

**ENGLISH  
FIRST**

**ADDITIONAL  
LANGUAGE**

**Grade 12**

**Literature  
Module:**

**Poetry**

**LESSON PLAN**



# A message from the NECT

## National Education Collaboration Trust (NECT)

### **DEAR TEACHERS**

This learning programme and training is provided by the National Education Collaboration Trust (NECT) on behalf of the Department of Basic Education (DBE). We hope that this programme provides you with additional skills, methodologies and content knowledge that you can use to teach your learners more effectively.

### **WHAT IS NECT?**

In 2012 our government launched the National Development Plan (NDP) as a way to eliminate poverty and reduce inequality by the year 2030. Improving education is an important goal in the NDP which states that 90% of learners will pass Maths, Science and languages with at least 50% by 2030. This is a very ambitious goal for the DBE to achieve on its own, so the NECT was established in 2015 to assist in improving education.

The NECT has successfully brought together groups of people interested in education so that we can work collaboratively to improve education. These groups include the teacher unions, businesses, religious groups, trusts, foundations and NGOs.

### **WHAT ARE THE LEARNING PROGRAMMES?**

One of the programmes that the NECT implements on behalf of the DBE is the 'District Development Programme'. This programme works directly with district officials, principals, teachers, parents and learners; you are all part of this programme!

The programme began in 2015 with a small group of schools called the Fresh Start Schools (FSS). Curriculum learning programmes were developed for Maths, Science and Language teachers in FSS who received training and support on their implementation. The FSS teachers remain part of the programme, and we encourage them to mentor and share their experience with other teachers.

The FSS helped the DBE trial the NECT learning programmes so that they could be improved and used by many more teachers. NECT has already begun this scale-up process in its Universalisation Programme and in its Provincialisation Programme.

Everyone using the learning programmes comes from one of these groups; but you are now brought together in the spirit of collaboration that defines the manner in which the NECT works. Teachers with more experience using the learning programmes will deepen their knowledge and understanding, while some teachers will be experiencing the learning programmes for the first time.

Let's work together constructively in the spirit of collaboration so that we can help South Africa eliminate poverty and improve education!

[www.nect.org.za](http://www.nect.org.za)



# Contents

<b>Introduction</b>	<b>1</b>
<b>CAPS compliance and notional time</b>	<b>2</b>
<b>Lesson Plan Components</b>	<b>5</b>
<b>An approach to teaching literature through discussion</b>	<b>7</b>
<b>Resource requirements for teachers and learners</b>	<b>15</b>
<b>Module: Poetry</b>	<b>16</b>
<b>Structure of the poetry lesson plans: Reading and viewing</b>	<b>17</b>
<b>Pre-reading and viewing (pre-read)</b>	<b>18</b>
<b>Poem 1: Reading and viewing</b>	<b>33</b>
Spring	34
<b>Poem 2: Reading and viewing</b>	<b>43</b>
Still I rise	44
<b>Poem 3: Reading and viewing</b>	<b>55</b>
Captive	56
<b>Poem 4: Reading and viewing</b>	<b>65</b>
Everything has changed (except graves)	66
<b>Poem 5: Reading and viewing</b>	<b>75</b>
Mid-term break	76
<b>Poem 6: Reading and viewing</b>	<b>85</b>
To learn how to speak...	86
<b>Poem 7: Reading and viewing</b>	<b>97</b>
Alexandra	98
<b>Poem 8: Reading and viewing</b>	<b>109</b>
Poem	110
<b>Poem 9: Reading and viewing</b>	<b>121</b>
Death	122
<b>Poem 10: Reading and viewing</b>	<b>131</b>
Sonnet 18 (Shall I compare thee to a summer's day?)	132

<b>Structure of the poetry lesson plans: Writing and presenting</b>	<b>142</b>
<b>Cycle 1: Writing and presenting</b>	<b>143</b>
Descriptive essay	144
<b>Cycle 2: Writing and presenting</b>	<b>159</b>
Narrative essay	160
<b>Cycle 3: Writing and presenting</b>	<b>173</b>
Discursive essay	174
<b>Cycle 4: Writing and presenting</b>	<b>189</b>
Personal recount	190
<b>Cycle 5: Writing and presenting</b>	<b>201</b>
Formal (or business) letter	202
<b>Cycle 6: Writing and presenting</b>	<b>215</b>
Obituary	216
<b>Cycle 7: Writing And Presenting</b>	<b>227</b>
Diary entry	228

# Introduction

Welcome to the NECT FET EFAL Learning Programme!

This learning programme is designed to support you as you teach EFAL language, literature and writing in the FET phase.

As part of this learning programme, you will be given the following materials:

- 1** A Tracker to help you plan lessons and track curriculum coverage (Terms 1–4)
  - 1.1** This document breaks down each approved textbook into CAPS aligned lessons.
  - 1.2** It also integrates the use of the NECT lesson plans.
  - 1.3** This tracker is an incredibly useful tool to ensure that you teach all prescribed lessons, using either an approved text book or the NECT lesson plans.
- 2** A Lesson Plan per Literature Set Work (Terms 1–3)
  - 2.1** A set of lesson plans has been developed around each of the Grade 10–12 literature set works.
  - 2.2** These lesson plans cover all the Literature and Writing & Presenting requirements, as well as most of the Reading & Viewing requirements.
  - 2.3** By implementing these lesson plans, you can be assured that you are complying with CAPS in terms of Literature and Writing & Presenting, and that you are covering most of the Reading & Viewing curriculum requirements.
  - 2.4** All other lessons are included in the Tracker and can be found in your approved text book and teacher's guide.
- 3** A Resource Pack per Literature Set Work (Terms 1–3)
  - 3.1** One resource pack is provided for each of the Grade 10–12 literature set works.
  - 3.2** These packs include theme tables, flashcard words and images.
  - 3.3** These resources should be displayed in the classroom as the set work is taught.
- 4** A Summary of each Set Work,
  - 4.1** All summaries are structured in the same way.
  - 4.2** The summaries include key information to help learners revise and prepare for exams.
- 5** The prescribed set works for Grade 12 FAL (2019) are as follows:

GENRE	TITLE	AUTHOR / EDITOR
Novel	Strange Case of Dr Jekyll and Mr Hyde	Robert Louis Stevenson
Novel	Cry, the Beloved Country	Alan Paton
Drama	Macbeth	William Shakespeare
Drama	My Children! My Africa!	Athol Fugard
Poetry	Voice of the Land Poetry Anthology	B. Walter
Short Stories	Changes: An Anthology of Short Stories	B. Walter

# Caps Compliance and Notional Time

In Grades 10–12, learners are required to complete a study of two literature set works over the course of the year. Teachers must select these set works from two different genres. In this learning programme, lesson plans have been developed for each of the Grade 10–12 set works.

These lesson plans can either be implemented consecutively (recommended), or simultaneously, by switching between the genres for each two-week cycle.

The tables below illustrate the two different approaches to implementation, together with the benefits of each approach.

## APPROACH 1: CONSECUTIVE IMPLEMENTATION OF GENRES

WEEKS	TERM 1	TERM 2	TERM 3	TERM 4
1	GENRE 1 (10 WEEKS)	GENRE 1 (4 WEEKS)	GENRE 2 (10 WEEKS)	GENRE 1
2				REVISION
3				
4				
5		GENRE 2 (4 WEEKS)		GENRE 2
6				REVISION
7				
8				
9		EXAM WEEKS		
10				EXAM WEEKS

## BENEFITS OF CONSECUTIVE IMPLEMENTATION

- By using this approach, learners will engage with one genre for 14 consecutive weeks, followed by another genre for the next 14 weeks.
- This intensive approach provides the opportunity for learners to develop a deep understanding and knowledge of the genre, the text/s, the themes and the related vocabulary.
- By using this approach, learners will have completed their study of the first genre, and will have spent four weeks on the second genre, prior to the mid-year examination.



**APPROACH 2: SIMULTANEOUS IMPLEMENTATION OF GENRES**

WEEKS	TERM 1	TERM 2	TERM 3	TERM 4
1	GENRE 1	GENRE 2	GENRE 2	GENRE 1
2				REVISION
3	GENRE 2	GENRE 1	GENRE 1	GENRE 2
4				
5	GENRE 1	GENRE 2	GENRE 2	REVISION
6				
7	GENRE 2	GENRE 1	GENRE 1	EXAM WEEKS
8				
9	GENRE 1	EXAM WEEKS	GENRE 2	
10				

**BENEFITS OF SIMULTANEOUS IMPLEMENTATION**

- By using this approach, learners will engage with two genres in alternating cycles for 28 weeks.
- By using this approach, learners will have spent eight weeks on each genre before the mid-year examination.

