and A.
- Write all your initials in the final block on the first line.
- Write your surname in capital letters.
- If you are a girl write the letters MS in the title box.
- If you are a boy write the word master.
- Give your age in years and months, e.g. 13 years and 5 months. Write your age in years in the first box and the months in the second box.
- Fill your date of birth in by year, date and then month.
- Fill in your address giving your street or building number in the first block.
- Write your street or building name in the next box.
- Write the name of your town.
- Write the postal code.
- Give your cellphone number. If you don't have a cellphone leave the boxes blank.
- Write a motivation as to why you deserve to win the rule book. Your motivation must be in full sentences and no more than 30 words.

Learners peer mark their filled in form.

Extension activity

Learners can find and complete other forms such as bank forms, other competition forms, school application forms.



Hold a forum discussion (LB p. 133)

Key feature: Forum discussion, research skills

Remind learners that a formal discussion is very different to an informal one. Explain that you will divide the class into groups that will allow for good discussion.

Ensure that each group has a strong learner who can act as the chairperson. Spread the shy learners between the groups and try to put them with classmates that will make them feel comfortable.

Ask learners to turn to page 58 of the Learner's Book and revise what the key features of a forum discussion are.

Help learners prepare for their forum discussion by guiding their planning and researching.

Forms take short cuts



Learn about abbreviations (LB p. 134)

Key feature: Abbreviations

Suggested answers

- Prof.
 - Ave.
 - Rev.
 - P.O. Box
 - c.o.
 - Dip.
 - P.T.O.
- Univ. – University
Miss – Mistress
n/a – not applicable
CV – Curriculum Vitae
PhDD – Doctor of Philosophy Degree
cnr – corner
Mt. – mountain
Jnr – Junior
RSVP – Please reply
R.N. – Registered nurse

Sgt – sergeant
CEO – Chief Executive Officer
B.A. – Bachelor of Arts
e-mail – electronic mail
M.D. – Medical doctor
Inc. – Incorporated
Capt. – captain
dept. – department
Assoc. – association
Dist. – District



Identify initialisms, abbreviations and truncations (LB p. 135)

Key feature: Abbreviations, initialisms, truncations

Suggested answers

Abbreviation	Initialism	Truncation
Rd	RSA	Sept.
BSc. Deg.	ATM	Sec.
AWOL	SPCA	fax
	CC	Pres.
	CNN	
	SMS	
	pc	
	ICU	
	RIP	
	IOU	

Informal assessment



Play with abbreviations (LB p. 135)

Key feature: Abbreviations

Learners should be offered many informal opportunities to write. They should be encouraged to play with language and words and so grow in confidence.

Take in the learners work on abbreviations and mark the activities to see which learners are struggling with abbreviation.

I want to do better next time

Learners will read a short story written in the first person, giving a humorous account of the consequences of not filling a form in correctly.

Before learners read the story, compile a list on the board of what the class already knows about filling in forms.

Have the class brainstorm what possible consequences there could be for not filling in a form correctly.

Summarise the filling-in-form rules (LB p.)

Key feature: Summary skills, reading for meaning

Suggested answer

The points on the six point summary could be:

- 1 Use a black pen
- 2 Write in capital letters
- 3 Use one block for each letter
- 4 Tick the correct boxes
- 5 Write your birthdate following the order of the light grey lettering
- 6 Don't use correction tape

Analyse the use of punctuation and language (LB p. 137)

Key feature: Quotation marks, dash, tone, semi-colon, ellipsis, apostrophe, capitalisation, point of view

Suggested answers

- 1 The words of Mrs Wilson are being quoted.
- 2 It introduces an explanation
- 3 frustration
- 4 to join two simple sentences
- 5 a pause to create a tone of sincerity
- 6 omission
- 7 to emphasise the words and sound determined
- 8 No; its humour lies in it sounding like a conversational confession
- 9 A girl; she says she is going to marry him
- 10 shock

Evaluate the text (LB p. 137)

Key feature: Purpose of a text, comparison of texts

This activity encourages learners to evaluate texts and discuss how they have received information in different formats.

- 2 a Both give information on how to fill in a form
- b The listening activity gave instructions while the information was hidden in the reading text.

- c Learners' answers will differ
- d Learners' answers will differ

Tell me what you want

This activity serves as a pre-writing activity for when learners complete their own form.

Identify your wants (LB p. 138)

Key feature: Pre-writing, planning

Learners are to think of what they want under each character heading. Before they start make sure that they understand each category.

Learners then prioritise the individual wants according to how much they want them.

Learners either copy the form on page 139 of the Learner's Book into their Workbook or you can photocopy the form for them. Using their planning they fill in the form putting into practise all they have learnt this sub-theme about filling in a form.

I want more information

For learners who may still be struggling with adverbs and adjectives, give them practise activities such as these below for homework.

Learners can list all the adverbs and adjectives they can find in the story on page 136. They can also write a paragraph using at least 10 adverbs and adjectives.

Support activity

Before starting the activity on adverbial clauses, revise what adjectives and adverbs are.

Use adverbial clauses (LB p. 140)

Key feature: Adjectives, adverbs, clauses, adverbial clauses

Suggested answers

- 2 Delicious – adjective; slowly – adverb
- 3 a I want you to meet me by the tall tree.
- b I didn't want to go to the beach because it was raining.
- c I want to go for a walk after the sun has set.
- d I want you to run as fast as you can.

- 4 a Adverb of place
b Adverb of reason
c Adverb of time
d Adverb of manner



Use adjectival clauses (LB p. 140)

Key feature: Adjectival clauses

Suggested answers

- 1 a who wanted a cup of tea
b was barking

Have you ever wanted ...?

Learners can enjoy filling in and discussing the fun questionnaire.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

WHAT DO YOU NEED – TERM3 WEEKS 3 & 4

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Oral Dramatise a need (LB p. 150)
Resources	LB pp. 142–152, TG pp. 126–130 Anth. pp. 19-24; 84-85; 105-126	Assessment tool	Rubric
Listening Texts	Listen to an interview LB p. 145	Reading texts	Why we need poetry LB p. 142 Philip Pullman interview LB p. 146 Drama extract LB p. 148
Written texts	Write a dialogue LB p. 152	Language focus	Discourse markers, degrees of comparison, root words, suffixes, relative clauses
Integration	Life Orientation	Reading programme	Learners to read: <i>Drakestail</i> (Anth. p. 19) <i>Inside my Zulu hut</i> (Anth. p. 84) <i>Every dog has its day</i> (Anth. p. 105)
Inclusivity	Be aware of learners who may struggle with the enacting a dialogue. Many learners find acting out a scene embarrassing. Keep the activity light hearted and language focussed rather than as a speaking activity.		

Why we need poetry

Many learners may find it difficult to understand that a concept such as poetry is something the world needs.

Hold a class discussion in which you discuss why reading, books, music and poetry are elements the world needs.



Read to understand (LB p. 142)

Key feature: Poetry

Explain that poetry can take different shapes and forms and one of these forms is prose poetry. Prose poetry is poetry that is made up of full sentences that read as if written in a paragraph.

Draw the learners' attention to the transitional words that have been underlined and how the logic and thinking of the poet are shaped by the transitional words.

Suggested answers

- 1 Lead learners through a discussion in which they gain an understanding that the world needs all kinds of people to be balanced and that poetry makes people think.
- 2 Learners' answers will differ. Explain that not everyone will react in the same way but that they should be left with a feeling of hope.
- 3 Poetry makes us feel strongly and makes us feel alive.
- 4 a Long lines and a sentence structure; use of personal pronouns
b The bold lines emphasise her answers to the questions and make them stand out visually.
c 10
- 5 Poetry is alive because it changes for each person who reads it and changes as the person grows older and so lives and grows in the mind of the reader.



Interpret the discourse markers (LB p. 143)

Key feature: Discourse markers

Suggested answers

- 1 because, maybe that, perhaps, simply that, we understand that, or maybe, and yet, it's that, which means, and that, or maybe
- 2 Answers will vary

We need to know the language rules



Practise degrees of comparison (LB p. 144)

Key feature: Degrees of comparison, adjectives

Suggested answers

- 1 deep – deeper – deepest
beautiful – more beautiful – most beautiful
terrible – more terrible – most terrible
- 2 little – less – least
expensive – more expensive – most expensive
much – more – most
far – further – furthest
near – nearer – nearest



Work with root words and suffixes (LB p. 144)

Key feature: Root words, suffixes, parts of speech

Suggested answers

- 1 exploring – explore + ing = adjective
experimenting – experiment + ing = verb
reminders – remind + ers = noun
beautiful – beaut + iful = adjective
terrible – terr + ible = adjective
started – start + ed = verb
invitation – invite + ation = noun
confounding – confound + ing = verb
expectations – expect + ations + noun
breaking – break + ing = verb
- c Poetry is an exploration of how deeply we feel about life. It encourages us to think.

Support activity

For extra practice, give learners the following words to analyse the root word suffix combination.

- 1 a tenacious
b astounding
c drawing
d fighting
e excitement

I need to know what you know

A skill that cannot be practised enough is listening skills. Discuss as a class how listening for specific information happens all the time. When a waitron takes your order or a teacher gives an instruction are good examples.



Hone your listening skills (LB p. 145)

Key feature: Listening for information

Read the Did you know information in the margin and read through the five questions before reading the interview on page 146 to the class.

Suggested answers

- 1 adult books, comics, e.g. *The Eagle*, *Superman* and *Batman*
- 2 Dan Dare
- 3 The enemy was green, had a tiny body, a huge bald head, sitting in a saucer that floated in the air
- 4 Where the scene is taking place, time of day, where the light is coming from, what the weather's like, who is present
- 5 plot



Conduct an interview (LB p. 145)

Key feature: Listening skills, creating a questionnaire

Learners draw up their own questionnaire in order to survey their classmates on what they need when writing a story. Have learners look back in the chapter for examples on what a questionnaire can look like.

Explain that over and above having the interviewee answer the questionnaire questions,

they are to ask the interviewee questions and take notes on the answers.

Learners report their findings to the class.

What do writers need?



Read an interview (LB p. 146)

Key feature: Skimming, interview format

The focus of this reading activity is for learners to be reminded of the format of an interview.



Explore the interview (LB p. 146)

Key feature: Diction

Suggested answers

- 1 Readers of Philip Pullman books. The interview is about why and how he writes.
- 2 striking – strong visual word
fan – to describe how much he liked them
intriguing – to show amazement
- 4 He asks open questions that invite an answer full of information.



Analyse the language use (LB p. 147)

Key feature: Root words, suffixes, part of speech, punctuation, direct speech, indirect speech

Suggested answers

- 1 a image; visual; intrigue
b ery; ally; ing
c imagery – noun
visually – adverb
intriguing – verb
d Answers will vary
- 2 a dash; to join two words to create a compound word
b comma; extra information
c question mark; asking a question
d colon; to introduce a list
e apostrophe; omission
- 3 a “Where do you go to look for your characters?” asked the interviewer. “Are they ever based on people you know?”

Pullman replied, “I don’t look for them. It feels as if they look for me, and they come fully formed.”

- b The interviewer asked Pullman where he goes to look for his characters. He asked if they were ever based on people Pullman knew. Pullman replied that he doesn’t look for them but that he feels that they look for him and that they come fully formed.
 - c direct speech
- 4 Answers will vary but should resemble:
 - Speaker’s name followed by a colon
 - text does not go underneath the speaker’s name
 - No quotation marks
 - The exact words of the speakers are used
 - each new speaker starts on a new line

Needs versus wants

Introduce this activity by holding a class discussion in which the class share if they have ever wanted something but was denied it.

How did they feel when it was denied? What did they do? Did they nag, fight or accept that they would not get what they wanted. Can they see now that there were valid reasons why their need was not met?

Also talk about how a person’s needs and wants may change over time. You may need a jersey today because it is cold but tomorrow you may want an ice cream because it is warm.

The before reading activity is designed to familiarise learners with the key features of a drama text. It should also be used to highlight the subtle differences between a dialogue text and a drama text.

If you read the text as a class, make the notes on the board as the text is being read. If you choose for learners to engage with the text in groups or on their own, have them make the notes while they read.



Make notes (LB p. 149)

Key feature: Key features of a drama text, tone

Depending on the ability of your class, decide if this is a task you will like them to approach individually or if it needs to be a teaching activity.

Have learners copy the mind map into their Workbooks and use it to analyse each character's personality and attitude.

Suggested answers

- 1
 - a Setting: in a kitchen
 - b Conflict: Eva's parents are unhappy with her school report; Eva wants a dog and her parents won't allow it
 - c Eva's personality: animal lover (she loves to draw, loves animals); irresponsible (she forgets to do her chores and her homework)
 - Eva's attitude: pleading (she begs her father); sweet (she doesn't get angry when her parents reprimand her)
 - Mother's personality: hardworking (she is mopping the floor); strong but gentle (she is firm but doesn't get harsh in her anger)
 - Mother's attitude: firm
 - Father's personality: angry (he raises his voice and is personal); disengaged (reads the newspaper)
 - Father's attitude: unkind (he is attacking in his dealing with Eva)
 - Gran's personality; naughty (she laughs and is not supportive of the discipline); loving (she adores Eva and is proud of her)
 - Gran's attitude: supportive (she bought Eva the book on dogs)
- 2 The stage directions tell you the tone of voice and body language of the characters.
- 3
 - a It is an excuse that the mother is quoting.
 - b sarcastic
- 4
 - a Both have the name followed by a colon with no text below the name. Both have the actual dialogue spoken with no quotation marks
 - b The drama text has stage directions inserted in brackets.

You need to show off

Remind learners about tone of voice and body language and the messages they convey.

Tone of voice is a skill learners can identify orally but struggle to identify it in writing. Create links by using written texts with clear tone being conveyed through punctuation and diction to read to the class.

Informal assessment



Dramatise a need (LB p. 150)

Key feature: Role play, tone, diction, speaking skills

Allow learner to choose their own partner for this activity as they will need to feel comfortable with the person they are working with.

Assign each partner to a tone and allow them a chance to practise before they perform their dialogue to the class.

This is a powerful activity as the text remains exactly the same. It tests learners' ability to recognise which words have a connotation and are open to a different inflection.

Encourage learners to make use of body language and facial expressions to further convey the attitude of their character.

Informally assess learners' performances in order to determine how well they are grasping the concept of tone.

Extension activity

Learners can write their own dialogue that can be interpreted using different attitudes, behaviour and tone. These dialogues can then be acted for the class.

Needs are relative



Learn about relative clauses (LB p. 151)

Key feature: Relative clauses, pronouns

Suggested answers

- 1
 - a I told you about the waiter who is rude.

- b Did you fetch the plate which was clean.
 - c Do you know the waiter whose table this is?
 - d I want to be seated where I sat last time.
- 2
- a These prawns that you asked me to try are delicious.
 - b Sihle, who owns the restaurant would not be pleased.
 - c The restaurant which sells the best fish is Fishee Fish.
 - d The restaurant where I ate the best fish was in Durban.

Develop a need to express yourself

Remind learners of the importance of format when writing a transactional piece.

Encourage learners to create their own checklist of Dos and Don'ts when writing a dialogue to help them during the editing process.



Write a dialogue (LB p. 152)

Key feature: Dialogue key features, writing process

Help learners select a topic on which they can produce a natural sounding dialogue.

Use the editing process to revise and teach specific language skills. Revise a language concept such as relative clauses and ask learners to read through their dialogue and check if they have used relative clauses correctly. Ask those who have no relative clauses to revise their dialogue and include them.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Take note

CHAPTER OVERVIEW

At this stage of the year the learners should be familiar with the language skills they have practised from the beginning of the year. In this chapter their language ability will be extended and they will be challenged to apply their skills in some advanced areas of communication. Role play and discussion are always helpful in getting the learners to practise their language skills before they must write something down. Make sure that you prepare your learners well in your discussion and planning time so that they can approach written tasks and comprehension tests with confidence and creativity.

RULES RULE! – TERM 3 WEEKS 5 & 6

CAPS OVERVIEW

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Oral Listen with purpose (LB p. 156)
Resources	LB pp. 154–167, TG pp. 131–135 Anth. pp. 14–18	Assessment tool	Group work checklist, role play rubric, memo provided for comprehension activities, editing checklist for written work
Listening texts	News bulletin p. 156	Reading texts	Picture of a meeting p. 154; Notices to compare page 156 and 159; Agenda format p. 160; Conversation about meeting p. 160; Meeting procedure p. 161; Minutes of meeting p. 163
Written texts	Complete a table p. 155, Compare different styles of presenting p. 156, Complete an agenda p. 161, Plan a meeting pp. 166 and 167	Language focus	direct and reported speech, tense, personal and demonstrative pronouns, active and passive voice
Integration	In Social Sciences, learners can do further research on General Henry Robert who designed the rules for ordinary meetings Learners can role play having a meeting in Life Skills and in other Learning Areas as a creative way of conducting a discussion or debate.	Reading programme	Learners to read: <i>Mole and the mask</i> (Anth. p. 14)
Inclusivity	Some activities that are designed for group work or working with a partner can be challenging for learners who struggle to work together. The teacher can help by guiding the discussions from the front. If there is an activity to complete the teacher should walk around and be actively involved in giving help and guidance especially if a group is struggling to work together.		

Order, order!

Get the learners to think about what gatherings and meetings would be like without rules! Ask them to imagine assembly or sports day without any rules in

place! They might be interested to know that the simple rules we use in meetings and gatherings today were put in place not so long ago.



Describe a meeting (LB p. 154)

Key focus: Describing a meeting

The picture gives the learners an idea of what a meeting can be like without the most basic rules and organisation in place.

Suggested answers

- 1 Give the learners an opportunity to discuss the picture and say what they observe happening.
- 2 General Robert is the figure in the middle of the scene wearing a uniform. He is looking exasperated with his hands in the air. The advice that learners might give him can range from saying where he should stand to what he should tell everyone to do (e.g. He could stand on a chair and shout the word "Attention" or bang something on a desk or tell everyone to sit down and listen).
- 3 Learners can mention anything e.g. they should have put chairs in rows for people to sit on, someone should have stood in the front, they should have started on time etc.



Make up some rules (LB p. 155)

Key focus: Identifying existing rules of communication

Not all rules of communication are set out in a rule book. We learn the rules for how to speak when giving a presentation but what about the unspoken rules of speaking to someone over the phone?

Through discussion, make the learners aware of the unspoken rules that are as important as formal rules.

Suggested answers

- 1 The learners should complete the table with a partner or they can attempt it on their own. Encourage them to think of different contexts and how the rules might change e.g. a speech in class vs. a speech at a political rally or sports day.
- 2 The purpose of this activity is to let the learners think about how they would organise a meeting. They can change the topic for the meeting to something more relevant to them at this particular time. Give them a chance to think up some of their own rules and procedures e.g. Meet in the classroom at break, tell everyone the day before, move the desks and chairs to make space for everyone ...

- 3 This role play should not go on for too long! The idea is for the learners to realise that trying to have a meeting without any rules leads to chaos!
- 4 Find out how the learners felt about conducting a meeting without any organisation.

News time

This cycle is aimed at reminding the learners about the listening process. Part of listening carefully is being able to take notes and answer questions.



Compare different styles (LB p. 156)

Key focus: Listening and comparing

This activity should be done as a homework task.

Suggested answers

- 1 Make sure that you give the learners a chance to prepare their answers in advance. You should give them this task for homework a few days before the lesson takes place. Learners will identify that a news presenter changes his or her language and style to suit the type of news programme and audience.
- 2 Let the learners come up with their own answers in their groups and then discuss the answers afterwards as a class so that they share their ideas.

Informal assessment



Listen with purpose (LB p. 156)

Key focus: Listening and taking notes

For the learners to take notes while they are listening is difficult so keep it simple. Put up a few helpful headings on the board (see page 156 of the Learner Book) and ask them to jot down only a few key words under each heading.

Suggested answers

- 1 A Grade 7 learner.
- 2 He climbed into a tree to get a ball and fell out and broke his arm.
- 3 Some children called the teacher, Mrs Scott, and she arranged for him to get to the medical centre.
- 4 They took an X-ray.

- Mr du Toit reminded all the children to be careful and he asked the PTA to organise a meeting with the parents to discuss safety matters at the school.
- The outcome was positive because it caused everyone to get together and talk about the issue of safety.
- The learners should identify at least three things that are similar and three that are different about each notice in terms of language and layout e.g.

Similar	Different
<ul style="list-style-type: none"> The language is formal in both notices. Both give the reason for the meeting Both give details of when and where it will be held Both give instructions for where to park 	<ul style="list-style-type: none"> One is written as a letter addressed to the parents from Mr Reddy while the other is a notice that appeared in the school newsletter The email invites the Grade 7 learners to attend but the notice does not The email uses full sentences but the notice does not

Take notice



Notice the details (LB p. 158)

Key focus: Identifying key features of a notice

Suggested answers

- The notice is about organising the Grade 7 Farewell. It is aimed at all the Grade 7 learners.
- The notice does not give the time of the meeting.
- The Grade 7 Farewell committee has called the meeting.
- The notice appeared on the library notice board.
- Any suitable ideas should be accepted.
- The notice went up two days before the meeting. This is probably not enough time for everyone to organise things like lift clubs and extra murals. It should have gone up at least a week before.
- Any suitable suggestions should be accepted.

The cartoon uses a pun which is a play on the word “notice” to create humour. Revise puns and word play with your learners by going through the information in the Toolbox.



Analyse an agenda (LB p. 159)

Key focus: Identifying the key features of an agenda

Suggested answers

- The conversation is being held by the members of the Grade 7 Farewell Committee.
- Let the learners work with a partner and share ideas about what details they think are important.
- Learners should work alone and use the important details to design their own agenda. They should use the format on page 160 to guide them. Allow for each agenda to look different – let them be creative within the framework.

Wait a minute!



Follow a procedure (LB p. 161)

Key focus: Ordering and following a procedure

Suggested answers

- The sentences should be placed in the following order: e; a; b; d; c (or c then d at the end).
- The learners must find the correct meanings for each word in bold according to the context of the procedure in this meeting e.g. “motion” can mean the act of moving or changing position but in this context it means a formal proposal.
 - This is a challenging activity so let the learners practise it orally with a partner before they attempt to write it out. Learners should close their books so they are not tempted to look back at the chart and copy it.



Work with direct and reported speech (LB p. 162)

Key focus: Using direct and reported speech in a meeting

Suggested answers

- If your class is not yet confident with this skill, it might work best to do this activity together with

your class. Go through the rules in the Toolbox, discuss them and make a list on the board.

2 a Other conversations from the meeting could be about:

- Getting the meeting started
- Taking the roll call
- Choosing a “Leave a Legacy” idea
- Keeping order in the meeting

Learners can choose any conversation topic and write it out in direct speech using the example on page 163 to guide them.

b Let the learners use the same conversation to write it out in reported speech. Once again, let them use the example on page 163 to guide them. Help the learners by constantly referring them to the rules for reported speech that were revised at the beginning of this lesson in question one.

Taking minutes

Taking minutes is a form of summarising and yet it is different to the type of note taking that they did on page 156 of the Learner Book.



Examine the minutes (LB p. 163)

Key focus: Identifying key features of minutes

Suggested answers

- 1 85 out of 120 attended the meeting
- 2 12 excused themselves
- 3 23 did not arrive or send an apology
- 4 The meeting was held in Room 20
- 5 The four main items discussed were: a date for the Farewell party; a venue; a theme, the “Leave a Legacy” campaign
- 6 All the items required a decision
- 7 According to the agenda format on page 160, there are no items missing in these minutes.
- 8 (Learners should use their own words to explain this vocabulary)
 - a minutes: a summary of the items discussed at a meeting
 - b vote: when people make a decision based on the majority
 - c table: something gets set aside/placed on the next agenda for discussion at the next meeting
- 9 “All that glitters” won the majority vote.

10 The matter of the venue was tabled.

11 There was a 50/50 vote so they could not reach a decision because there was no majority.

12 Blue was chosen for the hoodies.

13 Blue took a majority vote of 39% which was 12% more than the next highest vote.

14 Maroon was the least popular because it got the lowest vote of 11%.

15 Learners should realise that it was an important meeting because every item on the agenda involved all the Grade 7 learners and required a decision and a vote.

16 Yes it was successful because only one of all four items on the agenda that required a decision, was “tabled” because they could not reach a decision. Also, most of the Grade 7 learners attended. (Any other reasonable answer that is supported.)

Face to face



Watch your tense and pronouns (LB p. 165)

Key focus: Using the present and past tense in the correct context and with the correct pronoun

Suggested answers

- 1 Use this as a discussion activity. Let the learners work with a partner. Give them time to read through the text together and identify the verbs written in the past tense e.g. “85 were present”, 12 excused themselves, the minutes were approved...
- 2
 - a Amy liked the theme “All that glitters”.
 - b Lerato preferred something more specific.
 - c Thabo suggested that everyone vote to decide.
 - d Amy announced the results of the vote.
- 3
 - a Yashmee said she would follow up with the printing company.
 - b Terry agreed he could help with buying decorations.
 - c They declared they could get tickets printed by Friday.
 - d Tasmin said she would ask her mother to do the catering.
- 4 a = passive; b = active; c = passive; d = active; e = passive



Plan a meeting (LB p. 166)

Key focus: Writing

This task is a culmination of all the skills they have acquired in this cycle. Try not to rush through it.

Suggested answers

This writing activity will take a few days to complete as the learners must demonstrate their ability to plan a meeting and write out the minutes for it. Let them decide on a topic for the meeting. They must write the notice, plan the agenda and then write the minutes of this meeting as if they had attended. All key features of each writing tasks must be considered. Learners will be assessed according to how well their language fits the purpose and format of each task.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

FACE FACTS – TERM 3 WEEKS 7 & 8

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Comprehension Read an obituary (LB p. 171) Formal: Comprehension test (LB p. 178)
Resources	LB pp. 168–179, TG pp. 136–140 Anth. pp. 55-60	Assessment tool	Memo for test
Listening texts	News article on child prodigy p. 16	Reading texts	Obituary of Dawid Kruijer p.172 Poster on SKA p. 174 Comments on SKA p. 175 Feature article on Solomon Linda p. 177
Written texts	Change a biography to an autobiography p. 178 Write a news article p. 179	Language focus	singular, plural, verb agreement; collective nouns; prepositions; abstract nouns;
Integration	Life Orientation	Reading programme	Learners to read: <i>The enemy crown</i> (Anth. p. 55)
Inclusivity	Make sure that learners who panic about tests are clear before the unit on Solomon Linda begins that they must participate actively in all the preparation activities because it will make them feel more confident.		

What is news?

Learners interrogate the word “news” to understand different nuances of meaning in a variety of contexts.



Discuss news (LB p. 168)

Key focus: Analysing the word “news”

Learners analyse dictionary definitions of “news”.

Suggested answers

- Learners discuss the different meanings.
Encourage them to use the word “news” in different ways in spontaneous oral sentences.
- a: 2; b: 3; c: 1; d: 4; e: 5
- Answers will vary.



Explore through reading (LB p. 168)

Key focus: Reading newspaper articles

Learners must bring in newspaper articles from local, regional or national papers. Keep a selection of articles for learners unable to bring in articles of their own. Have articles ready to use as models of how to do the activity, especially local papers that may even mention events or places known to the class.

Who’s interested?

This section explores target audiences that newspapers and magazines select articles to interest based on area, age, language etc.



Listen for the main idea (LB p. 169)

Key focus: Listening to a news article

Learners listen to an article about a child prodigy and answer questions.

Suggested answers

- Small (a pint is smaller than a litre).
 - She is unusually small/young for a pianist.
 - Pint-sized pianist* is alliteration to emphasise the pianist’s size and *wows crowd* is assonance focussing emphasis on what the pianist does.
 - Wows crowd* – the audience very impressed.
 - Answers will vary, e.g. A very young and tiny pianist impresses the audience.
- The main idea that someone so young performing so well in public is very unusual and noteworthy.

After listening, learners discuss the questions:

- Teboho is only 5 years old.
 - prodigy: an unusually gifted or intelligent (young) person; someone whose talents excite wonder and admiration. Definitely appropriate.

- The main idea is that Teboho is able to play like a seasoned professional despite being only 5.
- Yes, because they show that hard work and determination to succeed can lead to great things.
- All sorts: children, people interested in or studying music, parents, etc.
- Local newspaper, news magazine, national/regional paper, music or school magazine, etc.



Revise singular, plural and verb agreement (LB p. 170)

Key focus: Working with subject-verb agreement

Suggested answers

- Answers will vary.

Point out that many of the words do not have a singular form or a plural form. Some may be commonly used with a collective noun such as "pair of trousers".



Revise collective nouns (LB p. 170)

Key focus: Working with collective nouns

Suggested answers

- horde:* gnats, gerbils, people, savages; *hoard:* money, treasure; *cluster:* bees; grasshoppers; *orchestra:* musicians; *convoy:* lorries; trucks; ships; *quire:* newspapers; paper; *menagerie:* animals
- Answers will vary.

Who was that person?

Learners are introduced to obituaries as a feature of many newspapers and magazines.

Informal assessment



Read an obituary (LB p. 171)

Key focus: Understanding obituaries

Learners read the obituary of Dawid Kruijer and answer questions on their own. This gives practise for the comprehension test which is for assessment. Discuss with learners afterwards the different types of questions: those that ask for information from the text and those that require learners to analyse or form

and opinion based on the text. Discuss what mark allocation they might have given to each question. Ensure that learners understand why not everyone has an obituary and point out the similarities to a biography. Key elements: e.g. basic biographical details and dates; what they were famous or important for; what sort of person they were.

Suggested answers

- Oom Dawid
 - As a bushman
- He was an important traditional leader who fought hard for the rights of the San people.
 - He had an official state funeral.
- Yes – they were based in the Kalahari Desert in the Northern Cape.
 - The restoration of San land.
- He meant that others benefited from what the San's traditional knowledge of plants but did not give any credit or benefit back to the San.
 - Answers will vary. Must give reasons for their views.
- So that people would know who he was outside South Africa and then listen to what he said.
 - Answers will vary. Yes, because people know more about trackers and traditional ways of life. No, because it made people laugh at them not respect them.
- He compared himself to a weaver bird.
 - It is a good simile because the bushmen did not have fixed homes.
- It means that he was someone who will be hard to follow because he and his actions were able to make such a big difference to so many people, by speaking up for the rights of indigenous people at the UN fighting for the restoration of San land. He also spoke out on many other issues, such as the stealing of traditional San knowledge.
- Answers will vary.



Read with feeling (LB p. 173)

Key focus: Reading aloud in context

Learners read the obituary aloud. It is an opportunity to assess their reading progress. It is a serious article and their delivery body language and expression should make this clear without out being dull. Point out the assessment criteria and make sure everyone knows what they mean. Consider reading

sections aloud in different ways for them to critique and say what is most appropriate.

Work with abstract nouns and agreement (LB p. 173)

Key focus: Abstract nouns and subject-verb agreement

- 1 Answers will vary. Make sure that learners use the correct form of each verb in their sentences.
- 2 Dawid Kruiper was a man of honour who fought for justice of his people. He wanted the Khomani San to have the freedom of the land that was traditionally their heritage. His loss will be felt by his family and by those whom he showed both friendship and commitment. His determination will not be forgotten.

Make it simple for me

This section focuses on how posters and diagrams can help explain something complicated and difficult to understand by using a mixture of text and images.

Skim and scan a poster (LB p. 174)

Key focus: Understanding a poster

Learners study a poster on the SKA telescope.

Support activity

To help learners navigate the poster, these questions can be used:

- 1 How much more powerful is the SKA telescope than other existing telescopes?
- 2 How many different types of antennae will be used?
- 3 How many receptors will there be altogether over what area?
- 4 When is the telescope likely to be operational?
- 5 How many personal computers would be needed to do the work of the SKA supercomputer?
- 6 How much data will be produced every day? Give two answers and explain which one is literal and which one is comparative.
- 7 What is the aim of the SKA telescope?

Suggested answers

- 1 50 times more sensitive and 10 000 times faster.

- 2 Three types of antennae: low frequency aperture arrays; medium frequency aperture arrays; high frequency arrays.
- 3 3 000 receptors over a distance of 5 000 km.
- 4 Fully operational by 2024.
- 5 One billion PCs.
- 6 Exabyte of data; more than twice the information sent around the Internet daily.
- 7 The aim is to expand research on evolution of galaxies, dark energy, extra-terrestrial life and formation of black holes.

Analyse people's comments (LB p. 175)

Key focus: Being objective

Learners review a range of comments on the SKA telescope project to assess whether they are positive, negative or neutral.

Suggested answers

- 1 a Negative; neutral; positive.
b Answers will vary.
- 2 Comment 1: emotive language, rhetorical question, absurd comparison to aliens, strong call to action; Comment 2: logical approach; Comment 3: emotive language (exclamation mark); positive comparisons.
- 3 Answers will vary.

Revise prepositions (LB p. 175)

Key focus: Working with prepositions

Learners identify prepositions.

Suggested answers

- 1 a on (place); out from (place); of (composition); over (place); in (place); with (place); around (place); to (sign of infinitive case).
b Answers will vary.

Rewrite the poster (LB p. 175)

Key focus: Transforming one medium into another

Learners rewrite the poster as an article in a school magazine. It is a preparation activity for writing a feature on page 179.

Revise the 5W1H questions for planning newspaper articles. Remind learners must not include everything on the poster – rather they should select what will answer the 5W1H questions best.

Remind them to use the editing checklist to review their articles before finishing.

Make it a feature

This section is based on a feature article about Solomon Linda. It introduces the learners to the concept of copyright and the importance of acknowledging other people's work.



Read and discuss (LB p. 176)

Key focus: Reading a feature article

Learners do a comprehension on the feature article after discussing various aspects of it to prepare.

Discuss what it means to do a *cover version* of a song and that artists pay permission fees to be able to have the right to use someone else's song. They cannot just sing it and make money from it.

- 1 Make sure learners understand the headline of the article. Point out that credit is a way of being able to purchase goods without having the actual money at the time so it also contains an element of deeper word play or nuance.
- 2 Learners should start to understand that not acknowledging others' work is the same as copying and effectively cheating or stealing.
- 3 When learners do research projects at school, remind them they need to be able to cite all their sources of information and should keep careful notes of where information comes from so that they can write a list of references.
- 4 Answers will vary.



Focus on words (LB p. 176)

Key focus: Working with words

- 1 The words they look up and use in sentences before answering the questions are: *peers*, *migrant*, *lyrics*, *injustice* and *royalties*.
- 2 a fledgling: 2 – young and inexperienced; flagship: 2 – chief one of a related group; number: 4 – a song or piece of music.

- b A music scene that was just getting going; their main song.
- c Because the combination of words makes metaphorical as opposed to literal associations.
- 3 a Because of the accent on the *é*. Learners may not be familiar with the accent but they should recognise that it is not used in English spelling.
b expose, exposed, exposes, exposing.
c The exposé by the journalist revealed to the world that Solomon Linda had died in poverty while others had made millions out of his work unfairly. After the exposé, his family were able to get compensation although he never knew.

Formal assessment



Comprehension test (LB p. 178)

Key focus: Comprehension test

Remind learners about mark allocations when answering questions. Full sentences are required.

Suggested answers

- 1 a Mbube; b King Shaka; c Gallo Records; d four (including the Disney version); e Pete Seeger.
- 2 a His talent for song writing.
b We should follow our talents and believe in ourselves.
- 3 He was illiterate and he was black both of which at the time meant he could be taken advantage of.
- 4 a Answers will vary. Whatever their answer it must be supported by sensible reasons.
b He was not rich and glamorous; he did not act like a celebrity and no one knew who he was. He also had another job to support himself.
- 5 a The main message is that finally his family have got some justice and benefit from his talent even though he never saw it himself.
b Answers will vary, e.g. music people, anyone who might have heard the song, his family and followers, people who like to see justice done.



More to explore (LB p. 178)

Key focus: Copyright

- 1 The discussion on copyright could be turned into a panel discussion or even be extended to a debate.

2 Remind them to use the correct instructions and rules format. Ask groups to share ideas.



Change it to an autobiography (LB p. 178)

Key focus: Working with narrative perspective

Learners rewrite the second, third and fourth paragraphs as if they were Solomon Linda (first person narrative) writing about himself. Do some warm up exercises by asking them how Linda might have felt about certain things if he had known about them, e.g. someone else making millions of rand singing the song he wrote. It will help them include his personal thoughts and feelings.

Write it up

Learners write a news article about Solomon Linda as if it was an article in a local paper. They imagine what would have happened if he had become famous while he was alive – local boy made good!



Write your own news article (LB p. 179)

Key focus: Writing a news article

Learners write a news article based on Solomon Linda becoming famous in his own lifetime. The requirements for the article are clearly laid out. To support weaker learners, check their planning diagrams to make sure that they have a plan to incorporate all of the required elements. Discuss with them what sort of things he might have said on finding out that he is famous and rich!

Extension activity

Learners can pick an issue to write a letter on or you can give them an issue to write about (either enraged about it or positive about it)

This activity expands learners understanding of the various features of a newspaper (and magazine). Letters to editors rarely follow a specific format but what they all have in common is a burning main idea the writer wants to get across.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Show me the way

CHAPTER OVERVIEW

The theme of this chapter is animals and the giving and receiving of directions. Learners will explore that directions can take different forms and will read, give and follow directions. They will view a logo and a cartoon that gives directions.

Learners will learn about descriptive writing and write their own descriptive essay. As an alternative they can also write a narrative essay. They will enjoy a poem about a cat and will read a newspaper report.

GUIDE ME – TERM 3 WEEKS 9 & 10

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Analyse the cartoon (LB p. 183) Formal: Task 1 (Oral) Give directions (LB p. 185) Formal: Task 2 (Writing) Write a descriptive essay (LB p. 194) Formal: Task 3 (Test 3) Revision language test (LB p. 196)
Resources	LB pp. 180–195, TG pp. 141–146 Anth. pp. 94–95; 96–97	Assessment tool	Writing rubrics
Listening Texts	Listen to directions LB p. 185	Reading texts	How not to greet a dog LB p. 182 Tears logo LB p. 184 Directions LB p. 184 Directions to bath a cat LB p. 186 Descriptive paragraph LB p. 187 Cat! poem LB p. 188 News Hound article LB p. 190 Short story LB p. 192
Written texts	Write a narrative essay LB p. 194 Write a descriptive essay LB p. 194	Language focus	Synonyms, acronyms, articles, subject-verb agreement, interjectives, simple present tense, pronouns
Integration	Social Sciences, Life Orientation	Reading programme	Learners to read: <i>I think I could turn and live with animals</i> (Anth. p. 94) <i>The moon</i> (Anth. p. 96)
Inclusivity	Ascertain before starting this chapter, who in the class has a visually impaired family member. Ask this person, or anyone else, to address the class on what a blind person experiences on a daily basis, how guide dogs can help them and how they can visually impaired people.		

The guide who guides

The opening activity contextualises that the word “guide” has multiple meanings.

Have learners explore each meaning in the dictionary dilemma and use the words correctly in sentences of their own.

Ask if there are any Girl Guide’s in the class. If there are ask them to share what the Association is about and why they joined.

Ask the class to share what they know about guide dogs.

The South African Guide Dog Association oversees the training of guide dogs for those who are visually impaired. Sighted volunteers foster and train the dogs before they are paired with the person they are going to help.



Hold a class discussion (LB p. 181)

Key feature: Connotations, literal and figurative

Suggested answers

- 1 The class creates a thorough list of everybody they receive guidance from.
- 2 Answers will vary but should be sensible.
- 3 don’t – negative
must – negative
make sure – positive
should – positive
do – negative
be careful – positive
watch out – positive
remember – positive
- 4 Encourage learners to be honest
- 5 a Ask learners to describe what they see in each picture.
b second, fourth and fifth dog
c The first dog is figurative because a blind dog would not walk with a cane on all fours and wear dark glasses; third dog is dressed like it is a tour guide

Guidance on how to greet a dog

Have learners read through the cartoon on their own before discussing it as a class.

Ask learners what they notice about each frame; why the speech and thought bubbles look different, why the humans have been portrayed as they have. Ask learners to identify what they think the message of the cartoon is and what the attitude of the cartoonist is.

Informal assessment



Analyse the cartoon (LB p. 183)

Key feature: Visual literacy, body language, vocabulary, interjectives

Learners work on their own.

Suggested answers

- 1 That a dog does not enjoy any of the behaviours listed in frames 1 to 6.
- 2 a suspicion; excitement; affection
b suspicion – frame 4 – the man doesn’t trust the dog’s eyes; excitement – frame 5 – the woman screams excitedly; affection – frame 2, 3 and 6 – the dog is being petted, hugged and kissed
- 3 a “stuff”; “stresses dogs out”; “cute”
b The cartoonist will reach the a wider audience by using informal language
- 4 Boogie
- 5 a His ears are back
b He will bite
- 6 accepting
- 7 She is kneeling and holding the dog tightly to her
- 8 a “Oooh!”; “Yikes”
b “Oooh!” – worry; “Yikes” – shock
- 9 aggressive
- 10 a Her speech bubble has jagged edges and the Aaaah is in capital letters and is in bold
b fearful; his ears are flat and he is pulling away
- 11 That a dog deserves respect.
- 12 The dog is confident and happy, he is smiling and doing normal doggie things like sniffing
- 13 Respectful and non-invasive
- 14 He is smiling
- 15 There are no facts
- 16 Answers will vary
- 17 Learners’ own opinion.

Be guided as you choose a pet

Be aware that some learners may have very varying opinions on the matter of animals. Allow everyone their opinion but address and explain if any are concerning.

Ask learners to share if they have experience with rescuing an animal.

Extension activity

Find newspaper adverts and articles about animal rescue organisations in your local area and copy them for learners to read.

Learners can summarise the reports or set comprehension activities on them to swap with other learners to complete.



Study a logo (LB p. 184)

Key feature: Acronym

Suggested answers

- TEARS is made up of the first letter of the name The Emma Animal Rescue Society
- It gives the organisation credibility.
- Answers will vary but should include: the outer shape is in the shape of a tear, there is a white silhouette of a dog and inside that silhouette is a smaller one of a cat.
- The shape is in the shape of a tear which is clever as the acronym is TEARS.
- a A cat and a dog
b Dogs are generally bigger than cats.
- Answers will vary.



Read directions (LB p. 184)

Key feature: Directions

Read through the key features of directions in the margin before learners attempt the activity.

Suggested answers

- turn right
- three
- An intersection where four roads meet.
- Answers will vary



Listen to directions (LB p. 185)

Key feature: Listen for specific information

Before learners do the listening comprehension, ensure that they understand the key features and know what they are listening for.

Read through the word cloud of direction words and ask the class to explain how each word is used when giving directions.

Read the directions that follow in a clear steady voice.

Travel along the N1 until you see an Engen 1stop on the left. Take the next off ramp and turn right onto the R415. Travel for about 2 kilometres until you get to a robot. Turn left onto Hlube Drive. Follow the road. Carry on past a shopping center on the right and cricket fields on the left. At the next intersection turn right. Pass four small intersections. We are the sixth house on the right after the Shell garage.

Suggested answers

- N1
- Engen 1stop
- R415
- 2 kilometres
- Hlube Drive
- A shopping center and cricket fields
- four
- Shell
- six

Support activity

Before learners take part in the formal assessment, offer them more opportunities to write and give directions. Write the names of two landmarks in town and have learners give directions to each other.