**A routine for each two-week cycle**

CAPS specifies 9 hours in a two-week cycle for FET EFAL. CAPS suggests that this time be utilized as follows:

- Listening and Speaking: one hour
- Reading & Viewing: four hours
- Writing and Presenting: three hours
- Language Structures and Conventions: one hour

In this programme, it is recommended that teachers follow a regular routine for the two-week cycle, as this has been shown to improve time-on-task and curriculum coverage. The following two-week routine, as used in the accompanying Tracker, is recommended:

FIRST WEEK IN A CYCLE			
Lesson 1	Text Book	Listening & Speaking	One hour
Lesson 2	Text Book	Reading & Viewing	One hour
Lesson 3	Lesson Plan	Reading & Viewing	One hour
Lesson 4	Lesson Plan	Reading & Viewing	One hour
Lesson 5	Text Book	Language Structures & Conventions	Half hour

<b>SECOND WEEK IN A CYCLE</b>			
Lesson 1	Text Book	Writing & Presenting	One hour
Lesson 2	Lesson Plan	Writing & Presenting	One hour
Lesson 3	Lesson Plan OR Text Book	Reading & Viewing Catch Up	One hour
Lesson 4	Lesson Plan	Writing & Presenting	One hour
Lesson 5	Text Book	Language Structures & Conventions	Half hour

As you can see, the emphasis in the first week of the cycle is on receptive language, and the emphasis in the second week of the cycle is on expressive language.

# Lesson Plan Components

- These lesson plans cover most of the Reading and Viewing, Literature and Writing and Presenting components of CAPS.
- The remaining CAPS requirements are covered by lessons in the approved text books.
- Use the provided Tracker to successfully integrate the use of the lesson plans and text book, and to ensure successful curriculum coverage.

## Reading and Viewing: Literature

---

- 1 All literature requirements are covered by this programme.
- 2 The programme is presented in  $2 \times 1$ -hour lessons per cycle.
- 3 This is slightly more than the CAPS allocation for literature, because the programme covers some of the CAPS comprehension requirements.
- 4 Another 1-hour per cycle for READING & VIEWING should be used to cover the other CAPS reading and comprehension skills. Use the Tracker and an approved text book to cover these lessons.
- 5 In the second week of each cycle, one READING & VIEWING lesson is left free for you to complete a lesson of your choice – either from the lesson plans, or from the text book.

## Writing and Presenting: Process Writing

---

- 1 CAPS specifies either one or two writing tasks per cycle.
- 2 This programme covers one writing task per cycle.
- 3 All writing lessons are structured as process writing.
- 4 All writing tasks are structured as FATs, and include the appropriate rubric. This allows you to include your choice of writing tasks as part of the formal assessment programme.
- 5 For the remaining writing lessons that are not covered by the programme, lessons can be sourced from the approved textbooks.

### TEXT SELECTION: POETRY

- 1 Teachers must select two modules from the prescribed options. In Grade 12, poetry is one of the prescribed options.
- 2 Any eight poems may be selected from ‘Voice of the Land Poetry Anthology’, compiled by B. Walters.
- 3 For the purposes of this learning programme, lesson plans have been developed for ten of the most popular poems.
- 4 Teachers may choose to teach any eight of these poems:
  - Alexandra by Mongane Wally Serote
  - Captive by Francis Carey Slater
  - Death by Anonymous

## Lesson Plan Components

---

- Everything has changed (except graves) by Mzi Mahola
- Mid-term break by Seamus Heaney
- Poem by Barolong Seboni
- Sonnet 18 (Shall I compare thee to a summer's day?) by William Shakespeare
- Spring by Gerard Manley Hopkins
- Still I rise by Maya Angelou
- To learn how to speak... by Jeremy Cronin

# An Approach to Teaching Literature Through Discussion

Literature is complex – there are many ideas to think about in each of the prescribed texts. Literature is not just about memorising the plots or the events in the story. Rather, when we are reading literature, we should be connecting the thoughts, feelings and ideas we find in the text, to our own lives. Literature ultimately should help us understand more about the human condition – about how people live, about the struggles humans face, and about the feelings we have that connect us all.

Discussion is an important part of teaching literature. Many texts we read bring up issues that relate to our own lives. Some of these issues are personal issues, some of these issues pertain to broader, societal issues. For example, a story about a young girl whose father wants her to stay at home rather than go to school can bring up issues of gender roles, inequality and women's rights. The texts we read in literature should help us to consider questions about our society, for instance:

Is this part of our society ethical? What does this character's belief / or action say about our society? Do I think this is right or wrong? In addition, the texts we read should help us think about and reflect on our own lives and beliefs.

We have to discuss texts in an open-ended way. This means that teachers must ask questions that allow for a variety of thoughts and opinions to be expressed – not just right or wrong answers. Hearing other peoples' ideas and interpretations of the text is important!

Teaching literature through effective discussion will allow learners to:

- Learn and use new language in context
- Critically think about many issues
- Form opinions and arguments to support their opinions
- Substantiate their arguments with evidence from texts

The following are some helpful tips on how to lead effective discussions about literature in your own classroom:

## 1. Asking good questions

---

The type of questions teachers ask can lead to lively, interesting discussions. However, not every question leads to a good discussion. This section helps you think about different types of questions.

### 1.1 CHECKING FOR UNDERSTANDING

Some questions help us to check for understanding, or for basic comprehension of the text. These questions are not discussion questions. Their purpose is different – it is to check that

the learners in our classrooms have a basic understanding of what is happening in the text. It is important to check for understanding – we must make sure learners know what is happening in the text. However, these questions shouldn't be the only questions that we ask our learners.

Some examples of questions that help us to check for understanding are:

*What happened after...?*

*Who went to...?*

*Where did...?*

*When did...?*

## **1.2 DEEPER THINKING / OPEN-ENDED QUESTIONS**

Deeper thinking questions are questions about the text that do not have just one correct answer. Often, a deeper thinking question is a question in which learners must analyse the text to give an answer that is not explicitly stated in the text. In other words, learners must make an inference.

Deeper thinking questions help to lead to a discussion because these are questions we can have different opinions or ideas about. A discussion happens when one learner answers the question with their own ideas or opinions, and the next learner is able to agree or disagree with them, without being right or wrong. In these lesson plans, you will see that we have helped to provide you with deeper thinking questions for discussion, and for learners to use in their journals.

Some examples of deeper thinking or open-ended questions are:

*Why did...?*

*How did...?*

*What would have happened if...?*

*What do you think it meant when...?*

## **1.3 MAKING CONNECTIONS**

Making connections is an important strategy when thinking about and analysing literary texts. When we make a connection, we think about how a text relates to our own lives, community, or society. This helps us to think about the broader themes and issues that are presented in the text. The reader must think about how events or characters in the text are similar or different to their own experience. The reader must often use his/her ability to make inferences, especially about characters' thoughts and feelings, in order to make connections.

Some examples of connection questions are:

*What would you do if...?*

*How is this different from / similar to...?*

*Would you make the same decision as...?*

*When have you seen or experienced this in your own life?*

#### **1.4 FORMING OPINIONS**

An opinion question is a question that asks learners to take a position on something. They must decide and give reasons for their answers to a question. It is important to ask readers what they think or feel about a text, and then to ask them why. In literature, our opinions must be backed up and supported by the text. We must help learners to form supported opinions in their writing and in classroom discussions.

Some examples of opinion questions are:

*Did you agree with...?*

*Why do you think ...?*

*What did you think when...?*

*Do you think people should act like...?*

## **2. Leading a discussion**

---

Leading an effective discussion is a sophisticated and complex skill. Teachers must learn and practice many different strategies in order to make discussions meaningful learning experiences for learners. These strategies include:

#### **2.1 PAUSING**

Pausing is an important strategy for building discussion. Sometimes, we as teachers ask a question and feel frustrated when someone does not answer the question right away. Answering a question can be difficult. We want learners to have the chance to THINK before they answer. Silence after a question is okay. Get into the habit of asking a question and then counting silently to 10 in your head. If no one has raised their hand, ask the question again. Then, try to re-phrase the question (to ask the same question in a different way).

#### **2.2 DIRECTING AND DISTRIBUTING**

We must direct questions to specific learners and distribute questions fairly across all learners in the classroom. A common error that teachers make is to direct questions at only a few (usually very clever) learners in the classroom. We need to get out of this habit – we need to make sure we are involving all learners in classroom discussions.

We all know that there are learners in our class who are always eager to answer questions. We want to make sure that learners who are confident, vocal, and eager get the chance to share their ideas. However, in a discussion, it is important that as many learners as possible

get a chance to speak. We can ask for volunteers in a discussion, and give those volunteers a chance to speak. We can also cold-call learners who have not volunteered.