Formal assessment



Give directions (LB p. 185)

Key feature: Formal assessment [15]

Learners write and present directions orally for formal assessment.

In order to make it accessible to all learners, allow them to choose their own landmark and their route. This will ensure that no learners will be embarrassed by sharing where they live.

Allow learners to bring you their directions to check before they read them. The assessment is based on their ability to give directions; not write them.

Use the rubric found in this Teacher's Guide.

Directions with a difference

Explain that directions can also be instructions. Have bottles of shampoo and household products to pass around the class. Ask different learner to read the directions for use from the bottles.



Compare directions (LB p. 186)

Key feature: Compare texts

Suggested answers

- 1 There are no direction words, no landmarks and no distances.
- 2 Both are in the imperative or command form, both give you instructions
- 3 2: Wet cat; 4: Cut off any knots; 5: Rinse cat; 6: Dry cat; 8: Rest cat

A guide to how Eli felt

The following activity is designed to teach and revise the key features of descriptive writing. Keep learners focussed as later in the chapter they will be writing a descriptive essay for assessment.



Learn to write descriptively (LB p. 187)

Key feature: Adverbs

Learners work in pairs

Suggested answers

- 1 hearing – “The sound of rushing water deafens me.”
sight – “... the waterfall comes into view.”
taste – “The taste of my morning biscuit quickly turns to adrenaline ...”
smell – “I know that smell from sleeping under the tents of laundry on the patio.”
- 2 a “... the waterfall comes into view.”; “steel rods”; “I feel as if I am going to drown”

- b “... the waterfall comes into view.” – the running tap is being compared to a waterfall; “steel rods” – the hands of the person are being compared to steel rods; “I feel as if I am going to drown” – he feeling of not coping is being compared to drowning

- 3 It is in the present tense so you experience it with the cat.
- 4 a Answers will vary

It's a cat's world

Hold a class discussion about onomatopoeia and the sounds animals make. Discuss how the way the word is written is often phonetic and literally makes the sound that the animal makes.



Enjoy the poem (LB p. 1)

Key feature: Onomatopoeia

Suggested answers

- 1 a hisser, wuff, spitter, pflfts,
b Yes; she is spitting
- 2 a Quick
b There are no full stops and many exclamation marks.
c The same sound is repeated and similar sound devices repetition of the “s”
d The lines are very short and so the poem reads quickly
- 3 a The dog
b The dog is chasing her.



Work with words (LB p. 189)

Key feature: Synonyms, compound words

Suggested answers

- 1 Learners to try and find synonyms for the unusual words from the poem.
- 2 Learners to try and find synonyms for the unusual words from the poem.
- 3 Dog-tired; catnip, guidebook

Mr Quince – the guide dog



Read and understand (LB p. 191)

Key feature: Read for meaning, synonym, antonym, tone,

Suggested answers

- 1 blind
- 2 seven
- 3 a tentative means careful and hesitant
b confident
- 4 The guide dogs have inspired the writer and have made living in London doable.
- 5 “his work cut out for him”
- 6 In public he is calm and relaxed.
- 7 Quince works hard and without delay.
- 8 a A tone of praise and admiration
b Quince is loved by his owner, “he is truly special”
c This means that Quince is always listening and concentrating.
d Yes; “he is truly special”
- 9 Yes; being around Quince could help someone conquer their fear and anxiety as Quince is a well-adjusted and calm dog.
- 10 It sums up the article because the entire article because of the amazing effect Quince has had on the writer’s life.
- 11 Main idea: more people could benefit as the writer has
Supporting idea: is appealing to other to help make a difference
- 12 grateful, inspired
- 13 His intention is to help others by showing the difference that guide dogs have made in his life.
- 14 Answers will vary

Stories can guide our behaviour

Learners can work on their own.

Have them make notes on their predictions.



Form an opinion (LB p. 193)

Key feature: Conflict, characterisation

Suggested answers

- 1 Fox: arrogant and mean; Crab: wily and intelligent
- 2 Learners to show their understanding of each animal’s character by choosing appropriate adjectives.
- 3 The Fox’s challenge to the Crab.
- 4 Answers will vary.



Work with sentences (LB p. 193)

Key feature: Subject-verb agreement, simple present

- 1 a is
b predict
c run
d were
- 2 The crab crawls behind and catches the Fox’s tail with his pincers and says “Ready?” The fox runs and runs until he is tired.



Work with words (LB p. 193)

Key feature: Articles, pronouns

- 1 a the; the
b a
c the; a
d the; the; an
- 2 The Fox tried to explain to his wife that he had been arrogant in his attitude. His wife assured him that if he had learnt his lesson then his wife would forgive him.

Finish the story

The descriptive passage is another example of descriptive writing to further prepare learners for their formal assessment.



Write a narrative essay (LB p. 194)

Key feature:

Use the short descriptive passage learners have just read, as a stimulus for a narrative essay. This can be used as an alternative writing assessment for the descriptive essay that follows.

Learners follow the bullets in the Learner’s Book and write an ending for the story.

Formal assessment



Write a descriptive essay (LB p. 194)

Key feature: Formal assessment [20]

Remind learners that a descriptive essay may have narrative elements to it but that the purpose of their essay is to describe what they see in the photograph on page 194.

Have learners mind map what they can see in the photograph in terms of the five senses.

Learners use the flow diagram on page 195 to guide their writing process and present their essay for assessment.

Assess their essays using the rubric found in this Teacher's Guide.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

Revision language test memo

Comprehension (15 marks)

- 1 “loving” (1)
- 2 South African Guide Dog Association (1)
- 3 She wrote the blog to provide information to potential puppy owners and their families. (2)
- 4.1 It can be compared to raising a baby. (1)
- 4.2 It is a very effective comparison as puppies are completely helpless and reliant on a person just as a human baby is. (2)
- 5 When a guide dog comes home at 7 weeks its training starts immediately whereas with a regular pet all training is optional. (2)
- 6 A guide dog’s spirit should never be broken because one day it needs to make decisions that have far reaching effects for its owner and it cannot be waiting to receive instructions from someone before it acts. (2)
- 7 “act accordingly” (1)
- 8 It is tricky when you are training a guide dog and people approach the dog in the street or call out to it while it is being trained. (2)
- 9 private (1)

Language (15 marks)

- 1 An acronym is when a new word is created by using the first letters of a group of words such as TEARS from The Emma Animal Rescue Society. (2)
- 2 non-profit (1)
- 3 “rescue”, “rehabilitate”, “re-unite”, “rehome” (4)
- 4 TEARS aims to uplift the lives of the pets in disadvantaged areas by providing services such as sterilization, primary healthcare, veterinary care and humane education (3)
- 5 We definitely have a moral and ethical responsibility toward animals in the world as we are the ones who have the power to make a difference and improve their lives and protect them. (2)
- 6 The picture shows a beautiful and well looked after dog looking up proudly. This adds to the advert by showing the effect good care has on an animal. (2)
- 7 Learners’ own answer. Examples are volunteering, dog walking at shelters etc. (1)

Term 3 language test

Comprehension (15 marks)

Read the comprehension below and answer the questions that follow.

Do Animal's think?

By Clive WynnE

¹I was 13 when Benji came into our lives. With his deep brown eyes, floppy ears and cheerful disposition, he was my constant companion throughout my teen-age years. We would play together in the garden, and take long walks over the hills behind the house and on the beach. Benji would hang on my every word with his head tilted to one side. Despite being a dog, he seemed to have a sympathy for my problems that went deeper than words could express. He was my best friend.

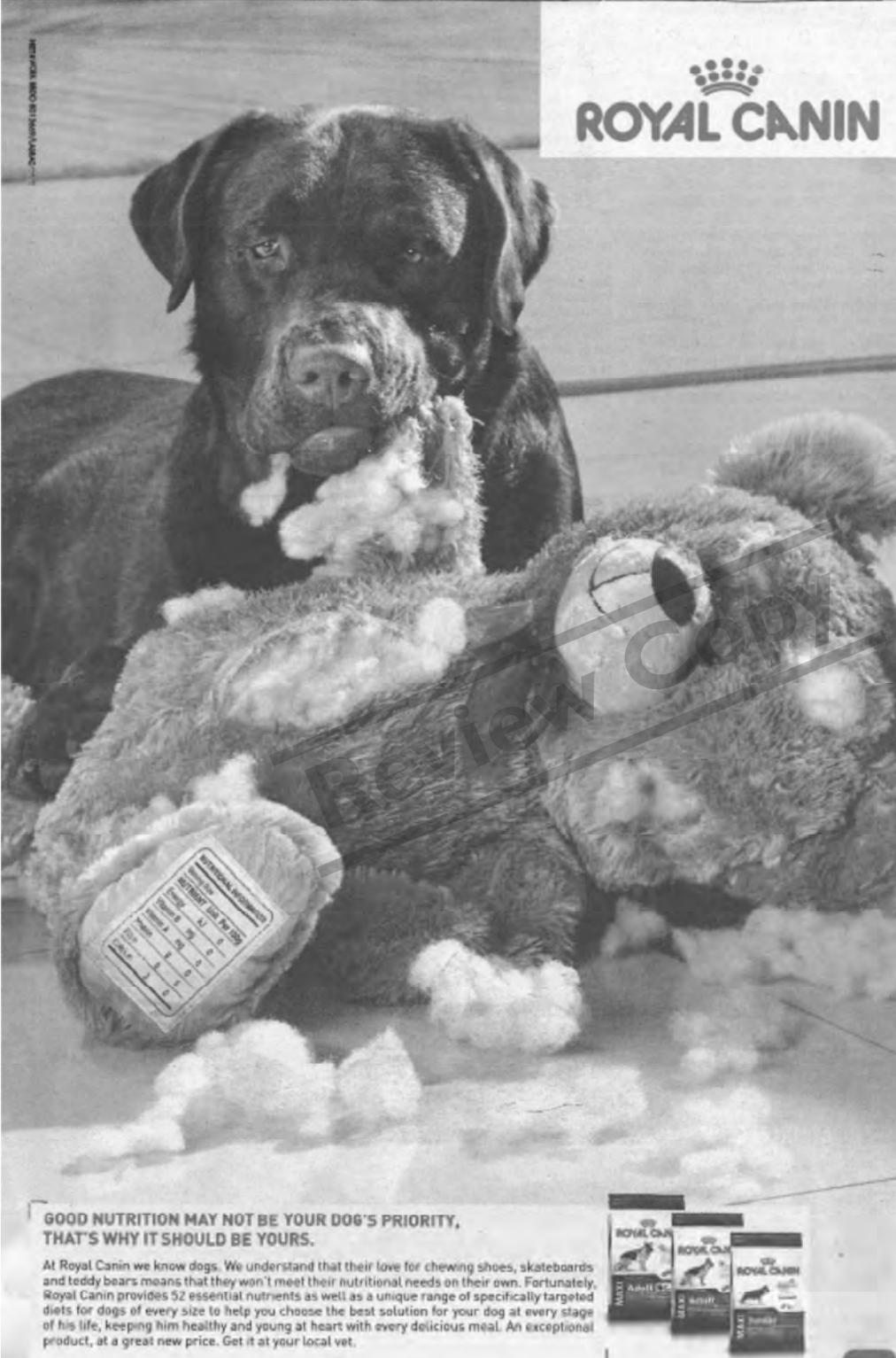
²Benji left us about 15 years ago for that great kennel in the sky. But recently I've been thinking about him a lot. Was he really conscious? Could any animal have consciousness like we do? Does it matter whether animals are conscious or not?

³For many, it is a matter of life and death. On the one hand, animal research has helped prevent some of the most pressing human diseases, including hepatitis B, hepatitis C, "mad cow" disease, malaria, cystic fibrosis and emphysema. On the other hand, this research is performed largely on chimps, our closest nonhuman relatives, with whom we share 98.4% of our genetic material, and on the other great apes, with whom we are similarly biologically close.

- 1 How can we tell from the first sentence that Benji had a strong influence on the writer's life? (1)
- 2 Explain your understanding of a "cheerful disposition". (2)
- 3 Is the expression "hang on my every word" literal or figurative?
Explain your answer and also make it clear that you understand the meaning of the expression. (3)
- 4 What emotions are revealed in the writer's words in paragraph 1? (2)
- 5 5.1 "That great kennel in the sky" is an example of what figure of speech? (1)
5.2 Why is the image particularly effective? (2)
- 6 What is the "consciousness" that the writer speaks of in paragraph 2. (2)
- 7 Discuss your response to this article? Can you identify with the writer in terms of the relationship that he had with Benji? (2)

Language: Visual literacy (15 marks)

Study the advert below and answer the questions that follow.



The advertisement features a black and white photograph of a dog sitting on a light-colored surface. In the foreground, a large, fluffy teddy bear is lying down. The dog's head is resting on the bear's chest. The Royal Canin logo, consisting of a crown above the words "ROYAL CANIN", is positioned in the upper right corner of the image. At the bottom left, there is a text box with a headline and a paragraph. At the bottom right, there are three bags of Royal Canin dog food.

ROYAL CANIN

GOOD NUTRITION MAY NOT BE YOUR DOG'S PRIORITY, THAT'S WHY IT SHOULD BE YOURS.

At Royal Canin we know dogs. We understand that their love for chewing shoes, skateboards and teddy bears means that they won't meet their nutritional needs on their own. Fortunately, Royal Canin provides 52 essential nutrients as well as a unique range of specifically targeted diets for dogs of every size to help you choose the best solution for your dog at every stage of his life, keeping him healthy and young at heart with every delicious meal. An exceptional product, at a great new price. Get it at your local vet.

NUTRITIONAL INFORMATION	
PER 100g	
Crude Protein	18.0
Crude Fat	12.0
Crude Fibre	1.0
Moisture	10.0
Calcium	0.8
Phosphorus	0.6
Iron	0.05
Zinc	0.05
Copper	0.01
Selenium	0.01
Sodium	0.1
Potassium	0.1
Magnesium	0.05
Chlorine	0.05
Calcium	0.05
Phosphorus	0.05
Iron	0.05
Zinc	0.05
Copper	0.01
Selenium	0.01
Sodium	0.1
Potassium	0.1
Magnesium	0.05
Chlorine	0.05

Text in the advert read:

GOOD NUTRITION MAY NOT BE YOUR DOG'S PRIORITY THAT'S WHY IT SHOULD BE YOURS.

At Royal Canin we know dogs. We understand that their love for chewing shoes, skateboards and teddy bears means that they won't meet their nutritional needs on their own.

Fortunately, Royal Canin provides 52 essential nutrients as well as a unique range of specifically targeted diets for dogs of every size to help you choose the best solution for your dog at every stage of his life, keeping him healthy and young at heart with every delicious meal. An exceptional product, at a great new price. Get it at your local vet.

- 1 What product is being advertised? (2)
- 2 Explain the advertiser's reason for using that particular picture. (2)
- 3 What is the connection between the picture and the headline beneath it? (2)
- 4 Why does the advertiser have a sticker under the teddy bear's foot?
What is it meant to remind us of? (2)
- 5 What information is conveyed in that sticker? (2)
- 6 In using the words "we know" and "we understand" in the body copy what does the advertiser want to assure us of? (2)
- 7 Quote one fact and one opinion from the body copy. (2)
- 8 "Unique", "delicious" and "exceptional" are all examples of what kind of language? (1)

Review Copy

Term 3 language test memo

Comprehension (15 marks)

- 1 The writer remembers it clearly. He remembers exactly how old he was so it clearly had a huge impact on him. (1)
- 2 A cheerful disposition means that he had a happy and good natured personality. (2)
- 3 It is figurative as it means to listen very carefully not to physically hang on a word. (3)
- 4 He loved and adored the dog and they had a very special relationship which he cherished. (2)
- 5 5.1 metaphor (1)
5.2 It makes death sound like a comfortable doggy bed where he went to when he passed away – the dog equivalent of heaven. (2)
- 6 The consciousness being spoken of is the ability to reason, understand and feel almost human-like emotion. This is what many people feel dogs have. (2)
- 7 Learners' to respond from their life experience. (2)

Language (15 marks)

- 1 Royal Canin dog food (2)
- 2 The picture shows a dog eating a teddy bear and this raises the idea of dogs and their eating habits. (2)
- 3 The dog is eating a teddy bear which is not healthy and the headline refers to “good nutrition”. (2)
- 4 This sticker is what one sees on foodstuffs and it reminds us that what he is eating has no nutritional value. (2)
- 5 What vitamins, minerals and products are present in the item and how much nutritional value it has. (2)
- 6 That they know dogs very well and understand their needs and so their product is a worthy one. (2)
- 7 Fact – “provides 52 essential nutrients”
Opinion – “best solution for your dog” (2)
- 8 Emotive language (1)

Review Copy

Keep it real

CHAPTER OVERVIEW

This chapter explores how to understand what is real from a number of perspectives. We listen to and read the news but is that news truly objective? The Internet and technology makes it easier and easier to manipulate images and facts to present a different reality. Learners need to be able to understand the difference between the physical, real world and what can be found on the Internet. Learners are encouraged to develop sound critical thinking skills.

WHAT DO WE REALLY KNOW? – TERM 4 WEEKS 1 & 2

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Oral Present an oral review (LB p. 211) Formal: Task 1 (Oral) Prepare a reading p. 205
Resources	LB pp.201–214, TG pp. 152–157 Anth. pp. 92-93	Assessment tool	Reading aloud rubric and the criteria given on p. 205 of the Learner's Book
Listening Texts	Listening to each other give directions in pairs p.208	Reading texts	Cheeseboy and Moon Weaver mini novel p. 203 to 211 in chapters Prepared reading on chapter 2 p. 205 news article on fairy circles p. 213
Written texts	Write notes on the features of the mini novel <i>Cheeseboy and Moon Weaver</i> pp. 203 to 211 Write a charter of rules on social networking for grade 7s p. 212	Language focus	Sentences, conditional clauses (first second and third conditional), adjectival and adverbial phrases and clauses,
Integration	Life skills – social networking programmes on computers and phones are becoming much more prevalent and learners need to develop their critical thinking skills around what is appropriate	Reading programme	Learners to read: <i>The efficacy of prayer</i> (Anth. p. 92)
Inclusivity	Not all learners will necessarily have access to a PC or even a cell phone. Make sure you can show a video or programme in action on a school computer, to help learners understand the concept of a virtual world / network.		

How can we know what is real?

Learners study a street art “dramatic scene” in a seemingly quiet street as an exercise in perspective and “what if” conditionals.



Discuss perspective (LB p. 201)

Key focus: Understanding perspective and prejudice

Learners use the definition of perspective to analyse people's reactions and their own.

Suggested answers

- The attitudes are negative, positive and balanced on street art.
 - Answers may vary depending on the learners perspective or potential prejudice.
 - It is quite likely that they have a degree of biased perspective. It is an important issue to discuss with learners.
- Learners analyse the illusions. Their discussion is more important than a right answer (there is no right answer as such). Have a few more illusions available to use either as a starting point or as extension. They can be used over the whole two week cycle.



Describe what you see (LB p. 202)

Key focus: Understanding perspective what we see

Learners describe what they see literally before evaluating what is really happening.

Suggested answers

- Answers will vary but include a family helping each other across a chasm with flowing water beneath.
- The solid ground appears to have given way and the family are separated and need to help each other get across.
 - Because the scene is only an illusion.
- Edgar is a street artist – a very good one and his painting is so realistic that people are having fun joining the illusion to make it seem real.
- He makes the painting so real that it is difficult to accept that what we see is not what is real.



Introduce Edgar Müller (LB p. 202)

Key focus: Understanding perspective and prejudice

Learners focus on how to introduce an important guest at an event. a frame is provided to guide them about what to say – greeting, welcome of guest and brief introduction of guest mentioning most important information about them.

Focus on speaking clearly and confidently.

Which world is real?

Learners assess “reality” in social media programmes though fiction.



Read a mini novel (LB p. 203)

Key focus: Reading the start of a mini novel

Learners read the mini novel Cheeseboy and Moonweaver.

Suggested answers

- Learners may not initially realise that the novel is about a social media website and that the names are of avatars rather than real people.
 - A computer programme.
- Cheeseboy and Moon Weaver meet and find out a bit about each other or so they think. It is not clear from Chapter One that it is a computer programme.
- Characters – main: Cheeseboy and Moon Weaver (or their real alter egos Vijay and Rihana); supporting: Mr Moodley, Shivesh, family; setting: Vijay's home, school and the cyber world; third person narrative; Vijay meets a girl online and his online relationship seems more real and important than his real life. At a real life party, he meets a girl and they recognise each other despite the big difference in how Vijay looks to his avatar. A real friendship seems about to begin. Themes: friendship, reality, fantasy etc.

After reading

- Narrative is inside plain paragraphs. Dialogue is indicated by quotation marks around the words spoken aloud.
 - eg The words spoken appear inside quotation marks, beginning with a capital letter. A new line is started for each new speaker. The first word inside the quotation marks takes a capital letter.

2

Cheeseboy	Moon Weaver
Likes cheese; tall, big shoulders, 6 pack, tight black t-shirt; dark tousled hair, hanging just above his eyes.	Long, blue-black hair, honey-brown skin, shimmery, silver dress; likes lying on grass and watching stars and moon; lives alone;

- Table will develop as learners read.

- 4 Learners can answer first-person narrative or dual narrative.
- 5 Learners will observe the narrative perspective as the story progresses. The class can discuss this again once they have finished reading the entire story.

Formal assessment



Prepare a reading (LB p. 205)

Key focus: Reading aloud for assessment

Learners read Chapter 2 aloud for assessment. Give learners time to prepare according to the criteria. Some learners can prepare in compatible level reading groups to give each other feedback. Work with poor readers and show how narrative and dialogue should be read differently. Read out a different extract as an example. Use the prepared reading rubric on page 45 to develop an assessment framework for this activity.



Read and answer questions (LB p. 206)

Key focus: Answering questions on a chapter

Learners read Chapter 3 of the mini novel on their own and answer comprehension questions.

Suggested answers

- 1
 - a At the Milky Café.
 - b Lay in the park watching the moon and stars.
- 2
 - a A knock on his bedroom door.
 - b Writing a paragraph of his History essay.
 - c He switched from the social media programme window on his computer to the programme window for his History homework, without closing the social media programme.
 - d Using jargon. “Minimising” a window on the computer means keeping a programme running in the background – not closing it (or similar).
- 3
 - a He says he has to meet a friend.
 - b Because he thinks she might think he is immature to be told to go to bed (or similar).
- 4
 - a Because she says she thought they could spend all night there which he thinks means no one is checking up on her so she may not still live at home or be at school.

- b Answers will vary – they know he is still at school and that his mother tells him to go to bed and he is doing alliteration in English. He could be 12 to 15 years old based on what they know so far.
- 5
 - a A golden orb – metaphor.
 - b Answers will vary but it does give an effective image of a low hanging, full moon in a golden light slowly rising in the night sky.
 - c Answers will vary. They are likely to use similes, metaphors or personification for both.
- 6 Answers will vary. Is similar to her avatar or someone completely different? Do they have an honest relationship? Does it need to be in real life to be real? Can you have a virtual relationship? These are all issues the learners will be addressing in their own experiences either online or via phone networks. You could have a class discussion on these questions after they finish the comprehension to begin raising the issues generally.

Giving directions

Giving directions is a life skill, which involves being able to describe where you are as well as how to get there. Learners look at helpful language techniques.



Write sentences (LB p. 208)

Key focus: Working with compound and complex sentences

Learners revise simple, compound and complex sentences.

- 1 Answers will vary but must use one of each type of sentence. Should use landmarks as references. e.g. The Milky Way is across the road from Central Square. It is two blocks away from Byte Park where the schoolchildren like to play. The Milky Way can be seen from the parking lot and Megabyte Junction Mall.
- 2 Remind learners to use the command form of the verb in their instructions. The activity can be oral or written (even in draft form). For learners who are slow writers, make it an oral activity but make sure learners are able to present their answers. e.g. Walk down the road past Byte Park, which will be on your left. There are usually schoolchildren crossing the road. Walk straight

down the road past Central Square. The factory will be on your right. Turn left by the next road and the Milky Way will be on your right.



Work with conditional clauses (LB p. 208)

Key focus: Working with conditional clauses

Learners focus on the first (or real) conditional. Focus on the idea that the outcome of the conditional must be possible – eg If you turn left at the crossing, you will see the shops on your left.

- 1 Answers will vary. Encourage learners to try directing the characters to different places as practice.



Learn about the second and third conditional (LB p. 209)

Key focus: Working with conditionals

Learners may struggle with the second and third conditionals. If any learners seem muddled, do not push the second and third conditionals at this time. In reality, it is quite early for them to be able to differentiate categorically – it is enough for them to be able to say whether an event is likely, unlikely or impossible to happen.

- 1 Answers will vary – own sentences.
- 2 Answers will vary – own sentences.



Identify adjectival and adverbial clauses (LB p. 209)

Key focus: Working with phrases and clauses

Learners distinguish between phrases and clauses and identify the role each plays (adjective or adverb).

Suggested answers

- 1 a Phrase; b clause; c phrase; d clause.
- 2 a adjective; b adverb; c adjective; d adjective

Extension activity

Key focus: Understanding complex nouns and noun groups

Learners work with noun groups.

Discuss complex noun groups with the learners. Use the following information as guidance:

Complex nouns (or noun groups) consist of at least a noun and its article (the café, a park). Noun groups can also include one or more modifiers, e.g. an adjective, an adjectival phrase, a secondary noun, a prepositional phrase or a relative clause. The main noun is known as the head noun, e.g. a black vest (adjective); a black, tight-fitting vest (adjectival phrase); a city park (a secondary noun); the tree by the café (prepositional phrase); the man who owns the café (relative clause).

The possessive form of a complex noun has the apostrophe at the end of the noun group.

The black, tight-fitting vests's buttons...

The man who owns the café's friend is...

Write the following sentence and questions on the board:

The new, retro-style internet café with individual booths that was advertised recently opened today.

- 1 Copy out the paragraph and identify the head noun.
- 2 Identify each type of modifier making up the noun group.
- 3 Invent your own sentence with a complex noun group including each type of modifier mentioned in the box.

Suggested answers

- 1 café
- 2 *The* (definite article) *new* (adjective), *retro-style* (adjective) *Internet* (a secondary noun) (both adjectives together + secondary noun could be regarded an adjectival phrase) *café with individual booths* (adjectival phrase) *that was advertised recently* (relative clause) opened today.
- 3 Own sentence.



Read the end of a mini novel (LB p. 210)

Key focus: Reading a complete mini novel

Learners read the end of the novel aloud in pairs.

- 1 Learners should be able to predict how the novel might turn out. Encourage them to use a dictionary to look up “convergence” if they do not know what it means to see if it will jog them into thinking the real and virtual worlds will converge.

- 2 Learners should have been keeping their notes on the story up to date in the table they started on page 203. Remind them to do so as they will need it for their review of the novel.

Suggested answers

- 3 a Answers may vary between real characters and avatars but should be real characters. Make sure they give reasons.
- b Rihana looks like her avatar but is obviously still a school girl and so younger than she appeared. Vijay does not really look much like his avatar but his behaviour is quite similar eg he blurts out that his name is Cheeseboy because he likes cheese when he is an avatar and so is not managing to be cool.
- 4 This is the key plot. Remind learners to focus on linking words to order the sequence of events. Initially, Vijay meets a girl in a social media programme and makes an arrangement to meet again the next night. The next day, he cannot stop thinking about her and later races through dinner to get to his computer to be on time for their on-line meeting. They finally meet up on-line but Vijay soon has to leave because he is interrupted by his mother. The next night, he goes to a friend's social and meets a girl who looks familiar. Quickly the two of them realise they have already met as avatars.
- 5 Learners can choose but must give good reasons.
- 6 The main conflict is which world seems more real to Vijay – the issue is resolved when his real and virtual worlds converge. Sub conflicts could be the parent child relationship and wanting his parents not to know what he is doing.
- 7 All of the themes could be considered as touched on in the novel – maybe love is a bit strong but learners may think Vijay is in love.



Present an oral review (LB p. 211)

Key focus: Presenting orally

Learners present an oral review of the novel.

Give learners time to go over their notes but do not make this an elaborate activity. They have done plenty of work on the novel and the characters and should easily be able to give a review based on their notes. The bullets in question 1 provide a frame for the oral review. Make the activity reasonably light

hearted so as not to worry learners who do not enjoy speaking up.

Direct your thoughts

Learners reflect on whether the rules of behaviour should be different on line to in real life and draw up a charter of how to behave.



Write your own virtual charter (LB p. 212)

Key focus: Writing a charter (rules/instructions)

Learners evaluate the rules for Teenzone Second Life and decide what is important.

- 1 Learners discuss the rules in groups considering what should be added as preparation for writing their own charter of 10 guidelines for using social networking programmes for learners their age.

Learners should note that some programmes have strict age restrictions. Using the programme if they are not old enough means they must lie about their age which is wrong. Learners may think it is OK because so many people ignore age limits. But this is worse even than ignoring the age limit, it is lying in a public space about their age. It is important that they realise that it is not acceptable

- 2 Learners write their charters and use each other to help edit their work. The finished charters are to be given to the following year's Grade 7s.

Is this source reliable?

Learners test how credible an article is, and review the language tools used to promote "credibility".



Analyse an article about "fairy circles" (LB p. 203)

Key focus: Reading a complete mini novel

Learners skim the article to get the main idea before reading the questions and reading again more intensively to find the answers. They work on their own.

Suggested answers

- 1 a Answers will vary but the information should come largely from the picture and paragraph 2.
b Over the past three decades i.e. 30 years.

- 2 a (1) radioactive soil, which prevents plants from growing; (2) toxic proteins left in the soil by a poisonous plant called the milkbush; (3) termite colonies that mop up all the seeds.
 b A new study has shown that none of the other explanations are likely. For example:
 radioactive soil: eg because there is no evidence of a nuclear facility nearby; toxic proteins: the soil has been tested and no toxic proteins have been found; termite colonies: no evidence of termite colonies in the area.
- 3 a & b electromagnetic waves: they have tested and can't find any electromagnetic waves or that electromagnetic waves can't cause that sort of damage; landmines: they haven't found any landmines; radiation: no evidence of radioactive activity in the area even in the past; UFOs: they are difficult to take seriously when there is no solid evidence they even exist; meteorites: normally meteorites are tracked into the universe if they are big enough, or frequent enough and these fairy circles don't match any tracked meteorites; otherworldly creatures: just very unlikely and no proof; God: not very likely or appropriate to consider.
- 4 a Britain. b Pranksters had flattened crops using sticks and chains.
- 5 The main theory seems to be toxic elements being deposited in the shape of the circle.
- 6 a UFO = unidentified flying object
 b Answers will vary e.g. ghosts, aliens, spirits etc
 c *New* and *Scientist* have capital letters because they are the title of a science magazine.

7 *wryly* means in a humorously sarcastic or mocking way and she cannot really believe that fairies are a credible explanation, particularly as she is a scientist at a reputable university.

8* a detailed description: it seems more likely to be true if detail can be given; reference to scientists: this means that people who study facts and how nature works are involved not just crackpots and so their views can be taken more seriously; experiments with results can be in terror gated and tested and if necessary replicated so the results can be believed; the University of Pretoria is a reputable institution serve the lead scientist comes from there, the information can be checked and should be taken seriously; quote show that somebody has actually been interviewed; photograph makes it more likely that something is real (although technology can do anything in a photograph these days).

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

TELL US ABOUT IT – TERM 4 WEEKS 3 & 4

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Conduct a debate (LB p. 219) Be a blogger (LB p. 225)
Resources	LB pp.214–225, TG pages 158–162 Anth. pp. 31–35; 90–91	Assessment tool	Rubric for group debate, memos for comprehensions and poetry, editing checklist for writing tasks
Listening Texts	Listen to a letter about safe social networking page 217 Listen to a debate page 217 News item on Adora Svitak page 220	Reading texts	The Blind Men and the Elephant p. 218 Adora's blog p. 222
Written texts	Prepare an argument for a debate page 217 Write a blog page 225	Language focus	Questions, pronouns, punctuation, collective nouns, adjectives, subject-verb agreement
Integration	Debating is a life skills that can be used in all other Learning Areas and extramural activities. The skill of keeping a diary or writing a blog is also a useful form of expression of skills and knowledge especially in the areas of Life Skills and Social Sciences.	Reading programme	Learners to read: <i>Hare and the Hound</i> (Anth. p. 31) <i>One small boy longs for summer</i> (Anth. p. 90)
Inclusivity	Most activities can be adapted to suit the level of skill that your learners are at. Use what is in the book as a guideline and change criteria according to the needs of your learners e.g. in the debating activity, some learners will struggle to prepare and present an argument of 2 minutes so let them work in pairs or reduce the time slightly.		

Seeing is believing

This title is an expression that is used to support a view that someone has about something. Everyone has different views on things and their own opinions. This is to be encouraged but learners must learn to express their opinions without being aggressive or closed-minded. It is also good to try to see something from someone else's perspective. Learning the skill of debating will help the learners to do this.



Share your views (LB p. 215)

Key focus: Learning to express your views in a formal debate

The scene depicted in the cartoon will be familiar to some learners who might know of a similar situation or have heard about it in the news.

Suggested answers

1 The parents are worried because it is late and their daughter has not returned home. When she does get in she tells her parents that she went out to

meet a social networker who turned out to be an adult. Although she was sorry, she was punished.

- 2 In the first frame they are worried because they don't know where their daughter is. In the last frame they are angry because their daughter got herself into a dangerous situation.
- 3 Explain what the term 'justified means'. Learners will have their own opinions about the issue. Encourage them to justify their opinions with good reasons by saying "I think the parents are justified in feeling angry because...".
- 4 Any of these words can be used to describe the girl. Some might say her behaviour was foolish while others might think it was brave or adventurous. Discuss the meaning of the word gullible –
- 5 Learners should suggest any forms of punishment that they think are effective in this situation and explain why. Maybe they have had personal experience in this area.

- 6 let the learners put forward their advice for the girl in this situation. They will probably come up with good general rules and guidelines.
- 7 This question can be dealt with as a mini debate. Encourage the learners to express their opinions in an orderly fashion. Everyone should wait their turn to speak. Opinions should be substantiated.
- 8 Any five (appropriate) rules can be accepted.



Prepare to debate (LB p. 216)

Key focus: Debating skills

This is a good opportunity to teach your learners the specific rules and guidelines for debating. Read through the information with your class. Discuss the benefits of debating that appear in the margin. Ask them to think of any other benefits e.g. a debate is not an argument and everyone gets a chance to express themselves in a positive forum. Look at the debating lingo and get the learners to explain these terms in their own words. Talk about how important it is to research and prepare your argument. Learners should aim to speak for two minutes on their topic.

It is just as important to think about the other side of the argument so that you can counter it. To win a debate you must have considered all sides of the argument and be able to stand firm in your opinion.

The table on page 216 provides the learners with a simplified procedure for conducting a debate. The times can be adjusted according to ability groups and what the speakers are capable of producing. Seating is important and should follow a similar format to the one in the diagram.

Debating lingo to discuss

Argument: Prepare and present an argument

Counter: Appose another point of view

Other side: Choose which side of the debate you will support or appose

Defend: Defend your argument/ position with facts

Position: Where you stand in terms of your opinion, 'for' or 'against' the topic

Team: You need at least two opposing teams to conduct a debate

Speaker: Each speaker takes a turn to present their argument

Informal assessment



Conduct a debate (LB p. 219)

Key focus: Preparing and presenting one side of an argument

The letter serves as a stimulus for conducting a debate. Read it aloud to the class. Help the learners get to grips with the information in the letter by answering the questions in the 'Focus on' text box.

Suggested answers

- 1 The email is aimed at the parents.
- 2 You can tell because it is addressed to them (Dear Parents) and also by the tone of the letter.
- 3 The purpose of the email is to inform parents about the dangers of social networking and give parents practical tips on how to help their children to be responsible networkers.
- 4 The font is very standard and formal with no unusual features that you might find in a poster or kiddies letter.
- 5 Words and phrases used for this audience are things like: 'Remind your child...', 'Children should know...'

Although one topic is suggested, there are other topics that could be debated. After reading the letter and according to the level of ability in your class, brainstorm ideas for other topics and let them choose their own topics e.g. There should/should not be an age-restriction placed on owning a cell phone.

You can use a rubric to assess this activity. This could also be used as an additional formal assessment task to assess or practise speaking.

Extension activity

This letter can be used to practise making notes as it is divided up nicely into five separate paragraphs, each one having a main idea and supporting details. Let them do a mind map as a note taking revision exercise.

Are you blind?



Focus on poetry (LB p. 218)

Key focus: Analysing a poem

Both of the figurative expression in the introduction can be applied to the poem as none of the men in the poem chose to see any other perspective and they all chose to disagree on the matter.

Suggested answers

- 1 There are six similes used to describe the different parts of an elephant: like a wall; like a spear; like a snake; like a tree; like a fan; like a rope
- 2 The rhyming pattern is abcbdb for each stanza.
- 3 Yes, there is a consistent beat throughout each stanza. It reads/sounds like a chant and helps to lift the mood of the poem.
- 4 The mood of the poem is light-hearted although the message runs deep.
- 5 Choose a theme from the suggestions in the margin and justify it e.g. 'personal beliefs and perspectives' is a theme because each man chose to stick to what he believed and did not want to see any other point of view.
- 6 The message is that although we might be convinced about something we know to be true, it is always good to try to listen to what other people believe and be open to seeing something from a different perspective. Either of the expressions mentioned in the introduction can be given.



Practise reading (LB p. 218)

Key focus: Unprepared reading

Learners practise unprepared reading as a group.

News time

Remind the learners that any 'News' always has a particular perspective, usually the perspective of the person telling it. This particular news is about a very grown up little girl. Discuss reasons why she is so grown up.



Listen to the news (LB p. 220)

Key focus: Listening

Suggested answers

Examples of the 5WH questions:

- Who is Adora?
- What is her goal?
- Where is she from?
- When did she learn to read?
- Why is she called 'Dora the Explorer'?
- How does she describe herself?



Practise pronouns (LB p. 221)

Key focus: Using interrogative pronouns to ask questions

Suggested answers

Examples of questions that begin with interrogative pronouns are:

- What is your favourite subject?
- Who taught you to read at such a young age?
- To whom do you go to for help?
- Which is your favourite subject?
- Is that how you became famous?



Ask questions (LB p. 221)

Key focus: identifying different types of questions

Suggested answers

- 1 a Rhetorical
b Prompt
c Rhetorical
d Prompt
e Prompt
f Rhetorical
- 2 Individual examples

A diary with a difference



Read a blog (LB p. 222)

Key focus: Reading a blog

A blog is a type of diary. For children who do not use a computer or the Internet the activities can be adapted to journals and diaries.

Suggested answers

Before reading the blog, learners must study the picture of Adora and the title of her blog. They should notice that the two are incongruous – out of place! This is because it is difficult to imagine that such a small child wrote something so adult.

Learners must also try to explain the bolded words. It is a good exercise to let them have a guess before reading the text and then again after reading the text.

1 The purpose of her blog is to express her opinion about what texting lingo is doing to the English language.

2 Texting lingo is a form of slang. Words are abbreviated and replaced with symbols to send messages over the phone or other electronic devices.

3 Learners choose any two abbreviated statements from the blog:

Thx = thanks; G2G = got to go; LOL = laugh out loud; ROTFL = rolling on the floor laughing; OMG = Oh my god!

4 Any appropriate antonyms can be given:

Disintegration: renewal; restoration; improvement

Old-school: modern; current; up-to-date

Zealous: lazy; idle; inactive

Shortcut: lengthy; long-winded; rambling; wordy

5 “Know your enemy” in this context is figurative. The ‘enemy’ to the English Language is texting lingo.

6 The following is an example of a vivid description: Adora is a young child with a sharp mind for reading and writing. She is famous for addressing complex issues related to education on an adult level. She is an American citizen but is well-travelled. She is outspoken and confident in her abilities. She loves to read and help other children and adults to improve their language skills.

7 This is a challenging question because it is very difficult to know who Adora’s audience is. Are other children interested in her articles and lectures? Discuss this with the class. Her audience is more likely to be adults who enjoy her articles because they are interested and intrigued to hear such a young person’s point of view.

8 Accept any suitable summary of the main point of the blog e.g. Texting lingo is destroying the correct use of the English Language.

9 Individual answers required.

10 Learners complete the table

2L8 = too late

2MRW = tomorrow

OOTW = out of this world

A/W = anyway

BFF = best friends forever

AYT = are you there?

1437 = I love you forever

Texting lingo is here

ABC Express yourself with punctuation (LB p. 224)

Key focus: Using punctuation correctly

Suggested answers

1 Discussion and sharing of ideas

2 Accept any variations on the following as long as the punctuation and sentence construction are correct.

a Hey Adam! Are you there or is it too late?

b I’m so happy! I love you forever.

c We’re going tomorrow. It’s going to be out of this world!

d Oh no! I thought she said we were best friends forever!

ABC Work with adjectives (LB p. 224)

Key focus: Using adjectives of comparison

Suggested answers

1 a shocked, more shocked, most shocked

b sorry, more sorry, most sorry

c sad, sadder, saddest

d bad, worse, worst

e bored, more bored, most bored

Informal assessment

Be a blogger (LB p. 225)

Key focus: Writing

Learners must follow the guidelines on page 225. They must be assessed according to how well the language and layout of their blog fits the chosen audience and purpose.

Extension activity

Use the information from the email on page 217 and the debate that was held to design a flyer or poster promoting responsible use of social networks. Design the flyer for young school children who might be unaware of the dangers involved.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

Get it together

CHAPTER OVERVIEW

Leading up to the end of the year, the Grade 7 learners are preparing for the leap into Grade 8. They are also preparing for their final exams. With this in mind you need to find opportunities to revise language skills that were taught earlier on in the year. This cycle has many opportunities for revising speaking, reading and writing skills. Remember to use the toolbox at the back of the book as a reference for all the language and writing skills that the learners need to revise.

READ BETWEEN THE LINES – TERM 4 WEEKS 5 & 6

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Listen to a prepared speech (LB. p 228)
Resources	LB pp. 226–240, TG pp. 163–169 Anth. pp. 61–67; 71–76	Assessment tool	Assessment tools in the introduction
Listening Texts	Chaeli Mycroft's speech p. 228 Making a speech p. 238	Reading texts	Description of an "ability activist" p. 227 Rules of noughts and crosses p. 230 Blurb and media reviews of novel p. 231 Character map p. 232 Peer reviews of novel p. 233 Novel extracts p. 234 to 237 In Detention (poem) p. 240
Written texts	Write the rules of a game p. 230 Write paragraphs based on the character map p. 232 Write a narrative essay p. 239	Language focus	Synonyms and antonyms Persuasive language tools Sentences and verbs
Integration	Life Orientation; Social Sciences (History (the apartheid era))	Reading programme	Learners to read: <i>An uncomfortable bed</i> (Anth. p. 61) <i>Redette 1 Wolf 0</i> (Anth. p. 71)
Inclusivity	Allow learners to share any stories about prejudice they have experienced. Do not restrict it to racial prejudice as in the novel – it may be to do with being differently abled, having an accent or dialect, not being sporty or being male or female. Learners have to realise that they need to make an effort to treat everyone equally and with respect and that we all have prejudices and biases based on who we are and our individual backgrounds.		