When we cold-call learners, it means we call on them by name to answer a question, even though they haven't volunteered. If learners know they might be called on at any time, it helps them to stay more focused and engaged during discussions. As the teacher, you must make sure that you cold-call on learners who do not normally volunteer to speak. Over the course of a week or two, you should try to make sure that every learner in your class has the opportunity to speak.

### **2.3 PROMPTING AND PROBING**

Sometimes, a learner answers a question, but the answer is incomplete. Or, sometimes the learner needs a little bit of help to answer the question. We can use prompting to provide hints, clues, or to help the learner in the right direction. Probing questions help us to get the learner to say more about their ideas. When we probe, we ask an additional question of the learner, to try and help the learner to unpack what he/she wants to say.

## **3. Discussion strategies**

---

Whole class discussion is one useful discussion technique. This is when the teacher asks questions of the whole class, and then learners must raise their hands to respond. However, as teachers, we tend to overuse this strategy.

Below is a list of a few different discussion strategies that you can use in your classroom.

Please note that before using each strategy, you must explicitly teach the strategy to the class. You must also introduce the rules or guidelines that learners must follow when using each strategy.

These strategies are included in the lesson plans. Introduce and teach each strategy the first time it is mentioned in a lesson plan. If you spend some time teaching the strategy properly, it will be very easy to use the strategy again and again, at different times.

### **3.1 TURN AND TALK**

**3.1.1** Ask the discussion question.

**3.1.2** Instruct learners to think about their answers / opinions of this question.

**3.1.3** Give learners a few seconds to quietly think.

**3.1.4** Instruct learners to turn to a partner (someone next to them).

**3.1.5** Ask the discussion question again.

**3.1.6** Instruct learners to discuss their answer / opinion with their partner.

**3.1.7** Remind learners to give both partners a chance to speak.

**3.1.8** After learners have discussed with their partner, instruct the whole class to come back together.

**3.1.9** Ask learners:

- What did your partner say?



- Did you and your partner agree or disagree? Why?

**1.1.10** Discuss.

### **3.2 EVERYONE WRITES**

**3.2.1** Ask the discussion question.

**3.2.2** Instruct learners to think about their answer / opinion of this question.

**3.2.3** Hand out paper (this can be piece of scrap paper).

**3.2.4** Instruct learners to write their response to the question on this paper.

**3.2.5** Give learners a few minutes to write. This gives learners a few minutes to really think about and develop their response.

**3.2.6** Call on learners to discuss their responses. OR

- Instruct learners to pass this paper to another learner (everyone can pass to the left or learners can swap papers with a neighbour).
- Instruct learners to read the response they have received.

**3.2.7** Ask learners:

- What did you think about the response you read? Why?
- Was the response you read the same as or different from your response? How?
- Did the response you read change your ideas or opinions? Why? How?

**3.2.8** Discuss.

### **3.3 PASS THE PAPER**

**3.3.1** Split the learners into small groups with no more than 5 or 6 learners in each group.

**3.3.2** Give each group a piece of paper with a different character or topic written on it.

**3.3.3** Each small group must work together to write down what they know / what ideas they have about that character or topic.

**3.3.4** Give the small groups a few minutes to discuss and write down their ideas.

**3.3.5** Then, instruct the small groups to pass their papers clockwise to the next small group.

**3.3.6** Instruct learners to read the notes that have been written so far, and to then add their own ideas to this.

**3.3.7** Continue until each group has written on each piece of paper.

**3.3.8** Read through the final papers with the whole class – let them see how much they collectively know and understand about the character or topic.

### **3.4 CONCENTRIC CIRCLES**

**3.4.1** Learners stand in two circles (an inner and an outer circle). The learners must face each other. Each learner should be looking at another learner.

**3.4.2** Ask a discussion question.

**3.4.3** Instruct learners in the inner circle to answer the question whilst their partner from the outer circle listens.

**3.4.4** Repeat the question.

- 3.4.5** Instruct the learners in the outer circle to answer by adding something different to that which their partner said.
- 3.4.6** After both partners have had an opportunity to answer the question, instruct the inner circle to rotate clockwise to find a new partner.
- 3.4.7** Repeat with another question.

### **3.5 FIVE MAIN POINTS**

- 3.5.1** Instruct each learner to write down five main points after reading a text. These points can be facts, ideas, or opinions.
- 3.5.2** Give learners a few minutes to write their points.
- 3.5.3** Split the learners into small groups with no more than 5 or 6 learners in each group.
- 3.5.4** Explain that each group must now make a list of the five most important points.
- 3.5.5** Each small group must discuss their individual lists, and must narrow their 25 / 30 points down to the five most important points about the text.
- 3.5.6** Give the small groups time to work out their final list of five points.
- 3.5.7** Instruct each group to decide on a speaker.
- 3.5.8** Call the class back together.
- 3.5.9** The speaker for each group shares the group's final list.
- 3.5.10** If time permits, the class can then discuss the lists and decide on the five most important points for the class.

### **3.6 FOUR CORNERS**

PREPARATION: Display the following categories in four corners of the room:

- strongly agree
- agree
- disagree
- strongly disagree

(You can write each of these on A4 paper and use Prestik to stick them up.)

- 3.6.1** Make a statement about the text.
- 3.6.2** Explain that learners must think about whether they strongly agree, agree, disagree, or strongly disagree with your statement and why.
- 3.6.3** Instruct learners to walk to the corner of the room that has the sign that describes their feelings.
- 3.6.4** Next, give the learners in each corner a few minutes to talk amongst themselves, to discuss why they have chosen what they did.
- 3.6.5** Call on a learner in each corner to explain why they are there and their collective opinions.

### **3.7 MINI DEBATES**

- 3.7.1** Assign a debate topic that relates to the text / themes in the text.
- 3.7.2** Instruct learners to think of points for and against the topic.

- 3.7.3** Give learners a few minutes to quietly think and write.
- 3.7.4** Instruct learners to turn to a partner (someone next to them).
- 3.7.5** Assign the person on the left to argue for and the person on the right to argue against.
- 3.7.6** Give learners time to debate with their partner.
- 3.7.7** Remind learners to give both partners a chance to speak
- 3.7.8** After a few minutes instruct learners to switch positions. They must now argue against if they had been arguing for, and argue for if they had been arguing against (this gives learners the chance to see an issue / idea can have many sides).
- 3.7.9** After learners have debated with their partners, instruct the whole class to come back together.
- 3.7.10** Ask learners:
- What were the points against?
  - What were the points for?
  - What is your opinion about this topic?
- 3.7.11** Discuss.

## 4. Creating a safe space for effective discussion

---

Effective discussion will only take place if learners feel safe and confident enough to participate. It is up to you, as the teacher, to create the kind of atmosphere that will promote discussion.

Below are some tips to help you with this important challenge:

- 4.1** Work constantly to create the atmosphere that you want in your classroom. It takes time for teachers and learners to understand and adopt the behaviours required for a safe, positive classroom. Don't give up if it doesn't happen straight away – keep working towards creating a feeling of emotional safety in your classroom.
- 4.2** Display learners' work. Ask learners to rewrite successful poems, essays and other pieces of writing. Display this work on the classroom walls for other learners to read. This will show learners that you value and appreciate their work. It will also give learners a sense of ownership of their classroom.
- 4.3** Establish and implement rules. Work out a set of classroom rules – it is a good idea to do this together with the class. Try to phrase your rules in the positive. For instance, instead of saying, 'Do not speak when others are speaking', try saying, 'Respect the speaker by listening quietly'. Get all learners to 'accept' the rules, and to agree to abide by them. You can ask learners to sign the rules to show their commitment.
- 4.4** Establish and implement consequences. Once you have a set of rules, work out a set of consequences. Again, these consequences should preferably be positive, for instance, 'If everyone in the class complies with all rules for a week, we will have an extra 10 minutes of break on Friday'. Also have a set of negative consequences for serious offences. If a learner behaves really badly, particularly in a way that makes another learner feel bad or unsafe, you need to implement consequences. Learners need to

know that you will take action against harmful behaviour. If you do not do this, it will be difficult for learners to trust you.