As long as you believe in yourself

Learners encounter an amazing girl who has chosen to become an "ability activist" to challenge stereotypes about physically disabled people and to fight for their right to have the same opportunities as ordinarily abled people.



Read about an "ability activist" (LB p. 227)

Key focus: Understanding an "ability activist"

Learners read about Chaeli Mycroft, a cerebral palsy sufferer, and find out why she has one international awards.

Learners need to do some research to find out about cerebral palsy and what it is like to suffer from it. One of the most important things about cerebral palsy is that sufferers are often mistaken for being mentally disabled just because they are obviously physically disabled. Chaeli shows just how wrong people can be as she matriculates from a regular high school in 2012, while planning to go on and study at university.

Before the discussion, make sure learners are comfortable talking about disability and accept that we all have disabilities, whether not being as talented as others at singing, sport, academics, socialising and that we all learn to overcome these disabilities, but for other people who might need special equipment and special care, it is not so easy, which is why Chaeli chose to become an “ability activist”.

The Chaeli campaign is a well-established charity the learners should realise it was set up by a group of learners themselves while still at junior school.



More to explore (LB p. 227)

Key focus: Using evidence to form an opinion

Learners are required to write a short paragraph of 3 to 5 sentences explaining why Chaeli was rated in the top 200 South Africans in the Civil Society category. Remind learners they must use evidence to back up their opinion. They must also pay attention to the *Did You Know?* which explains what Civil Society is.

Informal assessment



Listen to a prepared speech (LB p. 228)

Key focus: Listening for key information

Learners do a listening comprehension with a mark allocation on a transcription of a speech given by Chaeli Mycroft at the International children's peace prize awards ceremony on 21 November 2011.

The different components of the speech appear in boxes as a frame to guide learners preparing their own speeches.

Suggested answers

- 1 a & b She thanks her parents, her sister and her friends first *for always supporting her*, then she thanks the FW De Klerk foundation *for nominating her*, and the KidsRights Foundation *for giving her the opportunity to be there*.
- 2 "They" appears directly after mentioning her friends and so technically it relates to her friends. However in reality, *they* probably refers to both her family and friends .
- 3 a Marianne Williamson.
b Answers will vary: because she is a child, she understands how important it is to be allowed to shine because without help she could not have done, she knows that “differently-abled” children have just as much power as abled ones.
- 4 They can think of great things and create the most amazing plans and she is evidence of both.
- 5* Answers will vary as will the examples given. Give credit for a thoughtful explanation and examples, even if you don't entirely agree.
- 6 a Hope; b because in the dark everything can seem frightening and hopeless; light gets rid of the shadows and helps us the more optimistic and see the way more clearly.
- 7 The ellipsis indicates where parts of the speech have been left out.
- 8 a It started to meet Chaeli's needs (they raised money to get her a wheelchair).
b Because it would have been selfish not to support other kids through the campaign.
c Assistive devices, therapies, sport and art (it also supports youth development and inclusive education)
- 9 a To make a conscious decision to see the light in every person we meet and be more positive about each other.
b She believes we would all live in a much brighter world (ie a better world where we respect each other more).
- 10* Their opinions may vary but they are likely to believe that she deserved the award because of the difference she has made to so many people's lives.

Power and prejudice

Learners read extracts from a novel called *Noughts and Crosses* by Malorie Blackman. The novel challenges racial stereotypes and is very much about

the difficulties of growing up and confronting bias and prejudice.



Read the rules of noughts and crosses (LB p. 230)

Key focus: Understanding the rules of a game

Learners read the rules and establish whether they are correct. Remind them that if they do not seem correct, it may be because they play a different version of the game.

- 1 Some learners may be more familiar with this game when called Tic-Tac-Toe.
- 2 answers will vary, but encourage them to look at the picture to help. Some schools may have access to three-dimensional grid games in maths computer programs. Playing on these can help learners established the rules.
- 3 Ideas will vary. The strategies are not quite the same, largely because there is no central square to put a nought or a cross in.



Revise writing rules (LB p. 230)

Key focus: Writing the rules of a game

Learners use the headings from the noughts and crosses text as a frame for writing their own set of rules for a game of their choice.

Although it is helpful for rules in general to use the command form of the verb, e.g. leave the room, turn left etc, when writing the rules of the game, more explanation is required and the command form of the verb is less required. The most important thing in this activity is that learners are comfortable with the framework for writing a set of rules for a game.



Review background information (LB p. 231)

Key focus: Reading blurbs and reviews

Learners have used blurbs and reviews previously in the book to help them find out about a novel or story and to predict what it will be about to help them work out whether they would enjoy reading it. They revise the skill in this section.

- 1 Learners read the blurb and the reviews allowed in small groups. It may be useful to create mixed ability groups – the stronger reader can read the blurb and the weaker readers can read aloud the shorter reviews.
- 2 Learners should be able to find out the following:
 - Sephy and Callum are the main characters.
 - noughts are second-class citizens and Crosses have all the power (at this point, it is not that clear that noughts are white and crosses are black, although the reviews mention race)
 - Ideas will vary but it is likely that they will think it is about prejudice and stereotypes (especially racial ones) and the difficulty of Sephy and Callum being so different.
 - Answers may vary: fiction, drama, true to life, teenage/children
 - Racial stereotypes and class ones.
- 3 Especially if they are mixed ability reading groups, encourage the strongest speaker to give the feedback on their ideas to the class.



Study the character map (LB p. 232)

Key focus: Writing paragraphs with topic sentences

Learners rewrite a character map in pairs each writing a paragraph on one of the families.

- 1 a If learners have forgotten or not clear up on what a topic sentence is, either explain again or encourage them to use the Toolbox.
b Encourage learners to edit each other's work using the editing checklist from the Toolbox on page 271. It is often easier for them to edit another person's work than it is their own work. If there are any mixed ability pairings, encourage pairs to edit both paragraphs together.

Suggested answers

- 2 a comparative adjective
b youngest, younger, youngest



Revise synonyms and antonyms (LB p. 232)

Key focus: Using synonyms and antonyms

Learners quickly revise synonyms and antonyms. The progression here is the concept of an extended analogy based on racial stereotype antonyms.

Suggested answers

- 1 You would use synonyms to make writing more interesting – preferably making use of a thesaurus as well as a dictionary.
- 2 Black and white.



Evaluate reviews by your peers (LB p. 233)

Key focus: Reading reviews

Learners use three reviews written about the book by learners their age to find out more about narrative perspective and empathy.

Suggested answers

- 1 Learner should predict that it is written in the first person narrative because the one of the reviewers says it is a bit like reading to diaries. Technically it is written in *dual narrative* – that is from both Sephy's and Callum's point of view – two first person narrative perspectives.
- 2 Encourage learners to use quotes from the reviews as evidence to support their point of view. When you read a series of events from a certain person's point of view, it allows you to find out what they are thinking and feeling. The first and third reviewers refer to being able to see both sides.



Revise your language skills (LB p. 233)

Key focus: Revising general sentence and verb skills

Suggested answers

- 1 Review 1: simple, complex, complex, complex;
- 2 *is*: present, intransitive, active; *understand*: present, transitive, active; *think & act*: present, intransitive, active; *am*: present, intransitive, active; *have*: present, transitive, active; *is* (same as above); *understand*: (as above); *is* (as above); *lets*: present, transitive, active; *see*: present, transitive (noun clause), active; *feel*: present, intransitive, active; *made*: past, transitive, active; (don't) *know*: present, transitive, active; *would*

(modal) *react*: future (conditional), auxiliary verb, intransitive, active.

Difficult choices

Learners read an extended set of extracts in order to empathise with the characters before answering questions.



Read to empathise (LB p. 234)

Key focus: Empathising with characters in a novel

Learners read several extracts which reveal the core conflict in the novel.

The textbook suggests that they read the novel extracts on their own. However, you may have certain learners who would benefit from working in a small group possibly with you as the facilitator. It is right at the end of the year and so the learners are being extended with several extracts interspersed with commentary to guide their thoughts and show them what to look out for. It will require intensive reading and concentration which the majority should be capable of by this time in the year.

Textual feature notes:

Ask learners why the text has a section in italics before Sephy begins narrating. They should notice that it is not in either voice but is contextualising the action she goes on to describe in third person narrative.

Ask learners to note how the change in narrator is handled. The name appears on the right hand side with a cross or a nought and a broken line leading up to it. It is a repetitive visual reminder of who is the nought and who is the Cross.



Decide what you think (LB p. 237)

Key focus: Evaluating and forming opinions

Learners now have to synthesise everything they previously learnt about the book with what they found out from the extracts, to evaluate various issues and form opinions. These questions are challenging, largely higher order questions. Allow learners who struggle with these questions a bit more latitude in how you mark the questions since this is not a formal assessment. It is, however, an ideal

opportunity to informally assess the level at which learners are able to operate with higher order questions.

Suggested answers

- Any of the themes suggested in the *Possible Themes* box would be appropriate although from this extract and what they learn “love” may not seem appropriate although it is part of the story later on.
 - Answers will vary. Top learners should make an association with the game, especially since traditionally the person playing crosses always starts the game.
- Answers will vary. Hopefully learners will view their schools as rather more inclusive and less overtly prejudiced.
- “noughts” is always written in lower case and “Crosses” with a capital C. There is no doubt that this is a deliberate textual feature and it is a subtle way of implying that Crosses are more important than noughts.
 - Blanker is a term of abuse frequently used by crosses to insult noughts – on top of being called a nought in the first place. Callum is devastated not just at being called a blanker but by being called a blanker by Sephy.
 - Daggers* is not as upsetting a nickname as *blanker*. Blanker implies their minds are blank and therefore they are stupid, daggers are sharp and therefore Crosses are indicated as clever.
- The effect of the compound adjectives is that it gives a much clearer visual picture of the physical effects she is feeling related to her anger.
- Answers were obviously vary but it is unlikely that anyone given the context would choose to be a nought rather than a Cross. A good mark in this question would require a balanced argument backed up by evidence.



Apply your knowledge (LB p. 238)

Key focus: Applying knowledge from various sources

Learners bring together their understanding from having read the blurb, the reviews, the character map, and the extracts, and their prior knowledge of sayings or proverbs.

Suggested answers

- A leopard doesn't change its spots*: people never really change; *Don't judge a book by its cover*: people are not always the way they appear; *Manners maketh the man*: the way you act and treat others is what defines you as human as opposed to animal; *Actions speak louder than words*: what you do is more important than what you say; *Never judge a man by his overcoat*: people are not always the way they appear; *Beauty is only skin deep*: what you like inside is more important than the way you look; *A little power is a dangerous thing*: people often behave badly when they are given power.
 - Their individual orders will vary and discussing it with a partner should help them evaluate which three are most relevant to the book.
- The blurb tries to interest readers by giving a taster of what the book is about. Books usually only print good reviews on the cover or inside, and obviously a positive review is encouraging to other readers because it means other people have enjoyed the book.



More to explore (LB p. 238)

Key focus: Reading the whole novel

Noughts and Crosses by Malorie Blackman is quite a long book and only determined or advanced readers should consider taking the book out of the library, in part because of the timeframe in which they would have to read it. However, it is the first in a series of books and therefore if learners enjoy it, they are able to read the others in the series by the same author.



Give a persuasive speech (LB p. 238)

Key focus: Making a persuasive speech

Learners work in pairs to give speeches both for and against allowing noughts into Heathcroft High School. The content of the speeches should directly relate to the incident they read about in the extract. There were strong feelings on each side and learners must give the speech in the context of a meeting called at the school following the incident.

- 1 Learners are working in pairs and although they are on opposite sides, they can do the planning and brainstorming together about the types of things they think would be said at such a meeting.
- 2 Ask learners to hand in their planning mind maps as part of the activity – you are likely to get better quality planning. The speech can draw on the speech made by Chaeli Mycroft on page 228 in terms of structure, but these speeches must be emotive, persuasive and even manipulative. Learners should include on their mind map what persuasive tools they plan to use, e.g. rhetorical questions, statistics (you could give examples of imaginary facts they could use such as 98% of Grade 7 noughts would not pass across Grade 4 text), scenarios in the future on either side etc.
- 3 Encourage the use of cue cards rather than written out speeches and demonstrate how they can use extreme body language to support the style of their speech, e.g. shaking fist, pointing, other hand gestures, and even raised voices in parts of the speech to make points.
- 4 Allocate plenty of time for learners to practice their speeches both at home and in class time.
- 5 If there is not time or it is not practical to listen to all the speeches in one go, organise heats with three pairs giving speeches in each session and select a winner from each session to go into a “speech off”. This activity could be used towards their oral term/exam mark.

Conflict and confusion

Learners write an essay “in character” as if it took place straight after the novel extract that they read.



Write an essay “in character” (LB p. 239)

Key focus: Writing a narrative essay

Learners write a narrative essay that could follow directly on in the extract in the novel. There are asked to imagine what happened when each of the main characters (Sephy and Callum) went home.

They will need to empathise with how each character and family would have been feeling after the incident.

The narrative essay must be in two parts: Sephy’s voice and Callum’s voice – the order is not important.

Each part should be written in first person narrative and it should be a mixture of personal recount and dialogue, exactly like in the extract.

Remind learners to focus on using interesting or more expressive synonyms, especially in the dialogue to replace verbs such as “said”, “asked” or “replied”.

Read beyond the words

as a finale to the cycle, learners read Chris van Wyk’s famous poem, *In Detention*. The poem’s context should not be unfamiliar as learners will have covered some aspects of the Apartheid era in their history curriculum.



Read a poem in context (LB p. 240)

Key focus: Reading and analysing a poem

The poem is designed to put across a powerful message in response to the political context of the time. Three excuses are given as to what might have happened to a prisoner in detention. The absurdity of the third excuse is deliberate as it reflected the incredulity of people at the time. It also allows each of the other excuses to become progressively more absurd.

It is very important for the poem to be read aloud, as the rhythm and the pattern of the lines are very much part of the poem’s overall effect.

Learners can perform all read aloud the poem in groups but it would be equally effective to read it aloud as a class.

Learners use the questions beneath the poem as a prompt for what to look out for in how the poem achieves its effect.

Suggested answers

- 1
 - a He fell from the ninth floor; He hanged himself; He slipped on a piece of soap while washing.
 - b the same three excuses are given in the next three lines but the order is changed.
- 2
 - a In the remaining lines, the words from the three excuses are slowly jumbled up, making the excuses progressively more absurd.
 - b Several of the words would be appropriate, especially *ludicrous* and *absurd*. *Serious* could also be used although it is unlikely that most learners would select it.

Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

YES, YOU CAN! – TERM 4 WEEKS 7 & 8

CAPS OVERVIEW			
Time	2 weeks	Assessment	Informal: Scan a flyer (LB p. 244)
Resources	LB pp. 241–249, TG pp. 170–173 Anth. p. 82	Assessment tool	Memo for listening and reading comprehension, criteria for transactional writing, rubric for prepared and unprepared reading.
Listening Texts	Interview page 241	Reading texts	Buskaid is back page 244 Oliver Stanger and the Journey to the Swamps blurb page 246 The Golden Poison Dart Frog information text page 247 If I could poem page 248
Written texts	Create a mind map page 247 Write a summary page 247	Language focus	Questions, synonyms, antonyms, summary, key words, verbs and modals, literal and figurative.
Integration	Interviews are useful for gathering or revising information so they can be conducted in most other Learning Areas as a form of revision. Note taking skills can be applied in all areas and will help learners to prepare effectively for their exams. The focus on question types and questioning techniques will also help the learners prepare for their end-of-year tests and exams.	Reading programme	Learners to read: <i>I like to see a thing</i> (Anth. p. 82)
Inclusivity	The toolbox at the back of the Learner's Book is designed to help any learner who needs to remember language rules or key features of a text type. Make sure that all the learners know how to use it. Take time to go through the toolbox with them as they can also use it as a study guide for the exams. The questions in this book are graded and designed on different levels of ability. Learners who struggle to finish a comprehension should always work through the easier questions first to get as many completed as possible.		

Make the impossible possible

With the end of the year approaching, it is a good time to remind the learners that it is important to make plans for the future and set goals to work towards. The interview with a celebrity will make the learners realise that success is all about 'hard work'.



Interview a celebrity (LB p. 241)

Key focus: Listening to an interview

The learners must try to remember the details of the interview without reading it.

The questions are provided according to different levels of difficulty to help them revise questioning techniques.

Suggested answers

- 1 SA Pop Idols 2002
- 2 He didn't actually enter! A work colleague entered him and he decided to go along with it.
- 3 He had released three albums at the time of this interview and was busy working on the fourth one.
- 4 His children are his biggest fans.
- 5 He was in Grade 3 (and 7 years old!)
- 6 His goal is to be the best singer in SA.
- 7 'It was and still is as natural as breathing'.
- 8 To be a pilot.
- 9 It sounds like he did enjoy school because he says he had lots of friends and was studious.
- 10 He worked hard at school and his teachers identified his talent.

11 From the interview he sounds hard-working, diligent, enthusiastic and talented. All of these characteristics have contributed to his success.

Revise synonyms and antonyms

Synonyms for adjectives used in the interview:

Friendly: outgoing, sociable, genial

Successful: triumphant, fortunate

Talented: brilliant, gifted, artistic

Diligent: busy, conscientious, studious

Creative: imaginative, clever, original

Ambitious: driven, aspiring, purposeful

Antonyms for verbs used in the interview:

Discover: lose, forget, hide

Encourage: discourage, dampen, scare

Inspire: inhibit, stifle, restrain, depress

Develop: break, stunt, starve

Mission to succeed

Informal assessment



Scan a flyer (LB p. 244)

Key focus: Reviewing key features of a flyer

The learners should be able to identify the key features of a flyer in the text by using the bullet points in the margin. Have a discussion and find examples from the text to support the key features listed e.g. 'Posters and flyers contain essential information'. In the text provided details for the concert are included like the date (20 November), time (3pm) and things to bring along (a picnic basket, your ticket).



Practise comprehension (LB p. 245)

Key focus: Answering questions

Suggested answers

Graded questions

- 1 Rosemary Nalden, a British viola player.
- 2 String instruments (violins, cellos, harps)

- 3 According to the flyer, they play classical music, kwela, classic pop, Afro-pop and gospel arrangements.
- 4 The word 'Children' tells us they are young. They range from the ages of six years old to children in their late teens.
- 5 It is a local company based in Diepkloof, Soweto.
- 6 This company seems very successful because they have been going since 1997 and even tour overseas.

Purpose, layout, audience, language questions

- 1 Persuade, promote and inform (not entertain)
- 2 Persuade: You are invited to join...
Promote: Tickets are available...
Inform: The Buskaid members range from ...
- 3 The layout style is formal but fun and neat but creative
- 4 The layout features include a heading, a logo, paragraphs, musical note detail, eye-catching font.
- 5 The layout style is not too formal and not too informal which suits the type of event in which formal (an orchestra concert) and informal (a picnic) will come together.
- 6 The flyer is aimed at families or people who enjoy classical music but might have the chance to go to a classical concert. Learners should say if they would be interested in going and why.
- 7 Any ideas welcome. Guide learners by getting them to think about the style of the layout (including the art work/design) and the language.
- 8 Any good, sensible ideas are welcome.
- 9 The style of the language is formal, precise, informative, descriptive, light-hearted etc.
- 10 Three examples of figurative language:
Packed houses: all the seats in all the theatres were booked and occupied.
Spiced up: modernised, made to sound more fun
Budding musicians: showing lots of talent and determination.
- 11 "Buskaid is back" is alliteration

Kid on a mission



Read a summary of a novel (LB p. 246)

Key focus: Reading and analysing a book summary or blurb

Suggested answers

- Setting:** From London to The Okavango Swamps
Characters: Oliver Stranger (and maybe his father)
Plot: Oliver's father has gone missing in the Okavango Swamps. Oliver decides to go and find him and uncover the mystery of his disappearance which has something to do with the deadly poisonous snakes his dad was collecting.
- The purpose of the text is to provide readers with a summary of the story and to persuade them to read the whole book.
The audience would be young people, about Oliver's age, interested in an adventure in Africa.
- Learners should give their opinions and examples from the text to support their opinions e.g. Yes it is a good blurb because it includes enough details about the plot to make the reader interested without giving the story away.

Create a mind map (LB p. 247)

Key focus: Summarising using key words

Suggested answers

Insert a completed mind map here as an example.
Use this information:

Main heading: The Golden Poison Dart Frog
(*Phyllobates terribilis*)

Sub-headings with key words:

Interesting facts: most poisonous animal; one can kill 10 people
Description: small; colourful; 4.5cm
Diet: insects e.g. ants
Defence: stores poison in glands; tastes vile to predators
Habitat: Central and South America rainforests; humid; lives on ground, near rivers
Reproduction: lay eggs on land; male moves tadpoles to water

Write a summary (LB p. 247)

Key focus: Writing a summary from key words

This is a skill that the learners need to practise. They must write full sentences from the key words they

chose in the previous activity. They should use their own words to do this as this will indicate a high level of comprehension. If they can repeat the information in their own words then it means they have internalised the content.