- 4.5** Correct mistakes clearly, but in a gentle manner. When learners make mistakes, thank them for trying, but point out that a mistake has been made. Correct the mistake by repeating what has been said, but correctly. Do this clearly and quickly, and then move on. Do not labour the point – learners must see that it is perfectly acceptable to make a mistake. Do not allow other learners to laugh at or ridicule a learner who makes a mistake.
- 4.6** Tell learners if you do not know something. Learners appreciate it when teachers are honest, and say things like, ‘I’m not really sure. Does anyone else know? Should we look up the answer?’
- 4.7** Stay calm and try not to lose your temper. Once a teacher loses his or her temper with a learner or with the class, it takes a long time to regain the feeling of safety and trust. Try to leave the room, or count to ten before shouting.
- 4.8** Try to always be kind and patient. If you model kindness and patience, learners will trust you and will be more open with you. They will also start to behave in the same way.
- 4.9** Move around the classroom. As learners work, walk around the classroom. Use this opportunity to stop and look at individual learner’s work. Stop and talk to learners about their ideas and opinions. Look out for problems between learners, and deal with issues that arise. Get to know your learners better.
- 4.10** Deal with problems early on. If tension is building between learners, put a stop to the argument. Then, find time for the learners to talk it out while you mediate.
- 4.11** Let learners see that you can be vulnerable. If you are asking learners to share their experiences, feelings and opinions, it is important for you to do this as well. This is an important way to build trust with your learners. Of course, this must be done appropriately, and must not burden learners in any way. It can be a good idea to share a fear or thought that you had when you were the same age as your learners. This shows learners your vulnerability, but keeps some distance.
- 4.12** Laugh with your learners. If you can find something to laugh about with your learners, do so! This is an excellent way to bond with learners, and to make them feel closer to you. Laughter is also an excellent way to break down tensions, and to get learners to relax.
- 4.13** Leave your problems outside the classroom. Learners pick up on your stress, anxiety and unhappiness, and this can affect them negatively. Try your best to be in the habit of leaving your problems at the classroom door, and focusing on your learners once you are inside the classroom.
- 4.14** Praise your learners for their efforts. This is one of the easiest and most effective behaviours that you can implement. Praise learners not for their achievements, but for their efforts. This will encourage learners to try and do more. This is known as building a ‘growth mindset’. This means that learners believe that they can learn and progress. The opposite of a growth mindset is a ‘fixed mindset’, where learners believe they are born with a certain ability, and that they cannot change this.

# Resource Requirements for Teachers and Learners

## **TEACHERS MUST HAVE:**

- 1** A copy of the poetry anthology: 'Voice of the Land: Poetry Anthology', by B. Walter
- 2** An A4 Lever Arch File to store their Resource Packs for each module
- 3** A dedicated notice board or wall space in the classroom for Literature, to display items from the resource pack, as well as relevant work produced by learners

## **LEARNERS MUST HAVE:**

- 1** A copy of the poetry anthology: 'Voice of the Land: Poetry Anthology', by B. Walter
- 2** A dedicated Literature Journal for this programme - this should be an A4 feint and margin lined book, preferably hard cover (4 quire), or at least 72 pages if soft cover
- 3** An EFAL exercise book
- 4** A pen, pencil and ruler

# Module: poetry

- Taken from ‘Voice of the Land: Poetry Anthology’, by B. Walter.
- Teach any eight of the following ten poems.
- Or, feel free to apply the lesson structure to another poem that you prefer to teach.
  - 1 **Alexandra** by Mongane Wally Serote
  - 2 **Captive** by Francis Carey Slater
  - 3 **Death** by Anonymous
  - 4 **Everything has changed (except graves)** by Mzi Mahola
  - 5 **Mid-term break** by Seamus Heaney
  - 6 **Poem** by Barolong Seboni
  - 7 **Sonnet 18 (Shall I compare thee to a summer’s day?)** by William Shakespeare
  - 8 **Spring** by Gerard Manley Hopkins
  - 9 **Still I rise** by Maya Angelou
  - 10 **To learn how to speak...** by Jeremy Cronin

# Structure of the poetry lesson plans

## Reading and viewing

---

- 1** In Grades 10 and 11, eight poems must be taught.
- 2** There are 14 hours available over  $7 \times 2$  week cycles.
  - a** For Cycle 1 (2 hours), a generic introduction to poetry is included as a pre-reading lesson.
  - b** This means that there are 6 Cycles (12 hours) available to teach 8 poems.
  - c** Each poem should therefore be taught over 1 hour and 30 minutes.
- 3** In Grade 12, 10 poems must be taught.
- 4** There are 14 hours available over  $7 \times 2$  week cycles.
  - a** For Cycle 1 (2 hours), a generic introduction to poetry is included as a pre-reading lesson.
  - b** This means that there are 6 Cycles (12 hours) available to teach 10 poems.
  - c** Each poem should therefore be taught over approximately 1 hour and 15 minutes.
- 5** Excluding the pre-reading and post-reading lessons, every poetry lesson follows the same structure:
  - a** STEP 1 – pre-reading, the poem is set up through prediction and discussion.
  - b** STEP 2 – the poem is read, important vocabulary and figures of speech are explained.
  - c** STEP 3 – the narrator or speaker is identified.
  - d** STEP 4 – the setting is visualised and identified.
  - e** STEP 5 – the mood and tone are identified.
  - f** STEP 6 – the theme and message of the poem is summarised.
  - g** STEP 7 – inferences are made and journal questions are answered.

NOTE: The teacher takes learners through many discussion questions orally, before learners are required to write their own, individual answers to discussion questions. This models thought processes and answers for learners. Learners are also learning, hearing and using new vocabulary and language structures in context.

# Reading and viewing (pre-read)

## Lesson 1: Reading

(IMPORTANT NOTE: In preparation for the lesson, you may want to write out a copy of the poem, ‘Sonnet 18 (Shall I compare thee to a summer’s day?)’, in large format or on the chalkboard, so that you can refer to it during the lesson. Please make sure that you copy the poem accurately, as stanzas, lines, punctuation and spelling all add to the meaning of the poem.)

### A. Discuss structural elements of poetry (5 minutes)

---

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read poetry.
- 3 Explain that reading poetry is different from reading other types of literature.
- 4 Ask the class: What is a poem?
- 5 Ask learners to share their thoughts and ideas. Come up with a definition with learners.
- 6 The basic answer should be similar to this example here – but remember that everyone has different ideas about what makes good poetry, just like everyone has different tastes in music!
  - A poem is artistic language that tries to affect a reader’s feelings or imagination.
  - The poet does this by carefully choosing special words and rhythms to create a specific meaning.
- 7 Write this definition (or a slightly different definition you develop with learners) on the board.
- 8 Instruct learners to take out their own exercise books and copy the definition.

### B. Use five main points (25 minutes)

---

- 1 Tell learners: Now we will use the five main points activity to work out how poetry is different to prose (novels and short stories).
- 2 Instruct each learner to write down five things they think makes a poem a poem (its features). These points can be facts, ideas, or opinions. Give learners clues if they need them: What does a poem look like, compared to a page in a novel? How does it sound different to prose when you read it aloud? And so on.
- 3 Give learners a few minutes to write their points.
- 4 Then, split the learners into small groups of 5–6 learners.
- 5 Explain that each learner must read out their five points to their small group. Each small group must discuss their individual lists, and must narrow their 25–30 individual points down to one group list of the five most important features of poems.
- 6 Give the small groups time to work out their final list of five features.
- 7 Instruct each group to decide on a speaker.
- 8 Call the class back together.



- 9 The speaker for each group must share the group's final list of features.
- 10 Some possible answers include:
- Poetry uses **rhythm** (the repeated pattern of words and phrases, and long and short or stressed and unstressed syllables).
  - Poetry uses **rhyme** (usually the repeated sounds at the ends of lines, but sometimes there is also internal rhyme).
  - Poetry is arranged in **lines** and **stanzas** (verses with breaks in between). Prose uses sentences and paragraphs. A line of poetry is not like a sentence: it does not have to end when the sentence ends, and a full stop or comma is not always at the end of the line!
  - Poets often use **enjambment**, when the idea in a poem is carried over from one line onto the next.
  - Poetry sometimes uses a repeated verse or **refrain** (chorus).
  - Poetry usually deals with one incident, event or experience. Prose tells a long story, complete with detailed characterisation, plot, setting and perspective. Poetry contains these things, but is much **shorter** and **less detailed**.
  - Poetry uses **sound devices** such as repetition (alliteration, assonance, consonance, dissonance).
  - Both poetry and prose use **figures of speech** and **imagery** for comparison (metaphor, simile, hyperbole, symbolism), but poetry uses them much more. In poetry every word choice (**diction**) counts because you have fewer words to get your idea across.
  - Poetry has more freedom from **punctuation**, **capitalisation** and the usual grammar rules. Poets break these rules on purpose when they write. Maybe readers of poetry are expected to try harder to understand what the poet means!
- 11 If time permits, the class can then discuss the group lists and decide on one class list of the five most important features for the class.
- 12 Make sure everyone understands that these features or points are the structural elements of poetry. These features make a poem a poem!

### C. Homework activity: Examine a poem's structure

- 1 If learners do not have their own copy of the textbook, photocopy the poem, 'Sonnet 18 (Shall I compare thee to a summer's day?)', from the textbook and hand it out to them, or they must copy it off the board into their exercise books.  
(NOTE: the copy in the anthology has some punctuation errors, the copy of the poem below is the correct version.)
- 2 Remind learners that there are special structural elements or features of poems. Prose (novels and short stories) do not use many of these features.
- 3 Instruct learners to do the following for homework:
- say which lines rhyme in the first stanza
  - divide the poem (a sonnet) into stanzas (verses) of four lines each (quatrains)
  - work out where the two consecutive rhyming lines (couplet) are

## **Sonnet 18 (Shall I compare thee to a summer's day?)**

**William Shakespeare**

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd,  
And every fair from fair sometime declines,  
By chance, or nature's changing course untrimm'd:

But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st,  
Nor shall death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st,

So long as men can breathe, or eyes can see,  
So long lives this, and this gives life to thee.

**SAMPLE ANSWER FOR TEACHER:****Sonnet 18 (Shall I compare thee to a summer's day?)****William Shakespeare**

Shall I compare thee to a summer's <u>day</u> ?	a	[quatrain 1]
Thou art more lovely and more temperate:	b	
Rough winds do shake the darling buds of <u>May</u> ,	a	
And summer's lease hath all too short a date:	b	
Sometime too hot the eye of heaven shines,	c	[quatrain 2]
And often is his gold complexion dimm'd,	d	
And every fair from fair sometime declines,	c	
By chance, or nature's changing course untrimm'd:	d	
But <b>[volta]</b> thy eternal summer shall not fade,	e	[quatrain 3]
Nor lose possession of that fair thou ow'st,	f	
Nor shall death brag thou wander'st in his shade,	e	
When in eternal lines to time thou grow'st,	f	
So long as men can breathe, or eyes can see,	g	[rhyming couplet]
So long lives this, and this gives life to thee	g	

**NOTE FOR TEACHER:**

- In general, sonnets have fourteen lines. However, there are different types of sonnets.
- A Petrarchan (or Italian) sonnet has fourteen lines – an octave (a group of eight lines) at the beginning, often an issue or question that the poet is considering, plus a sestet (a group of six lines) at the end, which answers or restates the issue. There is often a volta or word change between the octave and sestet. The rhyme scheme is usually **abba, abba, cdcdcd**.
- Another kind of sonnet is the Shakespearean (Elizabethan or English) sonnet. It has fourteen lines in three quatrains (stanzas of four lines), and ends with a couplet (two lines). The rhyme scheme is **abab, cdcd, efef, gg**.
- Note that the rhymes at the ends of a poem's lines aren't always identical (exactly the same) – but they are close enough so that we understand that they are meant to sound similar. For example, in this sonnet, 'temperate' and 'date' aren't exactly the same. Tell learners to focus on the /t/ sound rather than the vowel sounds.
- Sonnet 18 is special because it combines some features of both Petrarchan and Shakespearean sonnets. It is fourteen lines, with the Petrarchan octave, a volta ('But') and a sestet. But the octave and sestet have the Shakespearean quatrain rhyme scheme (abab, cdcd, efef, gg).

## Journal Setup (15 minutes)

---

- 1 Tell learners to take out their journals.
- 2 Instruct learners to open their journals to the next blank page.
- 3 Instruct learners to make a title page for the text, 'POETRY'.
- 4 Explain that this is where learners will write down all of their THOUGHTS and REFLECTIONS about the poems they read.
- 5 Explain that once learners have made the title page, they must turn to the next page and answer the following questions:
  - a What do you find most intimidating or scary about reading poetry?
  - b What do you like about reading poetry?
- 6 Give learners 10 minutes to answer these questions.

## Discussion (10 minutes)

---

- 1 Explain that learners will now DISCUSS the answers to these questions.
- 2 Use the 'Everybody Writes' activity. Instruct learners to pass their journals to another learner (everyone can pass to the left or learners can swap with a neighbour).
- 3 Instruct learners to silently read the responses to the questions above that they have received.
- 4 Call the class back together and ask learners:
  - a What did you think about the response you read? Why?
  - b Was the response you read the same as or different from your response? How?
  - c Did the response you read change your ideas or opinions? Why? How?
- 5 Discuss. Remind learners that they are not here to judge people personally, but to think critically about the opinions of others, to decide if they themselves agree.

## Lesson 2: Reading

### Activity 1: Discuss figures of speech (40 minutes)

#### GETTING READY:

- 1 Before class, photocopy the worksheet below on figures of speech for each learner.
- 2 If you do not have access to a photocopy machine, you will need to write the list on the chalkboard for learners to use.

#### INTRODUCTION

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will continue getting ready to read poetry.
- 3 Tell learners: Poems use literary or figurative devices (figures of speech) to get their message across to the reader. We have to work out both the literal (actual, primary) meaning and the figurative (extra, secondary) meaning each time we come across a device. We use the context of the surrounding words in the poem and our own background knowledge to help us find the figurative meaning.
- 4 Explain that today, we will be poets ourselves. We will learn about some of the most common figures of speech by making up our own examples.
- 5 Remind learners: Some devices are sound devices (such as repetition, rhyme, alliteration, assonance, onomatopoeia and so on). Other figurative devices (metaphor, simile, hyperbole and so on) compare two things. All of the devices help us to imagine more fully what the poet wants us to see and understand in their poem.

(NOTE: Below are activities for learners to create their own examples of: rhyme, alliteration, assonance, metaphor and simile. If you do not have time to do them all, choose the TWO that you think will benefit your learners most. You can also assign learners to create their own examples in their journals for homework.)

#### PART 1: RHYME (SOUND DEVICE)

- 1 Remind learners that rhyming words are words that have the same ending sound, like: **cat** and **hat**; **toy** and **boy**.
- 2 Write this poem on the board, or photocopy it for learners.
- 3 Read the following limerick (a humorous, five-line, rhyming poem) aloud, and emphasise the rhymes at the ends of the lines:

There was a young lady of Niger  
 Who smiled as she rode on a tiger;  
 They returned from the ride  
 With the lady inside,  
 And the smile on the face of the tiger.

- 4 Ask learners: Which lines end in '-iger'? Write [a] next to each ending of '-iger'.
- 5 Which lines end in '-ide'? Write [b] next to each ending of '-ide'.
- 6 Make sure learners have identified the correct rhyme scheme, **aabba**:

There was a young lady of Niger [a]  
Who smiled as she rode on a tiger; [a]  
They returned from the ride [b]  
With the lady inside, [b]  
And the smile on the face of the tiger. [a]

7 Tell learners: With a partner, write your own limerick.

8 Write this first line on the board:

There was a young man from De Aar...

9 Give learners a few minutes to fill in the rest of the limerick. Remind them that it must use the **aabba** rhyme scheme.

10 Ask some brave volunteers to read out their limericks to the class.

11 Here is one example (learners will have different limericks):

There was a young man from De Aar  
who couldn't afford a new car.  
He was full of big talk,  
But now he just walks,  
That tired young man from De Aar.

## **PART 2: ALLITERATION AND ASSONANCE (SOUND DEVICES)**

1 Ask learners: What do you know about **alliteration**?

2 Discuss the term with learners.

3 Make sure learners understand that alliteration is the repetition of consonant sounds close together, (like: cuddling kittens or shocking and shiny)

4 Instruct learners to take out their exercise books and write the heading 'Alliteration'.

5 Instruct learners to write down their own first name. They must underline the beginning sound of their name (the capital initial).

6 For example: Koki

7 Then, give learners 2–3 minutes to come up with as many alliterative examples to describe themselves as possible.

8 For example: Kind Koki; Koki is comfortable and quiet.

9 Ask volunteers to feed back.

10 Write excellent answers on the board.

11 Remind learners that **assonance** is a sound device like alliteration, but it uses repeated vowel sounds: For example, Thabo saw the oar. (Remember that rhyme is the way it sounds, not the way it looks!)