Make it happen



Read and analyse a poem (LB p. 248)

Key focus: Analysing a poem

Suggested answers

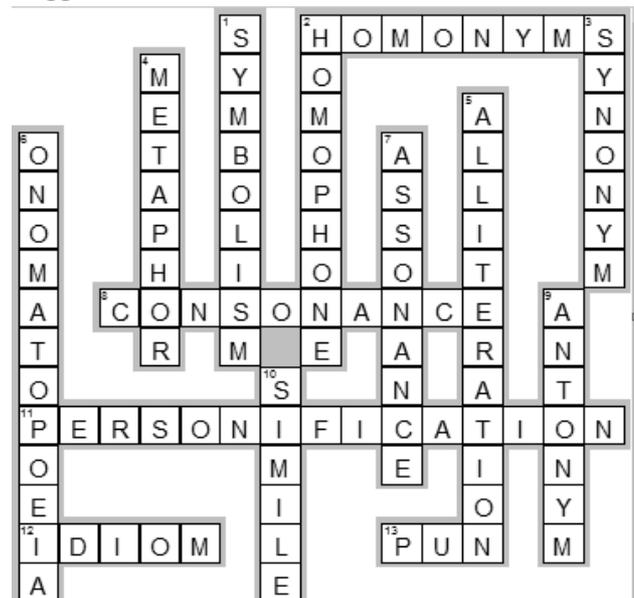
- One stanza of seven lines
- There is very little figurative language in this poem except 'roaring crowd'. It makes the person in the poem sound quite ordinary, so ordinary that it could be you. It makes the reader relate to the speaker in the poem.
- The first four lines only have a rhyming pattern of abcb. The rest of the poem does not rhyme at all.
- Ellipses
- A wistful, dreaming, wishing mood.
- The theme can be described as something to do with "wishes and dreams" or "beyond reality".



Complete a crossword (LB p. 249)

Key focus: Figurative language

Suggested answers



Extended reading

Learners can read the corresponding material found in the anthology as referenced in the chapter's opener table.

Spelling

The spelling words supplied at the end of the sub-theme in the Learner's Book can be used to revise spelling patterns with learners. You can create a class activity or test with these words, and assess whether or not the class now understands what these mean.

Review Copy

November exam memo

Section A: Comprehension (30 marks)

- 1 1.1 The project was originally called m4Lit. (1)
- 1.2 It is described as 'home-grown' which is a term used to say that it is local. (1)
- 1.3 The Shuttleworth Foundation. (1)
- 1.4 Responses should mention Mark Shuttleworth – a successful South African entrepreneur. (1)
- 1.5 'innovative' and 'successful' describe the project. This is supported by the phrase "it proved to be so successful that a second m-novel followed hot on its heels". (2)
- 2 2.1 The need was to get teenagers to read. (2)
- 2.2 This problem is not unique to South Africa as many teenagers all over the world neglect reading because they love their cell phones more than books. (2)
- 2.3 The problem that teenagers were spending their time on their cell phones and not on reading books was solved by making books available for them to read on their phones. (2)
- 3.1 Yes, the pilot phase did go well – according to the phrase "it proved to be so successful". (1)
- 3.2 Kontax was the first story. (1)
- 3.3 It was published in English and isiXhosa to appeal to a wider audience. (1)
- 4 The expression 'Mobile books a win' is idiomatic. To say that something is 'a win' means that it has done well or is successful. It does not necessarily mean that it has actually won something. (2)
- 5 The problem that "Teens don't read" needed to be solved so the Yoza project was launched in response to the need. The first m-novel, 'Kontax' was published as a series and a second Kontax m-novel followed a few months later. 'Yoza' was launched as a Teen-Zone providing other stories that became available in three different languages. (3)
- 6.1 mobile book: A book read on a mobile phone
- 6.2 Cyber-library: A library of books available on line in cyber space
- 6.3 brainchild: someone's good idea

- 6.4 pilot phase: the introductory phase of a project (2)
- 7.1 m4Lit was the name of a reading project and means mobile phones for literacy.
- 7.2 m-novel (similar to m-book) is a mobile novel which is a novel that can be read on a mobile phone. (2)
- 8.1 The purpose of this graph is to show what users thought of the Yoza stories.
- 8.2 To get the information for the graph, readers had to vote for their favourite story.
- 8.3 The percentage of readers who did not enjoy the stories was between 0-10%.
- 8.4 Of the readers who voted "It rocked", the most popular story was Sisterz 1. (2)

9

Main topic: Mobile books

Five Sub topics

- A Introduction: SA based Yoza Project provides novles on cell phones, launched 2009 by Shuttleworth Foundation
- B The need: Most of SA population own cell phones, Teens don't read
- C The solution: Make books available on mobile phones, Kontax = first m-novel, teen mystery story, English and isiXhosa, 2010 'Yoza' launched with more stories and poems, also in Afrikaans
- D The stories: serialised, interactive, adapted according to feedback, readers vote for topics
- E Conclusion: it's free, encourages people to read. (4)

Section B: Language (30 marks)

- 1 1.1 simply (1)
- 1.2 adverb; simple (1)
- 2 2.1 *Myfone Simply* and *Simply the best!* No finite verbs in either (and no full stop in first one). (2)
- 2.2 They are slogans/tag lines. *Myfone Simply* is the product name and concept bound up into one; *Simply the best!* uses a play on words with simply (and is reminiscent of an old Tina Turner hit song called *Simply the Best*) which

- puts the idea in potential customers' heads that this product is the best. (2)
- 3 3.1 Adjective – it has a capital letter because it is a proper adjective and proper adjectives like proper nouns start with a capital letter. (1)
- 3.2 Simile – the word “like” makes it a simile. (1)
- 3.3 *Urban* means to do with cities and towns and the *jungle* is obviously almost the complete opposite of a city or town. (1)
- 4 (2 marks in total)
- ... functions *to die for*... means people would be prepared to pay a high price (even their lives) to get those functions. (1)
- ... *all those bells and whistles!* Refers to non-essential but often engaging features added to a piece of technical equipment, computer program or any other product to make it seem more superficially attractive but which are not necessary to make the product function. (1)
- modern-day*: compound adjective; *jam-packed*: compound adjective; *hassle-free*: compound adjective; *no-nonsense*: compound adjective. (2)
- 5 5.1 The habitual present tense. It is used because it implies that something has been the case in the past, is now and will continue to be in future. (1)
- 5.2 (2 marks in total)
- a The modern-day cell phone was like the Swiss army knife of the urban jungle. Phones were smaller, more intelligent and came jam-packed with features and functions to die for. The only problem was that many cellular users just didn't (or do not) need all those bells and whistles! (1)
- b The modern-day cell phone will be like the Swiss army knife of the urban jungle. Phones will be smaller, more intelligent and will come jam-packed with features and functions to die for. The only problem will be that many cellular users just won't (or will not) need all those bells and whistles! (1)
- 6 6.1 Because it is emphasising that it is a saying (*adage* means a condensed but memorable saying embodying some important fact of experience that is taken as true by many). (1)
- 6.2 *don't*: do not; *that's*: that is. (2)
- 6.3 The advert is written in informal style with a conversational informal tone (it would probably

- be considered middle register), to make it more appealing to the target audience. (4)
- 7 The name of the product is in the largest **typeface** to make it stand out and in an informal font. The different blocks of text are in different fonts and styles and even rotated to differentiate the different pieces of information. (1)
- 8 Answers will vary to a degree but the speech bubble text must be properly in quotation marks, with the correct punctuation. Credit must be given if they have used alternate synonyms to *said*. (5)
- 9 9.1 *bugging me* is an informal way of saying *annoying me* and it could also here be taken as *spying on me* with the phone as the device to listen in on conversations. (2)
- 9.2 *movie* means a feature film; *cells* is short for cell phones. (1)
- 9.3 It is humorous because the taxi driver is physically getting far away from her rather than talking about the types of movie shot but he used the movie terminology because of what she had been saying. (2)

Section C: Literature (20 marks)

- 1 1.1 Pie Corbett
- 1.2 The title refers to a jungle but it is actually about a city. The poem is probably about a busy, lively city that is compared to a jungle.
- 1.3 The adjectives that describe this poem are dramatic and mysterious. These adjectives can also be used to describe a jungle!
- 1.4 Any reasonable answer will do. The poet might have been watching the city at night and felt inspired to describe it.
- 2 2.1 Five or six stanzas if you count the first line as a stanza.
- 2.2 There is no particular effect except that the layout is uneven, busy and slightly chaotic.
- 2.3 Capital letters are used to indicate the beginning of sentences and images.
- 3 3.1 Metaphors (lizard cars), extended metaphors (the motorway's cat-black tongue lashes across...) and personification (newspapers shuffle by, hands in their pockets) are used to compare the city life to life in a jungle.
- 3.2 Learners can give any examples: The verb 'splinters' in 'Rain splinters down' describes the rain as sharp and hard. The verb "cruise" in

“Lizard cars cruise by” describes the cars as sleek, smooth and silent.

3.3 All the images relate to the animal life that you might find in a jungle. It shows the reader that there is a similarity between things in a jungle and things in a city.

3.4 Learners can give any examples:

Lizard cars – cars are compared to lizards

Thin headlights stare – the headlights are compared to eyes

The gutter gargles – the gutter is compared to a river

3.5 Yes – this poem is more about images than the rhythm or the rhyme. There is no rhyming pattern but the focus is on the images in each sentence. Each sentence describes something different.

3.6 The atmosphere of the poem is rather mysterious and possibly dangerous. This shows the link between the city and jungle life. (other reasonable answers may be accepted)

4 4.1 The purpose is to describe the city. The message is that the city is like a jungle alive with sounds, movement and creatures. The reader might feel that the poet is sending out a warning to be aware of dangers that might be lurking!

4.2 Individual responses

Review Copy

November exam paper 2

Paper 2: Comprehension, language use and literature

Time: 2 hours

Total: 70

Pages: 6

Exam instructions

No dictionaries are allowed.

Before writing the exam: Use 10 minutes of your time to read through the texts and the questions before writing any answers. For words that you do not understand, use the context and try to work out their meanings.

While writing the exam: Read each question carefully and pay attention to the mark allocation. Answer the questions in full.

After writing the exam: Check your work. Check your answers. Correct spelling and language errors.

Section A: Comprehension (30 marks)

An extract from *Lord of the Flies* by William Golding

Jack spoke.

“We’ve got to decide about being rescued.”

There was a buzz. One of the small boys, Henry, said that he wanted to go home.

“Shut up,” said Ralph absently. He lifted the conch. “Seems to me we ought to have a chief to decide things.”

“A chief! A chief!”

“I ought to be chief,” said Jack with simple arrogance, “because I’m chapter chorister and head boy. I can sing C sharp.”

Another buzz.

“Well then,” said Jack, “I ...”

He hesitated. The dark boy, Roger, stirred at last and spoke up.

“Let’s have a vote.”

“Yes!”

“Vote for a chief!”

“Let’s vote ...”

This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamour changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found a good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size and his attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart.

“Him with the shell.”

“Ralph! Ralph!”

“Let him be chief with the trumpet-thing.”

Ralph raised a hand for silence.

“All right. Who wants Jack for chief?”

With dreary obedience the choir raised their hands.

“Who wants me?”

Every hand outside the choir except Piggy's was raised immediately. Then Piggy, too, raised his hand grudgingly into the air.
 Ralph counted.
 "I'm chief then."

conch – large spiral shell from a tropical marine mollusk which, when blown into, can make sound like a horn or a trumpet

Questions

- 1 Use the entire extract.
 - 1.1 Based on the extract, write down the names of three characters you think will be important in the novel. (1)
 - 1.2 Make a note of all the things you know about each main character at the end of the extract. Organise your work in a table like the one below. (3)

Name	What the extract tells me about him	Why he is an important character
1		
2		
3		

- 2 When the boys were first marooned, they were scattered around with no idea how many of them were there. When Ralph and Piggy blow into the conch, the boys come towards the sound. Why do you think they do this? Explain by relating it to your experience of everyday school life. (2)
- 3 What do you think the text means when it says, "This toy of voting was almost as pleasing as the conch"? Explain why voting is described as a toy. (2)
- 4 The extract describes Jack as 'the most obvious leader'.
 - 4.1 Why is he the most obvious leader? (1)
 - 4.2 Why does Jack think he should be leader? Give three reasons. (1)
 - 4.3 Analyse Jack's reasons and decide if you think any of them should count in his favour. (1)
 - 4.4 The only people who vote for Jack are the choir who raise their hands "with dreary obedience". What does this tell you about the choir's feelings towards Jack? (1)
- 5 Not much is said about Piggy in the extract, but it suggests that there was a valid reason why he might have been voted for as leader. What is it and why do you think it did not get him elected? (2)
- 6 Several reasons are mentioned as to why Ralph was chosen as chief. Considering the circumstances they were in, explain what you think of each of the reasons below. (3)
 - 6.1 "there was a stillness about him as he sat that marked him out"
 - 6.2 "there was his size"
 - 6.3 "there was his attractive appearance"
- 7 "... and most obscurely, yet most powerfully, there was the conch."
 - 7.1 Explain what this phrase means in the context of the passage. (1)
 - 7.2 Explain why the conch appeared to be the reason that Ralph was voted as chief. (1)
- 8 Read the dialogue in the passage again.
 - 8.1 Do you think it is believable? Explain your answer using extracts from the passage to support your answer. (2)
 - 8.2 What can you infer about each of the main characters from their dialogue? Make notes for each character. (2)
- 9 Jack is disappointed not to be elected chief.
 - 9.1 Do you think Jack will be a loyal follower of Ralph's? Explain. (1)

- 9.2 Do you think it is important for a leader to have some people who do not vote for them? Justify your answer and try to use an example from everyday life to help you. (2)
- 10 The boys have a disagreement about their priorities. Some thought they should concentrate on being rescued and others thought they should concentrate on organising themselves to be able to live on the island. What would your priority be? Give reasons for your answer. (2)
- 11 Write a short but balanced paragraph of explaining how you think you would feel if you were marooned on an island with your classmates but no adults. This means you must consider the things you think you would enjoy as well as the things you think might cause you concern. What would your **priorities** be? (2)

Section B: Language (30 marks)

Instructions

Study the speech extract below and answer the questions that follow.

This extract is the final part of the statement of Nelson Rolihlahla Mandela at his inauguration as President of the democratic Republic of South Africa at the Union Buildings, Pretoria, 10 May 1994. The whole world was listening to his words, waiting for his message about the future of South Africa.

We understand it still that there is no easy road to freedom.
 We know it well that none of us acting alone can achieve success.
 We must therefore act together as a united people, for national reconciliation, for nation building, for the birth of a new world.
 Let there be justice for all.
 Let there be peace for all.
 Let there be work, bread, water and salt for all.
 Let each know that for each the body, the mind and the soul have been freed to fulfil themselves.
 Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another and suffer the indignity of being the skunk of the world.
 Let freedom reign.
 The sun shall never set on so glorious a human achievement!
 God bless Africa!

Questions

- 1 Repetition is a technique often used by people making speeches.
- 1.1 What is the effect in this extract of the repetition of the word “never”? (1)
 - 1.2 Where else is repetition used to good effect in the speech? (1)
- Mr 2 Mandela compares South Africa to an animal at one stage.
- 2.1 What was the animal? (0,5)
 - 2.2 What figure of speech does he use to make the comparison? (0,5)
 - 2.3 Why do you think he chose this animal to illustrate his message?
 What does it say about how South Africa was viewed prior to 1994? (2)
- 3 Mr Mandela uses several commands in his speech.
- 3.1 Identify three and comment on why he chooses to use commands like these. (1)
 - 3.2 In the last part of the extract, if each “shall” is replaced with “may”, what effect does this have on the power of the words? (1)
 - 3.3 Using strong commanding verbs helps achieve an imperative tone or mood that gives the message more power. Identify any other verbs you think add to the power of the speech. (1)
- 4 The speech uses carefully considered words and language conventions:
- 4.1 Explain the use of the exclamation marks at the end of the speech. (1)

- 4.2 Explain whether the words “... there is no easy road to freedom” can be described as literal or figurative. (1)
- 4.3 Comment on the change in tense the middle of the speech. (1)
- 4.4 Comment on the use of both abstract and common nouns in the lines below and how they relate to people’s needs. (2)
- Let there be justice for all.*
- Let there be peace for all.*
- Let there be work, bread, water and salt for all.*
- 4.5 Suggest a reason why each sentence starts on a new line. (1)
- 5 Let freedom reign.
- The sun shall never set on so glorious a human achievement!*
- 5.1 Rewrite the lines above replacing the underlined words with appropriate antonyms. (1)
- 5.2 Explain the effect of the changes. (1)
- 6 *Joyful, pessimistic, angry, wistful, optimistic, defiant, realistic, hopeful*
- 6.1 Identify which of the words above best describes the mood evoked by this extract. (1)
- Give reasons for your choice. (1)
- 6.2 Write down the abstract noun associated with each. (1)

Making your mark

How many ballot papers will be used?

There will be two ballot papers:

- The first ballot paper will be for the National Assembly.
- The second ballot paper will be for the Provincial Legislature.

The following details appear on the ballot papers:

- The full name of each political party
- The abbreviated name of each party
- The logo or symbol of each party
- A photograph of each party leader
- A blank space in which to indicate the party of your choice.

Before issue, each ballot paper is stamped at the back by an IEC official. This prevents people from trying to bring ballots in from elsewhere.

**NATIONAL ELECTIONS
PROPORTIONAL REPRESENTATION**

REGISTERED PARTY	IFP	ANC	DA	EFF	COPE	IFP
CONGRESS THE PARTY	IFP	ANC	DA	EFF	COPE <td>IFP</td>	IFP
WEDDONS THE PARTY	IFP	ANC	DA	EFF	COPE <td>IFP</td>	IFP

- 7 In South Africa, voting for a new president only happens every 5 years. Many new voters who have become 18 since the previous election are unfamiliar with what it will be like to vote. Analyse this explanation:
- 7.1 What part of the document indicates the target audience? Explain. (1)
- 7.2 What sentence type has been used in text: simple, compound or complex? (2)
- Suggest a reason with reference to the target audience. (2)
- 7.3 Suggest a reason for the figure of speech used in the main heading. (1)
- 7.4 What part of speech is “Making”? Explain how this indicates the heading is not a sentence. (1)
- 7.5 Suggest a reason why a question has been used in the subheading. (1)
- 7.6 Comment on the tense used in the question and its answer. (1)
- 7.7 Comment on the tense used in the rest of the text. (1)

- 7.8 Explain the use of bullets in the text. (1)
- 8 Using the text and the picture of the form, in 2 to 3 sentences, explain how people know who they can vote for and why the form has been set out in this way. (2)

Section C: Literature (20 marks)

Read the poem below carefully and answer the questions in detail.

Rules by Brian Patten

Governments rule most countries,
Bankers rule most banks,
Captains rule their football teams
And piranhas rule fish tanks.

There are rules for gnobling gnomes
And rules for frying frogs,
There are rules for biting bullies
And for vexing vicious dogs.

There are rules for driving motor cars
And crashing into chums,
There are rules for taking off your pants
And showing spotty bums.

There are rules for nasty children
Who tie bangers to old cats,
There are rules for running riot
And rules for burning bats.
There are rules in the classroom.
There are rules in the street.
Some rules are wild and woolly
And some are tame and neat.

And some are pretty sensible
And some are pretty daft;
Some I take quite seriously,
At others I have laughed.

But there is one special rule
You should not be without:
If you do not like the rules
OPEN YOUR MOUTH AND SHOUT!
OPEN YOUR MOUTH AND SHOUT

- 1 What is the general idea or main point of the poem? Write one sentence that sums up what the poem is about. (1)
- 2 Describe the poem's external structure using the words lines, stanza, and typography (the way the words are printed on the paper). (2)

- 3 The poet has used a number of poetic devices inside the poem. Comment on the use of each of the following using examples from the poem.
- 3.1 Rhythm (1)
 - 3.2 Rhyme (1)
 - 3.3 Repetition (1)
 - 3.4 Figurative language (1)
 - 3.5 Imagery (1)
 - 3.6 Humour (1)
 - 3.7 Punctuation (1)
- 4 “This poem is meant to be read aloud.” Comment on this view of the poem using evidence from the poem to support your answer. (2)
- 5 “Some rules are wild and woolly
And some are tame and neat.”
- 5.1 Explain what you think the poet means by these lines. (2)
 - 5.2 Think of two examples that might fit each of these descriptions of types of rules. (2)
- 6 The poem is entertaining but it also has a wider meaning.
- 6.1 What do you think is the wider meaning of the last verse of the poem? (1)
 - 6.2 Why do you think the poet used capital letters for the last two lines? (1)
 - 6.3 Why is it so important to “open your mouth and shout”? (1)
 - 6.4 Write down an occasion when you might need to do this. (1)

Review Copy

November exam paper 3

Exam instructions

You may use a dictionary and a thesaurus. Use spare paper to show the planning, drafting and editing process as this will be marked. Present your final work neatly without any spelling or language errors.

Section A: Essay (40 marks)

Choose one of the following options and write an essay of 4 paragraphs in no more than 200 words.

- 1 Use the following story starter to write a narrative essay: *I had so much homework I thought the weekend would be a totally boring but then I was invited to a homework party ...*
- 2 Write a discursive essay presenting the advantages and disadvantages of learners being given homework over the weekend. Give a balanced account of the arguments on both sides.

Section B: Transactional (20 marks)

Read the following press release and then choose one topic. Write a transactional text of around 100 words. Remember audience, purpose, layout and language.

HALT THE HOMEWORK HORROR

The Socialist Democratic Education Alliance (SDEA) headquarters confirm that learners will accept no compromise in their struggle for the freedom of learners against homework over the weekend. This cruel and outdated form of torture and oppression will be tolerated no longer and our leaders are busy drawing up a list of grievances and demands to hand over to the Board of Education.

SDEA spokesperson, Troublesome Book, clarified their position as follows:

“We have suffered enough under the heavy hand of unscrupulous teachers who have forced work on innocent scholars. Too long have we endured hours of toil, well into the night, to satisfy the sadistic nature of those in authority. How long must we sit back and take this injustice and abuse without a murmur or complaint? Learners are being deprived of their right to relaxation and recreation over the weekend and in some cases they have been threatened with punishment and detention if the work is not done.”

- 3 Write a letter in reply to the SDEA as if you were a spokesperson for the Teachers’ Union, defending your right to give homework over weekends.
The letter must include an address at the top and the date and conclude with a formal greeting. It is a formal letter but make sure you use some emotive techniques of your own in response and that you respond to SDEA’s allegations.
- 4 Write a persuasive speech for the Principal of your school to give at assembly explaining the benefits of learners doing homework at the weekend.

November exam paper 2 memo

Paper 2: Comprehension, language use and literature (70 marks)

The answers should be in full sentences, except where indicated. The answers below have been abbreviated to their essence because learners' answers will not have the exact wording.

Comprehension questions (30 marks)

There may be more than one possible correct answer to some of the questions. Accept answers that show coherent thinking and reasoning, and that are logical.

Suggested answers

- 1 1.1 Ralph, Piggy and Jack (1)
1.2 See the table below: (3)

Name	What I know...	Why important
Ralph	Has a stillness about him Bigger size Attractive appearance Carries a conch shell	Own answers
Piggy	Intelligent Grudgingly supports Ralph	Own answers
Jack	Head boy Chapter chorister Can sing C sharp Thinks he ought to be chief	Own answers

- 2 The boys follow the sound of the conch in the same way they gather at the sound of a school bell or a whistle. (2)
3 Toys are fun and fill up time. To these children, the voting feels a bit like a game even though the voting will have serious consequences in this instance – they don't realise that yet. (2)
4 4.1 He is already a leader as school head boy. (1)
4.2 Because he is head boy, chapter chorister and able to sing C sharp. (1)
4.3 Being head boy should probably count in his favour but being a member of the choir and being able to sing a high note are not relevant in the circumstances. (1)
4.4 It implies the choir feel they have to vote for him but they don't really want to. (1)

- 5 Piggy is intelligent, but clearly not strong in the leadership field. Marooned as they are (or anyway), the boys are likely to look up to physical strength rather than mental strength. (2)
6 (3 marks in total)
6.1 The stillness described may imply authority; when looking for a leader, a sense of authority and gravitas is likely to be appealing. (1)
6.2 His size suggests strength and this probably gives the boys a sense of security as they have to take care of themselves. (1)
6.3 Making someone a leader on the basis of attractive appearance is not a very good reason but people who look attractive often appear to be more highly regarded than those who don't – at least initially. (1)
7 7.1 It means that although the reason isn't clear the conch seems to be the strongest reason for voting somebody as chief. (1)
7.2 At face value, the conch should not (obscure means difficult to perceive or unclear) count as a reason to be a leader; however, the fact that Ralph was the one who got to keep it (and blow it) and no one else did, would have been noticed by the boys and so unconsciously they believed he was the best. (1)
8 8.1 Own answers with reasons. It is possible that learners may find the dialogue a little odd or old-fashioned – especially with references to the choir and being able to sing high notes. It would not be the type of reasons that they would be likely to use. However, that doesn't necessarily make it not believable – just old-fashioned. (2)
8.2 Jack: confident, commanding, arrogant; Piggy: doesn't speak which implies lack of confidence or possibly shyness; Ralph: rational, fair, democratic, willing to take responsibility. (2)
9 9.1 Own answers but likely to feel Jack will not be a loyal follower because he wanted to be leader himself and may try to make Ralph look bad. (1)
9.2 It is important to have people who don't vote for you because they provide the voice of

reason so that you don't get carried away by your own decisions. It also allows minority views to be heard which a leader might not otherwise consider. They will give their own examples from everyday life – but may think about general elections and government. (2)

10 Own answers but must give sensible reasons. (2)

11 Their paragraph must refer to what their priorities would be. (2)

Language questions (30 marks)

Suggested answers

1 1.1 It emphasises how strongly Mr Mandela feels about things never again being the way they were before. (1)

1.2 *We* is repeated to remind everybody they are part of it; *Let there be* is repeated three times to present what he wants to happen in the same way – almost as a command; *let* is also repeated twice more to keep everybody thinking in the same way. (1)

2 2.1 Skunk. (0,5)

2.2 Metaphor. (0,5)

2.3 Because skunks are animals people want to stay away from due to the vile stench of the liquid they squirt. (2)

3 3.1 Let there be justice for all. Let there be peace for all. Let there be work, bread, water and salt for all. Let each know ... Let freedom reign. He uses commands because he wants them to be non-negotiable – things that must happen. (1)

3.2 It makes it sound less powerful and more doubtful as if it might not happen. (1)

3.3 *must therefore act* (may come up with other – accept if reasonable – eg suffer). (1)

4 4.1 The exclamation marks add emphasis to the statements. (1)

4.2 It is figurative even idiomatic speech because there is no actual “road” to freedom. (2)

4.3 The speech starts in the present tense (the habitual present tense) to show it is something that has been understood and known in the past, is now and still will be in the future. The speech then moves into the future tense, (although using *shall* is more emphatic than using *will*) to talk about how South Africa will be in the future. (1)

4.4 Justice and peace are important for determining how people live their lives in dignity but they will not physically keep them alive whereas the common nouns, bread, water and salt are the essence of physical survival.(2)

4.5 Each sentence probably starts on a new line because it makes it easier to separate out the thoughts and it reflects how the speech would actually have been said. (1)

5 5.1 *freedom*: bondage, restrictions or similar; *set*: rise; *glorious*: ignominious, shameful, inglorious or similar; *achievement*: failure.

Eg *Let bondage reign. The sun shall never rise on so ignominious a human failure.* (1)

5.2 It is the opposite of what Mr Mandela wants everyone's vision of South Africa to be. (1)

6 6.1 *Optimistic* or *hopeful* because it is saying how much better South Africa will be in the future. (1)

6.2 Joy, pessimism, anger, wistfulness, optimism, defiance, reality/realism, hope. (1)

7 7.1 The picture of the young adult wearing sunglasses and a T-shirt. When they see the picture, young adults are supposed to realise this message is for them. (1)

7.2 Simple sentences. They want everybody including young adults to be able to quickly read and understand even if they are not well-educated, so no long, complicated sentences have been used. (2)

7.3 The alliteration is to make it more memorable or appealing. (1)

7.4 Present participle; without an auxiliary verb the participle does not make a finite verb and every sentence must have a finite verb. (1)

7.5 The question draws attention to an important piece of information voters should know. (1)

7.6 The future tense is used to indicate something that will be the case on this election day. (1)

7.7 The rest is in the present tense (except the bullets which are not sentences) because it is something that happens at every election on a ballot paper. (1)

7.8 The bullets indicate a list of items that appear on the ballot paper. (1)

8 Answers will vary but they should include something along the lines of the ballot paper being designed with words pictures and logos

so that people who cannot read still know the choice of candidates/parties to vote for. (2)

Literature questions (30 marks)

Suggested answers

- 1 Accept anything along these lines: There are many rules and if you don't like a rule then you should say something. (1)
- 2 There are seven stanzas each with four lines except the last which has five lines. In the last stanza, the final two lines are identical and written all in capital letters. (2)
- 3 3.1 Rhythm: the first and third lines are similar in rhythm and mostly longer than the second and fourth lines, which are also similar in rhythm. The number of syllables per pair of lines does not follow an exact pattern. (1)
3.2 Rhyme: the rhyming scheme is ABCB (in other words the second and fourth lines each stanza rhyme). (1)
3.3 Repetition: the final two lines of the last stanza are repeats. This helps draw attention to the message of the poem. The word *rule* is repeated many times, sometimes as a verb and sometimes as a noun – it is reflective of how many rules they really are. (1)
3.4 Figurative language: there is use of alliteration, e.g. *gnobling gnomes, biting bullies, vexing vicious, running riot and wild and woolly*. (Learners also might want to mention that the way *nobbling* is spelt has been done for the alliteration and visual effect, partly because *nobbling* is an informal word and the silent G does not change the sound.) (1)
3.5 Imagery: the image of rules being *wild and woolly* or *tame* makes them seem like animals. (1)
3.6 Humour: the humour is in some of the things that there are rules about such as *spotty bums* and *piranhas in fish tanks* – it is not just serious things he mentions. (1)
- 3.7 Punctuation: commas, semi-colons, full stops and exclamation marks are all used. A full stop is found at the end of each stanza, making each stanza a sentence. Each line begins with a capital letter as is traditional in poems, even though each line is not the start of a new sentence. The last two lines are fully capitalised to emphasise their message. (1)
- 4 The regular rhythm and beat of the poem indicates that it was meant to be read aloud but more than anything else, two lines are a clue as to how the poem should be read aloud – those lines should be shouted out – most learners will be familiar with capitalised words representing shouting in texts or emails. (2)
- 5 Some rules being *wild and woolly* could mean that some rules are unclear and undefined, not quite fair or not always applied. Others being *tame and neat* could mean that some rules are easy to understand and obey, and are helpful, useful or sensible. (2)
- 6 6.1 The wider meaning is that you should speak up when rules are unfair or not properly applied. (1)
6.2 The last two lines are in capitals both to draw attention to the message and do indicate how the lines should be read aloud i.e. shouted. (1)
6.3 Answers will vary, but something along the lines of it being important to be able to speak up for yourself to protect your own interests when you are treated unfairly, and to stand up for others if you think they are being treated unfairly. (1)
6.4 Own answers (1)

Anthology

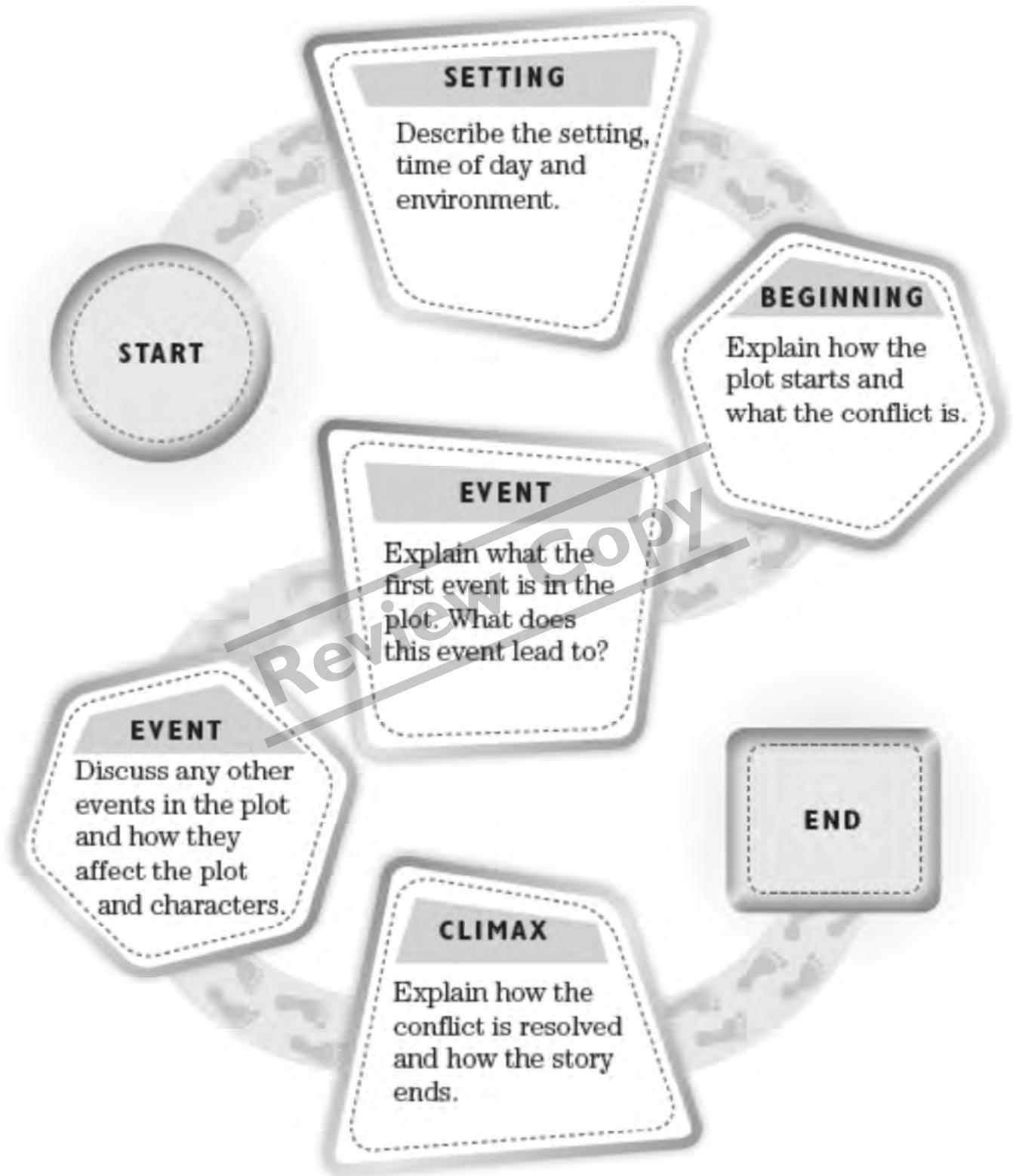
The Anthology in this series is designed to complement the CAPS requirements for Independent, Extended and Intensive Reading, teach the reading process, reinforce the reading strategies and offer

alternative texts for those required in the CAPS teaching plan.

The following table shows the link between the Anthology and the themes of the Learner's Book.

Learner's Book order by theme		Title of corresponding text type in this Anthology	Genre	Page number
Weeks	Theme			
Booked!				
1 and 2	Search for the story	Last port of call	Folklore	25
3 and 4	Pick a poem	My old shoe	Poetry	80
A world of drama				
5 and 6	What a drama!	What a big fuss!	Short story	44
		A good play	Poetry	86
7 and 8	Dramatic moments	I went to the pictures	Poetry	101
Rubbish!				
9 and 10	Keep it clean!	The penny fiddle	Poetry	100
Forward thinking				
1 and 2	So what's the story?	The man who danced in his kitchen	Short story	66
3 and 4	Take a stand	Mr Williams takes a stand	Short story	49
Step up				
5 and 6	Step by step	The mock turtle's song	Poetry	81
		A newly-born calf	Poetry	88
7 and 8	Step forward	The wounded lion	Folklore	36
		Mr Nobody	Poem	98
Needs and wants				
1 and 2	What do you want?	Flint	Poetry	83
3 and 4	What do you need?	Drakestail	Folklore	19
		Inside my Zulu hut	Poetry	84
		Every dog has its day	Drama	105
Take note				
5 and 6	Rules rule!	Mole and the mask	Folklore	14
7 and 8	Face facts	The enemy crown	Short story	55
Show me the way				
9 and 10	Guide me	I think I could turn and live with animals	Poetry	94
		The moon	Poetry	96
Keep it real				
1 and 2	What do we really know?	The efficacy of prayer	Poetry	92
3 and 4	Tell us about it	Hare and the hound	Folklore	31
		One small boy longs for summer	Poetry	90
Get it together				
5 and 6	Read between the lines	An uncomfortable bed	Short story	61
		Redette 1 Wolf 0	Short story	71
7 and 8	Yes, you can!	I like to see a thing	Poetry	82

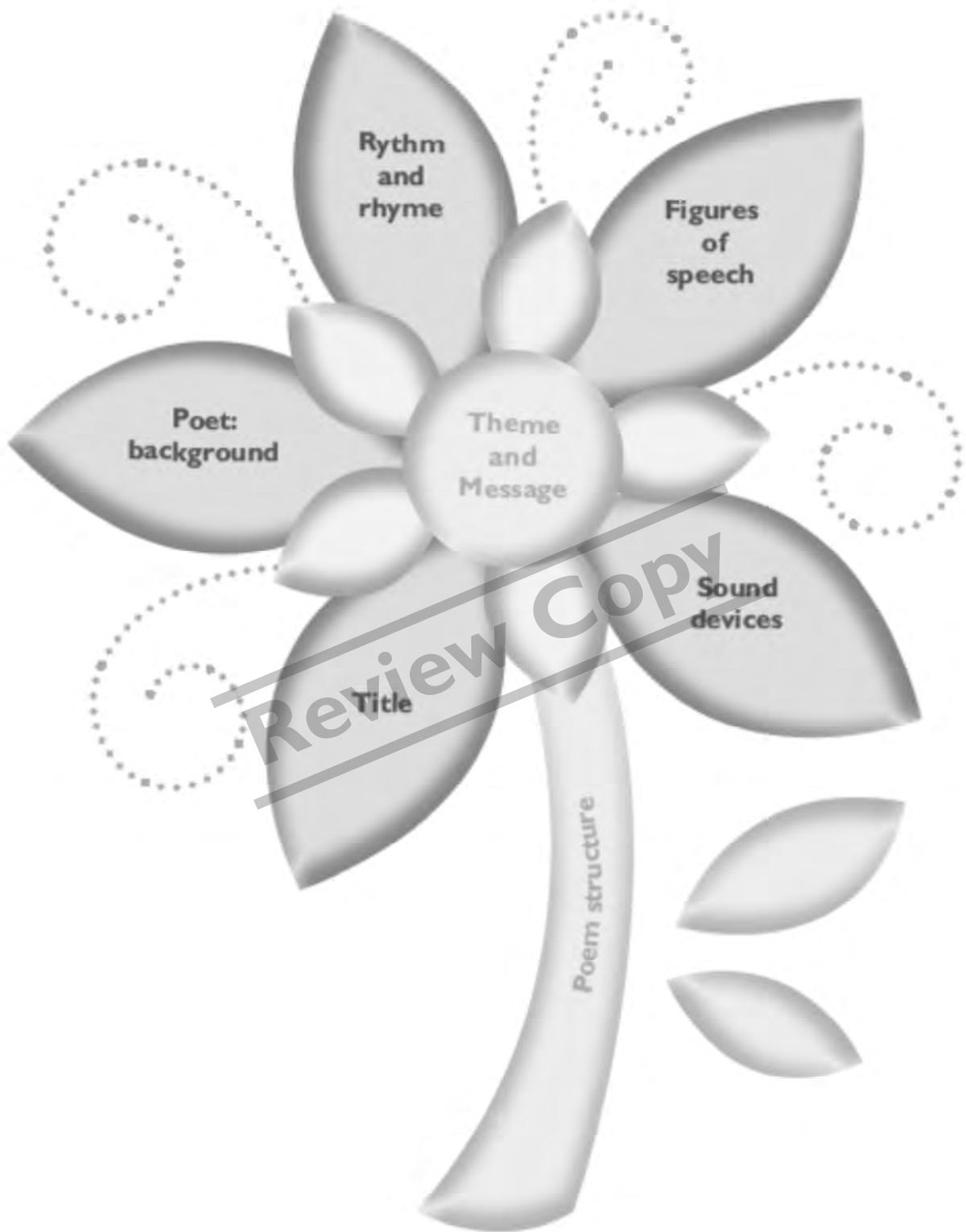
Folklore



Short story



Poem



Drama



Cast of characters:

Setting:

Describe what happens in the beginning of the drama:

Describe what happens in the middle of the drama:

Describe how you think the drama ends:

Give the play a rating out of 5:



FOLKLORE

Mole and the mask

Decide on an opinion (p. 18)

1 **Setting:** It is in the day. Msonthi is walking along the side of the road at the beginning of the story. The rest of the tale takes place in Msonthi's village. The environment is natural or rural, and there are many animals around them.

Beginning: Msonthi was a nice man, and one day he helped an old woman out of a ditch and she gives him a special mask that allows him to kill people for protection. The conflict comes in when he starts abusing his power and killing all living things around him.

Event: Chief Munthali sends his men to kill Msonthi, but Msonthi kills all of them. The chief is desperate to bring peace to the village, so asks Mole to help him stop Msonthi.

Event: The Chief talks Mole into helping him stop Msonthi and steal the mask. The Mole does just that. The Chief destroys the mask.

Climax: The Chief goes after Msonthi, who then realises that his mask is gone. He runs into the lake to get away from the Chief, but is then eaten by a crocodile. Peace is restored in the village.

- 2 a **Beginning:** kind, helpful, friendly, decent
Middle: power-hungry, cruel, wicked, merciless
End: afraid, weak, panicky
- b Answers will vary. Learners should substantiate their answers.
- 3 a Answers will vary. Learners should substantiate their answers. Most are likely to say yes.
b Answers will vary. Learners should substantiate. This may be a difficult answer, as some may believe in justice by killing, and some learners may say that Msonthi should be forgiven for his wrongdoings.
c Answers will vary. Most learners are likely to answer no, as the Chief had already tried to stop Msonthi on his own, but the power of the mask stopped everyone and everything in its tracks.
- 4 Answers will vary. Learners will write a different ending to the story.

Drakestail

Understand the language (p. 19)

- 1 a drake: a male duck
b Learners will be able to guess what type of animal Drakestail is once they have looked up the definition in the dictionary.
- 2 Answers will vary. Learners could compare other stories or folktales that they have done in class or that they have read independently.

Identify the key features (p. 24)

- 1 Drakestail is a likeable character. He is an animal, which is common in folktales, and is brave and a loyal friend. He has strong positive characteristics. He is quite a magical duck.
- 2 Drakestail can store all of his friends (Fox, Ladder, River, Wasps-nest) in his gillet. He can talk to animals and inanimate things, as well as humans.
He has worked and is wealthy.
- 3 a Yes.
b The good side wins.
- 4 a "Quack, quack, quack, when shall I get my money back?"
"Drakestail said to himself, 'One can't have too many friends ...'"
b It creates a rhythm in the story, which allows the plot and tension to build, as well as the pace of the story to move along swiftly. It also creates surprise and shows climax in the story when the repetition stops.
- 5 a Answers will vary. Learners could say that the Kind was cruel and unkind to his people. He was selfish and did not look after his kingdom as a king should.
b Answers will vary. If learners answer yes, they could say that he is kind, fair, and helps those around him. He works hard for his earnings and is respected by everyone that knows him.