12 Instruct learners to use their own name to make a sentence that uses as much assonance as possible.

13 Then, give learners 2–3 minutes to come up with as many examples of assonance for their own name as possible.

14 Call learners back together and ask them to share their sentences.

15 Write excellent answers on the board.

- 16 Ask the whole class: Why do you think poets use sound devices such as alliteration and assonance?
- 17 Emphasise that similar sounds make ideas easy to remember (memorable), but a poem is also fun and creative. The poet plays with language.
- 18 Remind learners that alliteration and assonance (and all sound devices) are how the words sound to the ear: they often are spelled differently and don't look the same on the page. **Always read poetry aloud to understand how it is supposed to sound.**

### **PART 3: METAPHOR/HYPERBOLE (COMPARISON)**

- 1 Ask learners: What do you already know about metaphor?
- 2 Remind learners that a metaphor directly compares two things: It says how they are SIMILAR (share the same qualities). Most languages use metaphors to communicate.
- 3 Write this metaphor on the board.  
I was so scared that my blood froze.
- 4 Ask learners: Can a living person's blood freeze?
- 5 The answer is no. Explain that a metaphor has two meanings – a literal (physical, actual meaning), and a figurative (extra, poetic, deeper meaning):
  - Literally, the person is afraid.
  - Figuratively, we think of the uncomfortable, icy feeling that fear causes in our bodies.
  - This is also an example of hyperbole, because it could not really happen. The freezing of the blood is an exaggeration.
- 6 Instruct each learner to write down one feeling they have had in the past week. (For example, happiness/dread/rage).
- 7 Ask learners: How can you use the weather or an element to describe that feeling?
- 8 Instruct learners to write down one weather image that fits the feeling they have written down. For example:
  - I was so happy the sun shone out of my face.
  - I felt the foggy dread descend.
  - The fiery rage swept through my brain.
- 9 Split learners into pairs. Instruct learners to turn and talk with a partner to discuss what your feeling and the weather share. How are they similar? Use this structure: 'My feeling and the weather image are similar because...'  
For example:
  - Happiness and the sun are similar because they both feel warm and pleasant.
  - Dread and fog are similar because they both come out of nowhere fast and are overwhelming and unpleasant. You can't see what's coming, so you are scared.
  - Rage and fire are similar because they are both quick and destructive (can cause damage).
- 10 After learners have discussed these with a partner, call the class back together.
- 11 Instruct learners to share their partner's metaphors with the class.
- 12 Ask the whole class: Why do you think poets use figurative devices such as metaphors?

- 13** Emphasise that comparisons are shortcuts for poets, so they can pack in lots of information in a small amount of words (a poem's length or a song has far fewer words than a short story or a whole novel). Comparisons also help the reader to picture the descriptions vividly.

**PART 4: SIMILE/HYPERBOLE (COMPARISON)**

- 1** Ask learners: What do you already know about simile?  
**2** Remind learners that a simile indirectly compares two things: It says how they are SIMILAR (share the same qualities). It is like a metaphor, but it uses a special structure – 'like' or 'as' are the clue words.  
**3** Write this simile on the board.

I was so scared that my blood was as cold as ice.

- 4** Ask the class: Can a living person's blood actually be ice?  
**5** The answer is no. Explain that a simile has two meanings – a literal (physical, actual meaning), and a figurative (extra, poetic, deeper meaning):
- Literally, the person is very scared.
  - Figuratively, we think of the uncomfortable, icy feeling that fear causes in our bodies, as if our blood is cooling down unnaturally.
  - This is also an example of hyperbole, because it could not really happen. The ice is an exaggeration.

- 6** Write the following sentence frames on the board:

I have...as...as...

OR

I have...like...

- 7** Instruct learners to write down one thing to describe their own physical appearance (what you look like) using the frame. They must compare their appearance to an object – something non-human – that looks like them. It can be positive or negative!

For example:

- I have eyes as brown as dark chocolate.
- I have hair like the froth on a Black Label.
- I am as tall as a building.

- 8** Split learners into pairs. Instruct learners to turn and talk with a partner to discuss what their appearance and the object SHARE. How are they similar?

- 9** Use this structure: My... and (the)... are similar because...

For example:

- My eyes and dark chocolate are similar because both are a deep brown colour, and people like them.
- My hair and froth are similar because they are both creamy-white and curly and on the top of something (the beer and my head)!
- My body/height and the building are similar because they are both tall and straight, extend far up above the earth, and people look up to them.



- 10 After learners have discussed with a partner, call the class back together.
- 11 Instruct learners to share their partner's similes with the class.
- 12 Ask the whole class: Why do you think poets use figurative devices such as similes?
- 13 Emphasise that comparisons are shortcuts for poets, so they can pack in lots of information in a small space (a poem's length or a song has far fewer words than, that of a short story or a novel). Comparisons also help the reader to picture the descriptions vividly.

### **Activity 2: Determine definitions (20 minutes)**

- 1 Use the turn and talk activity to help learners identify figures of speech. Explain that they will be able to use these devices in all of their literature and language studies – not just poetry.
- 2 Split learners into pairs. Try to allocate them a different partner than their previous activities.
- 3 Hand out the worksheet on figures of speech.
- 4 Instruct learners to match the figures of speech in the left column with the correct definitions in the right column.
- 5 Tell learners to discuss their answers with their partner. The pairs must agree.
- 6 Give learners a few minutes to complete the activity. Walk around the room to make sure that everyone is on topic.
- 7 Remind learners to give both partners a chance to speak.
- 8 After learners have discussed all the answers with their partner, instruct the whole class to come back together.
- 9 Discuss the answers, and correct any mistakes. We will use the correct worksheet for the next activity.

**WORKSHEET (WITH MIXED-UP DEFINITIONS) TO COPY FOR LEARNERS**

<b>Figure of speech/ Device</b>	<b>Definition</b>
<b>alliteration</b>	<b>a</b> Repetition of consonants close together, e.g. cuddling kittens
<b>assonance</b>	<b>b</b> A mild word used instead of an embarrassing one, e.g. She passed over (instead of, She died).
<b>anti-climax</b>	<b>c</b> Repetition of vowels close together, e.g. blue moon
<b>contrast</b>	<b>d</b> Two opposite ideas set up against each other, e.g. Her friend's success made her own failure worse.
<b>euphemism</b>	<b>e</b> A statement or situation that has an underlying meaning that is different from the literal meaning, e.g. Standing in a storm and saying, 'Nice weather.'
<b>hyperbole</b>	<b>f</b> A disappointing or unexpected end to exciting events, e.g. We came! We saw! (We left fast!)
<b>irony</b>	<b>g</b> Two seemingly opposite words next to each other, e.g. open secret
<b>metaphor</b>	<b>h</b> A deliberate exaggeration, e.g. a big man is mountainous
<b>oxymoron</b>	<b>i</b> An indirect comparison, using the words 'like' or 'as', e.g. as red as blood
<b>onomatopoeia</b>	<b>j</b> The word is the same as the sound, e.g. zip.
<b>personification</b>	<b>k</b> A direct comparison of two unlike things, e.g. Liars made her blood boil.
<b>pun</b>	<b>l</b> Giving human qualities to an object or idea, e.g. The wind howled.
<b>repetition</b>	<b>m</b> Pretending something is less important than it is, e.g. Saying, 'There was some damage' after fires burned the entire peninsula.
<b>sarcasm</b>	<b>n</b> An object standing for an idea, e.g. Christianity is represented by a cross, and Islam by a crescent moon.
<b>simile</b>	<b>o</b> Saying the same thing again, e.g. Run! Run!
<b>symbol</b>	<b>p</b> Extreme irony used to be unkind or to mock someone, e.g. Saying 'Oh, well done!' when someone breaks a glass.
<b>understatement</b>	<b>q</b> A play on words which are identical or similar in sound. It is used to make jokes, e.g. A horse is a stable animal. (Stable refers to the literal shelter, but also to the figurative meaning of trustworthiness.)

**SAMPLE ANSWERS FOR TEACHER**

<b>Figure of speech/ Device</b>	<b>Definition</b>
<b>alliteration</b>	(Repetition of consonants close together, e.g. cuddling kittens <b>(a)</b> )
<b>assonance</b>	Repetition of vowels close together, e.g. blue moon <b>(c)</b>
<b>anti-climax</b>	A disappointing or unexpected end to exciting events, e.g. We came! We saw! (We left fast!) <b>(f)</b>
<b>contrast</b>	(Two opposite ideas set up against each other, e.g. Her friend's success made her own failure worse. <b>(d)</b> )
<b>euphemism</b>	A mild word used instead of an embarrassing one, e.g. She passed over (instead of, She died). <b>(b)</b>
<b>hyperbole</b>	A deliberate exaggeration, e.g. A big man is mountainous. <b>(h)</b>
<b>irony</b>	A statement or situation that has an underlying meaning that is different from the literal meaning, e.g. Standing in a storm and saying, 'Nice weather.' <b>(e)</b>
<b>metaphor</b>	A direct comparison of two unlike things, e.g. Liars made her blood boil. <b>(k)</b>
<b>oxymoron</b>	Two seemingly opposite words next to each other, e.g. open secret <b>(g)</b>
<b>onomatopoeia</b>	The word is the same as the sound, e.g. zip. <b>(j)</b>
<b>personification</b>	Giving human qualities to an object or idea, e.g. The wind howled. <b>(l)</b>
<b>pun</b>	A play on words which are identical or similar in sound. It is used to make jokes, e.g. A horse is a stable animal. (Stable refers to the literal shelter, but also to the figurative meaning of trustworthiness.) <b>(q)</b>
<b>repetition</b>	Saying the same thing again, e.g. Run! Run! <b>(o)</b>
<b>sarcasm</b>	Extreme irony used to be unkind or to mock someone, e.g. Saying 'Oh, well done!' when someone breaks a glass. <b>(p)</b>
<b>simile</b>	An indirect comparison, using the words 'like' or 'as', e.g. as red as blood <b>(i)</b>
<b>symbol</b>	An object standing for an idea, e.g. Christianity is represented by a cross, and Islam by a crescent moon. <b>(n)</b>
<b>understatement</b>	Pretending something is less important than it is, e.g. Saying, 'There was some damage' after fires burned the entire peninsula. <b>(m)</b>