Last part of call

Explore before you read (p. 25)

- 1 a A city with a harbour or with access to water where ships load and unload has a port.
b This folktale could be set in Cape Town.

- 2 Anna Persens: female
Malibongwe Ngingingini: male
Nostril: dog

Plot the plot (p. 30)

- 1a The timeframe for the plot is one day.
 - b Learners will create their own timelines for the story. Make sure that they sequence their timelines in chronological order.
 - c Stars are indicated in the text to show the passing of time.
- 2 Learners will write their own sentences using the words provided. Make sure that the words are used correctly in the sentences.
- 3a port: a town or city with a harbour or access to navigable water where ships load or unload
port: a place where you go or stop for a short time, especially when you are going to several places
 - b Literally, the title refers to the Flying Dutchman that’s last destination was Cape Town.
 - c Figuratively, it could mean that this is the last place of rest of all of the sailors, and the place where their souls would finally find peace.
- 4a in a difficult situation where there are two equally unpleasant or unacceptable choices
 - b very dry
 - c was a deep, dark colour

Write a thank you note (p. 30)

Learners will write their own letters. Make sure that they follow the instructions carefully and that they follow the correct format and layout of a letter.

Hare and the hound

Compare stories (p. 35)

- 1a Yes
 - b Learners need to discuss and explain their own opinions.
- 2 In the first instance, Hare is seeking help from people that he knows well, whereas in the second story, he is trying to gain favour with the animals that he does not know well yet. Learners can identify any differences as long as they substantiate from the text.
- 3 The first story is more formal, whereas the second one is modern and more informal.

- 4 Answers will vary. Learners have to explain their opinions.

Study the characters (p. 35)

- 1a Answers will vary. Learners need to motivate their opinions.
 - b Answers will vary. Learners need to motivate their opinions.
- 2a Learners need to complete the table carefully and use information from the text to explain their answers.
 - b The reporting verbs reflect the fact that Hound is a dog, and that he is rude and abrupt.
- 3a No, he was not invited.
 - b No
 - c Answers will vary. Learners will quote from the text to substantiate their answers.
 - d Answers will vary. Learners will quote from the text to substantiate their answers.
 - e He got a flat screen TV.
- 4 Learners will write out their own invitations. They should use the correct format of an invitation.

The wounded lion

Consider the role of characters (p. 36)

- 1 Answers will vary but may include any of the following:
 - a evil; out to get the girl or maiden
 - b dangerous and scary
 - c saves the princess and is the hero
 - d is innocent and needs rescuing; is pure of heart

Take a close look at characterisation (p. 41)

- 1 Learners complete the diagram and explain each characters appropriately. They can use what they have read from the story as well as what they think about the story to help them.
- 2

Normal stereotype	Maiden
Scared of giants and scary animals	Is scared of the giant, but still goes to him in order to help the prince; she helps the lion before she knows that he is the prince
Helpless and needs to be saved	She saves the prince and does what is necessary to look after herself
Marries a prince	Marries a prince
Does what she is told	She does what she is told, but only to help others
Likes to serve others	Likes to serve others

- 3 Learners give their own opinions. They will need to substantiate from the story but essentially will express their points of view.
- 4 Learners write their own folktale. They should use the features of a folktale that they have learnt about to guide them.

SHORT STORIES

What a big fuss!

Recognise style (p. 44)

- 1a The first: formal language is used and we don't get the expression from the mother.
 - b The first: The mother's frantic tone is not evident in the first sentence.
- 2 Learners take note of the speed and pace of the story.

Explore the author's style (p. 48)

- 1 Money isn't easy to come by; you need to work for money.
- 2 The way Frankie's mom speaks and the things that she is afraid of show us a great deal about her. The way that Frankie responds to her queries and complaints also shows us a lot about her through their relationship.
- 3a Setting: the kitchen of Frankie's house
 - b Learners can say either Frankie or his mother. They need to explain their answers with reference to the text.
 - c The conflict in the story is that there is nothing under the fridge, and Frankie's mother won't believe that it is making a noise because it is old.
 - d Yes.
- 4 It is impossible for a hundred mice to fit under a fridge.
- 5a "Please" and "calm down" have been repeated.
 - b It shows us the expression and the feelings of the characters, and draws us into the situation as we understand them better.
- 6 Mom said that she wants to thank him for saving them from all the weird creatures under the fridge.
 - a The direct speech version reads with more speed.
 - b Direct speech

Mr Williams takes a stand

Make predictions (p. 49)

- 1 Answers will vary. Learners can list any words they find interesting, but are likely to mention: mewling, weapon, muzzle, staring, fright

Investigate the writer's use of technique (p. 54)

- 1a Personification
 - b No
 - c Mr Williams
- 2a It shows hesitation and uncertainty.
 - b It shows a change in thought and what he wanted to say.
- 3 Learners should organise their information about the characters in mind maps before writing their character sketches. This will help them plan what they want to say.
- 4a Simile: Just as a tortoise cannot go anywhere if it is lying on its back, just so Mr Williams is stuck on his back and cannot get up.
 - b Simile: Just as wood is hard and rigid, just so Mr Williams' legs are rigid and cannot move.
- 5 Learners will create a timeline of events from the story. Ensure that the events are listed in chronological order in the timeline.
- 6 Revise the effectiveness of the different techniques with the learners and encourage them to draw up a table to explain how the listed features enhance the text.

Create a wanted poster (p. 54)

- 1 Learners will create their own wanted posters for the thief. Encourage them to revise the features of a poster and other information texts before completing this activity.

The enemy crown

Focus on genre (p. 55)

- 1 Learners will identify the key features in the story using the fantasy genre features provided. Make sure that their answers are sensible and closely linked to these features.

Visualise a new ending (p. 60)

- Learners can list any relevant words, but could include: wizard, sword, magic-imbued oil, all of the names of characters and places in the story.
- The weather is dark and ominous. This sets the scene for the dangerous situation that Lassandra is getting into.
 - Lassandra is scared, but also sad about the situation of her people. She is determined to do what she must.
- Learners should use evidence from the text to explain what they think about Lassandra.
- Answers will vary. Learners will substantiate their answers by quoting from the text.
 - Learners discuss their own points of view.
- Learners write their own paragraph based on the topic of the story.
- Learners write a paragraph to explain how the story may continue.

Define new words (p. 61)

- Learners should use each of the listed words correctly in a sentence. Make sure that their understanding of the meanings of the words is clearly shown in their sentences.

An uncomfortable bed

Follow the action (p. 65)

- The language is quite formal and not very modern. "They embraced me, they cajoled me..."
- First person narrator
 - Learners can select any one of the answers but should substantiate to support their selection.
- The way that the narrator could sense that his friends wanted to play a practical joke on him is being compared to a dog's effectiveness in smelling game while hunting.
 - It is effective, as hunting is discussed in the story, which enhances the use of the figure of speech, and it shows the author's instinct about his friends and how he knows that something is there without necessarily being able to see it.
- He explains every action of the evening, which causes the reader to anticipate something happening at any point in time.
- The irony in the story is that his friends had no practical joke planned, but in the end he made a joke out of himself.

- Learners complete the mind map provided by using evidence from the story.

The man who danced in his kitchen

Study the title (p. 66)

- Learners should scan the title to try to predict what the story is about.

Learn about flat and round characters (p. 70)

1

Character's name	Round/flat	Evidence from the story
Narrator	Round	*
Gregory	Flat	*
Mom	Flat	*
Dad	Flat	*

Learners can quote any relevant information from the text to explain their choices.

2

Character's name	Static/dynamic	Evidence from the story
Narrator	Dynamic	*
Gregory	Static	*

Learners can quote any relevant information from the text to explain their choices.

Redette 1 Wolf 0

Revise what you already know (p. 71)

- Talk about Little Red Riding Hood as a class. Learners can mention the specific facts that they recall about it and list these before reading the story.
- Learners use the list that they drew up in the first question to analyse the modern version of the story while reading it.

Compare versions (p. 76)

1

Traditional tale	Modern tale
Little girl takes her gran food	Little girl takes her cape for her play to her gran for her to alter it for her
Little girl wears a red cape	Little girl wears a red cape
A wolf pretends to be the gran	A boy named Wolfgang pretends to be the gran
She is saved by the wood cutter	She is saved by her cellphone

- Redette has a positive relationship with Jethro and a negative relationship with Wolfgang. Learners

could list quotes from the text to show her opinion of the two characters and to substantiate their answers.

- 3 Learners can list any appropriate adjectives to describe the character of Redette as long as they link up with evidence from the text.
- 4a onomatopoeia: Her voice makes the sound of a whip to silence the talking in the hall.
 - b metaphor: the cast is being compared to chirping and twittering birds.
 - c personification: his human features are compared to an animal's
 - d personification: his human features are compares to an animal's
 - e metaphor: he is being compared to a wolf that lopes or strides.
- 5a the last thing to annoy or disappoint someone after a series of disappointments of unfortunate happenings that makes a situation unbearable
 - b to not seem true or reasonable
- 6 Learners write a newspaper event on the events of the story. Remind them to use the correct format and structure of a newspaper report.
- 7 Write the dialogue between Woody Cutter and Wolfgang. Ensure that learners use the correct structure and features of a dialogue.

POETRY

My old shoe

Analyse a poem (p. 80)

- 1 He compares it to a fish, possibly a shark.
- 2 His shoe is broken and makes that sound when he walks.
- 3 His shoe is old and broken, and his toes can be seen.

The mock turtle's song

Enjoy the rhyme (p. 81)

- 1
 - a aabbbb
 - b snail, tail; advance, dance; dance, dance
be, sea; askance, dance; dance, dance
replied, side; France, dance; dance, dance
- 2 He used alliteration in the first line: will, walk and whiting, and repetition in "will you, won't you, will you, won't you, will you".
- 3
 - a Two; the whiting and the snail are the speakers.

- b The whiting wants the snail to get into the water.
 - c The snail thinks it's too far from the safety of the shore.

I like to see a thing

Identify the message (p. 82)

- 1a It is exciting to discover something new, to do or see something that nobody has seen before.
 - b When you cut your apple open, you see a part of the apple that nobody has seen before. In a sense, you discover the core of the apple.
- 2a The poet tells us about something that is personal to him or her; it does not necessarily apply to other people because they might not care about the thrill of discovery. The pronoun "your" would have implied that everyone feels this way.
 - b The word "ruddy" has two syllables, which fit in which the rhythm of the stanza.
 - c A synonym for "spy" in this context is discover or see.
 - d It rhymes with "eye".

Copy the poem (p. 82)

- 1 Learners write their own poems.

Flint

Identify the poem's message (p. 83)

- 1a The precious stones are the emerald, ruby and sapphire.
 - b The emerald is green, the ruby is red and the sapphire is blue.
 - c The simile/metaphor compares an emerald to grass because they are both green.
 - d The image in line two is a metaphor, because the ruby is compared to blood – both are red.
 - e The word 'heaven', rather than 'sky' implies that there is something special about the sapphire; it is not earthly.
- 2a Flint is a kind of rock.
 - b Flint is not very beautiful or grand.
- 3 A diamond is coveted or desired because it symbolises wealth and is given to women who are about to get married. (The word 'catch' might refer to the way in which a faceted stone reflects the light.)

- 4a The opal looks like it has a spark in it; it is a white stone that is often marked.
 b People use the flint stone to start a fire.
- 5a She says that the flint stone is more valuable.
 b The opal holds only a spark; the flint holds fire.
 c The word is 'fire'.
- 6 Looks are deceiving; that which looks unimpressive is often the most important.

Inside my Zulu hut

Appreciate the poem (p. 85)

- 1a He compares it to a hive and a cave.
 b There are no bees or walls made of golden honey inside.
 c He might compare it to a cave because it is an organic shape and possibly dark inside. Things are on the floor (cluttered).
- 2 There is a millstone, callabashes of sour milk, claypots of foaming beer, sleeping mats, wooden head rests, goat skins, and a three-legged pot.
- 3 He uses cow dung.
- 4 He is cooking porridge.
- 5 It has a message. It is homely, including everything that a person would need. There are no golden bricks, which implies that it is not fancy or expensive, but the calabashes, claypots and three-legged pot are all full. The poet has more than enough and his home is very comfortable.

Focus on word choice (p. 85)

- 1a The hut is described as a beehive, so it makes sense that the colour of the hut is linked to that of a beehive and honey.
 b metaphor: the bricks are being compared to honey combs
- 2a Negative
 b It gives the impression that the hut is full and that there are a lot of things inside it.
- 3a Usually it is negative but in this case it can be positive
 b Literal

Write a poem about your house (p. 85)

- 1 Learners write their own poems about their homes. Check that they have included a simile, a metaphor and words that have both positive and negative connotations.

A good play

Engage with the poem (p. 87)

- 1a The poet and someone named Tom pretended to go sailing in a make-belief boat, which they constructed out of pillows, as well as some things they thought they might need such as snacks. Tom hurt himself and didn't want to play anymore. The poet felt lonely once Tom had left.
- 2a I think it is light.
 b It describes two children playing a game of make-belief.
- 3a a boat going up and down
 b The rhyme scheme is aabb aabbcc aabb, which adds to the rhythm.
- 4a It is 'filled it full of sofa'.
 b It is 'saw and several'.
 c There is no alliteration in the third stanza.
- 5 In the first stanza they build a make-believe ship; in the second stanza they stock upon everything they need and set out on their adventure. In the third stanza Tom gets hurt and the poet is left on his own.
- 6 A play is a performed with props and actors, similar to this game of make-belief. The poet also implies that the game of make-belief was enjoyable for the children, and perhaps he thinks that imagination games are good games for children to play.
- 7 The section after the dash gives added information about the idea before the dash.

Empathise with the poet (p. 87)

- 1 Learners write about their own personal experiences.

A newly-born calf

Predict the subject matter (p. 88)

- 1 The calf is very young.
 2 A calf is the young of a cow.
 3 Yes, it does.
 4 Learners must share their experiences of animals being born; answers will therefore differ.

Explore the imagery (p. 89)

- 1 There are three.
 2 There is one.
 3 Calf is like oven-baked bread.

The way in which the cow cut the shiny coat is like a child licking a toffee.

The cow's tongue is like the colour of a sole.

The calf's legs are like jelly and custard.

- 4 The cow uses her tongue.
- 5 The calf walks in a wobbly way, unsure of its legs. This is similar to wobbly pudding.
- 6 It drinks milk from its mother.

Form an opinion (p. 89)

Learners' opinions will differ, but should be well motivated.

One small boy longs for summer

Empathise with the speaker (p. 91)

- 1 The poet and his family are cooped up in their home, which is not very big. The poet is bored but it is winter and he can't play outside. His mother boils water to make coffee.
- 2a There isn't much space; moving from one corner to the other corner of the house is only one movement.
 - b He has a memory of happier times.
 - c The poet wishes he could escape, but he is stuck inside.
 - d The solemn quiet mood is too much for him; he just wants to have some fun.
 - e He wants to escape so badly he wishes he could destroy the walls.
- 3 The boys' thoughts flow without interruption or order.
- 4a "The kettle hisses", "the kettle sings", and "the kettle purrs".
 - b They are "hisses", "sings" and "purrs".
- 5 The boy is annoyed, impatient.
- 6 The father is grumpy – "coldly". The mother is calm – "tender".
- 7 The word "dingy" is used ironically about the outdoors; the poet does not want to be indoors and he thinks that the inside of his home is unpleasant. The word "grinding" is used to show how the family work on each other's nerves. The word "cracking" reminds us of fireworks – the sound would be like an explosion in the small room. "Bite" is used to show the poet's frustration.
- 8a The words that learners choose will differ, but they might choose 'impatient', 'bored', 'frustrated', 'irritated' and 'unsatisfied'.

- b Learners' images will differ according to their situation.

The efficacy of prayer

Read for meaning (p. 93)

- 1a The title could be "the effectiveness of prayer".
 - b No, it initially describes a drunk and the children who loved him.
- 2a No, the speaker distances himself from those who called the man "Dan the Drunk".
 - b He is a worthless alcoholic.
 - c Possibly not; it didn't matter to the people what his name was; all they could see was his drunkenness.
 - d No, he got a pauper's funeral.
- 3a They think that drunk people are a nuisance.
 - b No, he didn't bother them.
- 4 He told great stories, made music and played with them.
- 5a She wants to be happy, free from the seriousness of grown-up life.
 - b She wants to become an alcoholic.
- 6a Probably poor; they sit around a fire to keep warm.
 - b No, it's not.
 - c They wanted her not to be like the drunk man, who was happy and free, so she became a nanny, which is not a good job and has lots of restraint. It's also not a good job so she wouldn't make much more money than the drunk had.
- 7a They threw him away like rubbish. They had no respect for him.
 - b They don't think he could ever change, not even after death,
- 8a The word means horrific or awful. The speaker passes a judgement on the older people's attitude towards the drunk, who was a friend and an inspiration to the children. The poet might also think that their attitude is ghastly because they were so uncaring and disrespectful to the man. They thought that he had nothing good in him but the children could see that he had lots of good qualities.
 - b The word is emphasised by placing it between two descriptions of the older people's ideas about the drunk. It is also emphasised by placing it between two long lines.

I think I could turn and live with animals

Decipher the message (p. 95)

1 a-c

Compliment	Explanation	Criticism
They are placid	Animals are peaceful	People fight
They are self-contained	They mind their own business	People are busy-bodies
They do not sweat	They are natural and clean	People are untidy and unclean
They do not whine about their condition	They fit in the natural order without complaint	People are always discontented
They do not weep for their sins	They have no conscience or messy emotions	People are emotional
They do not discuss their duty to God	They have no desire to be religious	People struggle to understand religion and to be good
They are not dissatisfied	They are contented	People grumble
They do not have a mania to own things	They only need the basics to stay alive	People are greedy and proud
No one is respectable over the whole earth	They are not driven by a desire to fit into society's norms	People are proud and want to be respected
No one is industrious across the whole earth	They don't need to work	People must work.

d Being human is messy and filled with restraints of society.

The moon

Listen for sound devices (p. 97)

1a aabb, aabb,aabb

b Examples are “squalling and squeaking” and “bat and bed”.

2a The sound that a wolf makes is “howling”; it copies the long note that a wolf cries to the moon.

b The shrill yell that a cat makes at night is “squalling”.

c A mouse makes the sound of “squeaking”.

Read to identify the figures of speech (p. 97)

1a “The moon has a face ...” People have faces and sometimes it looks as if the moon has features because of the craters on its surface.

b “She shines ...” The moon is female and she is like a person with a torch or lamp.

c “And flowers ... their eyes” The way in which flower petals close up at night is like people going to sleep and closing their eyes.

2 The image “The moon has a face like the clock in the hall . . .” shows that the moon keeps watch over the time while we are asleep; she is like a guard that watches over us and keeps things on track.

3 There are thieves, a cat, a mouse, a dog and a bat.

Write your own poem (p. 97)

1 Learners write their own poems.

Mr Nobody

Analyse the poem (p. 99)

1 He’s unusual and possibly part of a joke or not real.

2a “As quiet as a mouse” (metaphor) means that nobody ever hears him.

b He doesn’t exist.

3a He is us, but we’d like to pretend that somebody else has broken things and made mistakes. We often blame things that go wrong on someone else, but the truth is that that person doesn’t exist – we are responsible for the mistakes.

b Yes, “we all agree” and “always”.

4 He breaks plates, tears pages out of books, leaves doors half open, breaks buttons off our shirts, throws pin where we can’t find them, makes dirty finger marks on the door, forgets to close the blinds, spill ink and leave boots lying around.

5 He uses the pronoun “we”.

Relate the poem to your life (p. 99)

Learners discuss the poem in relation to their own lives.

The penny fiddle

Understand the poem (p. 100)

1 It focuses our attention on the instrument.

2 It is a string instrument.

3a They are old-fashioned coins or money.

b They show the worth of the instruments (small) and of the secret (a lot).

4 He couldn’t play it so it had no use to him.

- 5 She managed to do something he couldn't, shown by the fact that he was willing to pay to know how she managed to do it.
- 6a The man didn't value the instrument, but the girl played in very well and wanted to keep it.
- b If something has no value to us, we are happy to part with it.
- c When someone is down in the dumps it means that they are sad. In the poem, the man threw the instrument away and it was literally on the dump.

I went to the pictures

Unravel a nonsense poem (p. 101)

- 1 The past tense is used to describe something that he poet says he will do the next day.
- 2 The word is 'front'.
- 3a "I said to the lady in front of me, I cannot see over your hat."
- b He said to the lady in front of him that he could not see over her hat.
- 4 Once you've eaten something, you can't return it.
- 5a A pit is in front of the stage; the gallery is at the back usually upstairs.
- b One can fall from the upstairs gallery but not from the pit, which is right in front of the theatre.

DRAMA

Every dog has its day

Prepare to read (p. 104)

- 1a B
- b Answers will vary. Learners can discuss their thoughts in groups.
- 2 Answers will vary.
- 3 Answers will vary.

Engage with the play (p. 126)

- 1a It is an idiom that means that everyone will have their time to shine or a chance in life to succeed.
- b Eva is always in trouble, but at the end of the story people are shown the positive side of her and she also has her chance to shine.
- c Otto is a dog, and thanks to Eva he survives after falling into the river. This is a more literal meaning.
- 2 Learners will list all of the characters in the play and describe what they know about them. Encourage them to use mind maps or tables to organise their information.
- 3 Dumi: understanding
Feroza: bossy
Brent: serious
- 4a They are both kind but strict with Eva.
- b Their common goal is to help her succeed at school and do her best.
- 5a Answers will vary. Learners can discuss their different morals in groups.
- b Answers will vary. Learners must substantiate from the text to support their answers.
- c Answers will vary.