### Activity 3: Answer Journal questions for homework

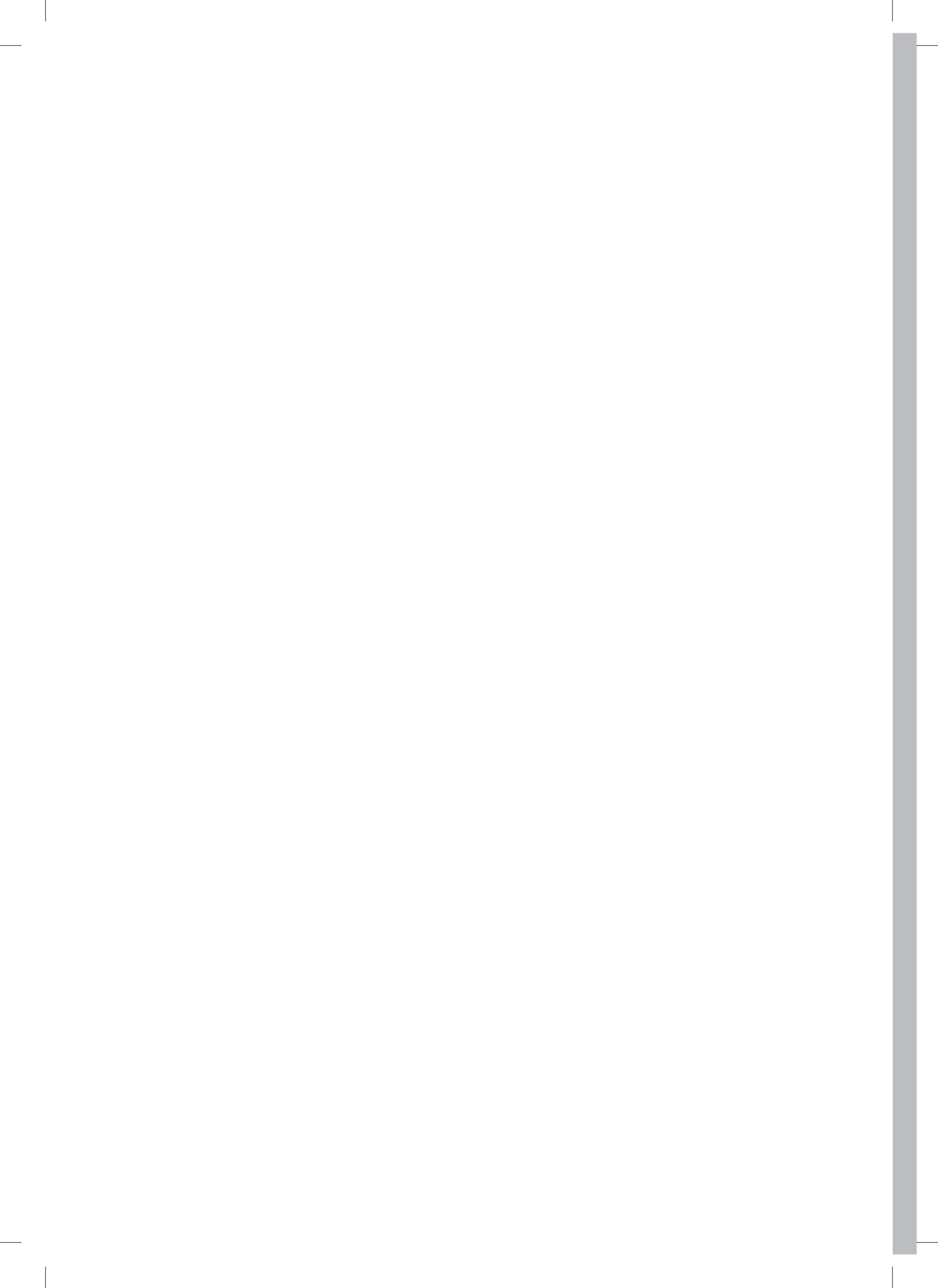
- 1 'Death', by Anonymous, is one of the prescribed poems for Grade 12 in 2019. Either make copies of the poem for each learner, or tell them to find the poem in their texts.
- 2 Tell learners to open their journals.
- 3 Read the poem to learners twice (silently and out loud).
- 4 Instruct learners: Find three DIFFERENT kinds of figures of speech in the poem. They can be any of the devices we have looked at in the table, but they cannot be the same kind (i.e. not three metaphors). Underline the figure of speech or device, and identify it (say which one it is).

#### SAMPLE ANSWER SHEET FOR TEACHER

One night as I lay on my bed,	assonance: repeated vowels – sound device
And sleep on <u>f</u> leeting foot had <u>f</u> led,	alliteration: repeated initial consonants – sound device
Because, no doubt, <u>my mind was heavy</u>	metaphor: thoughts are being compared to a weight that presses on you
With concern for my last journey:	
I got me up and called for water,	
That I might <u>wash</u> , and so feel better;	onomatopoeia: 'sh' sound mimics water sloshing
But before I wet my eyes so dim,	
<u>There was Death on the bowl's rim.</u>	personification: Death cannot really crouch on a bowl. The poet means 'close'.
I went to church that I might pray,	
Thinking sure he'd keep away;	
But before I got on to my feet,	
<u>There sat Death upon my seat.</u>	personification: Death is not a person, and cannot sit.
To my chamber then I hied,	
Thinking sure he'd keep outside;	
But though I firmly locked the door,	
Death came from underneath the floor.	irony: The poet thought she was safe, but Death emerged from an unexpected place.
Then to sea I rowed a boat,	

Thinking surely <u>Death</u> can't float;	repetition: 'Death' repeated throughout the poem, to emphasise the horror and finality of dying. It builds suspense.
But before I reached the deep,	
Death was captain of the <u>ship</u> .	symbol: The ship is her life, and Death is now in control of it. anti-climax: After all that running, still she cannot escape.

- 5** At the beginning of the next lesson, check that learners can correctly identify the figures of speech in the poem.



**Poetry**  
**Reading**

**POEM 1**

# Reading and viewing

## Spring

GERARD MANLEY HOPKINS

### Genre

---

Petrarchan sonnet

### Characteristics

---

Fourteen lines; octave plus sestet

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Ask learners: What do you think this poem will be about based on the title?
- 3 Discuss learners' predictions about the poem.
- 4 Explain the meaning of the poem's title. Spring is the season following winter, before summer. Spring is the time when new things grow.
- 5 Write down these questions on the board for learners to discuss:
  - a What emotions do you associate with the season of spring? Explain your response.
  - b The poet was also a Catholic priest. How do you think this affected the way he saw the world?
- 6 Instruct learners to discuss these questions with a partner. Learners do not need to write down the answers to these questions. They are only for discussion.
- 7 Give learners time to discuss. Walk around the room and help learners/pairs who are struggling.
- 8 Get learners back together.
- 9 Call on learners to report back to the class about their answers.
- 10 Explain that a person's religious beliefs (whatever they are – not only Christianity!) help them to understand and explain the world. As a Catholic priest, Hopkins believed in a Christian God who made the world. We can infer that spring, for him, was evidence of God's goodness. Hopkins thought humans spoiled natural beauty when they behaved badly.

### Step 2: Read the poem three times

---

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.



- 4 Explain the general meaning of the poem to learners. Here is a summary:
- a The sonnet celebrates the poet's feelings of joy and admiration for nature. It makes him feel connected to God. This is a Petrarchan sonnet. The first eight lines (octave) describe Hopkins's joy, wonder and appreciation. He loves how nature rises newly every spring: even the weeds look lovely, the birds sing, the trees grow new leaves that touch the sky, and lambs are born. Everything in spring is exciting, fresh, and new. The poet sounds very certain that the natural happenings are happy and good. His tone is positive.
  - b The second stanza (six lines, or sestet) starts with the volta, or change in tone. The poet asks, 'What is all this juice and all this joy?' He asks himself a question, which makes him sound uncertain. Then he answers his own question (a rhetorical question). He tries to explain why these things are important. These lines are more reflective. The poet wants us to understand that the real, physical landscape also has an emotional, spiritual side to it. The poet uses spring here as an extended (long) metaphor. The poet means lots of new life is blooming. But he also means that the season makes humans feel as if they can start again and have better, happier, more peaceful lives. We are part of a cycle, and we also have times of growth and renewal. He wishes that people could understand and enjoy the perfect miracles of nature. Instead, we usually spoil things by behaving badly. Hopkins says we will sin, and the hope and optimism of spring will disappear.
- 5 Point out and explain important vocabulary words:

### CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
<b>cloy</b>	When a taste or smell cloy, you get bored with or tired of it. Hopkins is telling readers to enjoy innocent, natural, earthly beauty because they will soon get tired and bored with it (take it for granted).
<b>fling</b>	A fling is a quick, energetic dance. In this sonnet, Hopkins means that the lambs are bouncing around with lots of energy, as if they are dancing with joy.
<b>maid</b>	A maid in this poem means Mary, the mother of Jesus Christ. In those days, a maid was a girl who had not had sex. The legend is that Mary had Jesus without a man's presence. One of her holy names is the Virgin.
<b>strain</b>	A strain is usually a small bit (of a song or a virus). In this poem, Hopkins means it is a little memory of what the paradise of Eden must have been like. (No one really knows what Eden was like.)
<b>wring</b>	Wring means twist. The bird's song is so loud and clear that it seems to pierce human ears and makes us pay attention.

- 6 Identify and explain important figures of speech.

## DICTION/FIGURATIVE LANGUAGE

Hopkins's imagery is often about how words sound. Here are some devices he uses to make his language sound as musical and energetic as spring. It makes us feel like the poet is part of the natural world he describes.

### 1 ALLITERATION

Alliteration is the repeated, easy, lyrical consonants at the beginning of words.

- a 'weeds in wheels' (line 2) makes us think of a circular motion, like a wheel turns. Hopkins emphasises (point out) that even weeds have a pattern.
- b 'long and lovely and lush' (line 2) helps us to imagine tall and thick plants as they grow faster in Spring. There are lots of weeds, and everything is growing energetically and well.

### 2 ASSONANCE

Assonance is the repeated, pleasant vowels in the middle of words. There are long, repeated, musical sounds in 'A strain of the earth's sweet being in beginning' (line 10). The sounds make us feel Hopkins's yearning or longing for the lovely time that was once paradise on earth.

### 3 RHYMING PATTERN

Only three lines have complete endings: lines 8, 9 and 14. This makes the poem sound complete: musical, energetic and full of life. Hopkins is also trying to copy the natural processes of spring that he loves.

- a There are '-ing' and '-ush' sounds in the octave line endings: abba abba.
- b Similarly, there are '-oy' and '-ing' patterns in the sestet line endings: cdcdcd.

### 4 ENJAMBMENT

Enjambment (run-on lines) is a technique that makes us read faster. It speeds up the pace of the poem. Hopkins uses commas and semi-colons, but not a lot of full stops. The words come in a rush, and convey the same excitement as spring. Hopkins is elated (happy and excited) to be alive. He feels energised, as if he belongs in this simple, natural world. Re-read lines 6–9:

The glassy pear tree leaves and blooms, they brush

The descending blue; that blue is all in a rush

With richness;

Because 'brush' is at the end of the line, we read on quickly to find out more. We see that it is a line about the tree stretching up into the sky. Its growth feels powerful and fast. Then 'rush' is at the end of that next line, so we keep reading quickly. Enjambment speeds up the pace of a poem.

### Step 3: Identify the narrator or the speaker of the poem

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the narrator/speaker of the poem.
- 8 Emphasise that we can infer that the speaker is probably Gerard Manley Hopkins himself.
- 9 Go through the following points of evidence:
  - a This is a sonnet of thanks for nature's bounty that also glorifies Jesus Christ. We know that Hopkins was a Catholic priest, so we expect religious imagery, gratitude and references to God.
  - b He uses 'this', as if he himself is witnessing all the wonder of nature's cycles of renewal in spring – birds, plants and lambs. Because he is the witness, we can infer he is the speaker.
  - c Hopkins also uses rhetorical questions. He asks and then answers himself about where all the 'juice' and 'joy' come from (line 9). The rhetorical questions are like the thoughts in his own head.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the narrator is a man of God, so therefore all his ideas about the world are influenced by his Christianity. He sees God in nature, and is grateful for its beauty. He is also depressed about humans spoiling the scene with their sinful behaviour.

### Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

#### IDENTIFY THE PLACE:

- 1 Ask learners: Where does this poem take place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where the poem takes place.
- 4 Call learners back together.

- 5 Ask learners to share their ideas about where the poem takes place.
- 6 Emphasise that the setting is spring in England, with all its abundance, growth and optimism as things start growing again after winter. Go through the following pieces of evidence:
  - a Line 2: ‘weeds...shoot long and lovely and lush’ tells us that plants are growing wildly.
  - b Lines 3–5: ‘and thrush...like lightnings to hear him sing’ tells us that birds are calling for their mates.
  - c Line 6: ‘The glassy peartree...blooms’ tells us that the trees are flowering.
  - d Line 8: ‘racing lambs’ tells us that baby animals are being born.

#### **IDENTIFY THE TIME:**

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that the sonnet itself was written in the twentieth century, but all this activity of growth happens every spring, all over the world. After the winter, when the land is barren (empty, dead), spring is the time when everything grows again. The cycle is important because it is a metaphor for hope and renewal. The poet is saying that however sad or sinful we feel, there is always another chance to begin again.

#### **VISUALISE THE SETTING:**

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that there is lots of activity: plants, trees, birds and animals, watched by humans, are all part of the setting. We can think about spring anywhere: many new things are growing and turning green!

### **Step 5: Identify the mood and tone**

---

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.
- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood/tone of the poem.

- 9 Emphasise that the mood/tone is appreciative, wondering and warning.
- 10 Go through the following pieces of evidence:
- a Appreciative: ‘Nothing is so beautiful as Spring –’ (line 1) tells us that the poet is filled with gratitude at the mild, hopeful season of spring.
  - b Wondering: ‘What is all this juice and all this joy?’ (line 9) Hopkins is asking himself a rhetorical question about where this beauty and happiness originate. He already knows that, for him, the answer is that it is holy, spiritual and from God.
  - c Warning: ‘– Have, get, before it cloy,/Before it cloud, Christ, lord, and sour with sinning,’ (lines 11 and 12) tell us that spring is only temporary, and that soon humans will come along to spoil the natural beauty and bounty. He knows that it will change for the worse, and he is saddened.
- 11 Ask learners: Why are the mood and tone important to understanding this poem?
- 12 Ask learners: Why is the mood/tone change important to understanding this poem?
- 13 Discuss this with learners.
- 14 Emphasise that the sonnet starts out joyously describing the wonders of spring, when all things are possible with an array of vigorously growing plants, trees, birds and animals. By the end of the sonnet, Hopkins’s tone has changed, warning that we should enjoy spring while we can, because soon humans will come along and behave badly (by ‘sinning’). He means we will change the mood to unhappiness, disgust and despair (sadness).

## Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem)
- 2 Explain that the main themes or messages of this poem are:
  - **How special the natural universe is**
  - **Our physical and metaphysical (spiritual) worlds**
- 3 Ask learners: What’s more important – humans or the natural environment? Support your response.
- 4 Remind learners that a summary tells us all the important information in a short and concise way.
- 5 Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 6 Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 7 Call learners back together.
- 8 Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:  
 ‘The speaker is both filled with wonder at the energy and optimism of the natural world, but also feels sure that it will all be ruined by humans.’

## Step 7: Illustrate the poem and answer journal questions

---

### ILLUSTRATING THE POEM:

- 1 Explain that illustrating a poem can help us visualise the poem (create a picture inside our minds).
- 2 Explain that today, we will illustrate ‘Spring’.
- 3 Instruct learners to go through the poem and find all the different ways Hopkins describes spring.
- 4 Instruct learners to take out their exercise books.
- 5 Tell learners: Draw a picture of the season of spring, as described in the poem. You may also add in your own visuals about what spring looks like.
- 6 Give learners time to illustrate the poem.
- 7 Instruct learners to turn and talk and explain their illustration to a partner.

### Journal questions

---

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1 Refer to Stanza 1 as a whole (lines 1–8):
  - 1.1 In your OWN words, state three characteristics of spring that the poet notices. (3)
- 2 Refer to ‘...it strikes like lightning to hear him sing;’ (line 5):
  - 2.1 Identify the figure of speech. (1)
  - 2.2 Explain how this figure of speech is appropriate. (3)
- 3 Refer to ‘The descending blue; that blue is all in a rush/With richness; the racing lambs too have fair their fling.’ (lines 7–8):
  - 3.1 Identify the poetic device.(1)
  - 3.2 Explain how this device works in these lines. (3)

**B:** Answers

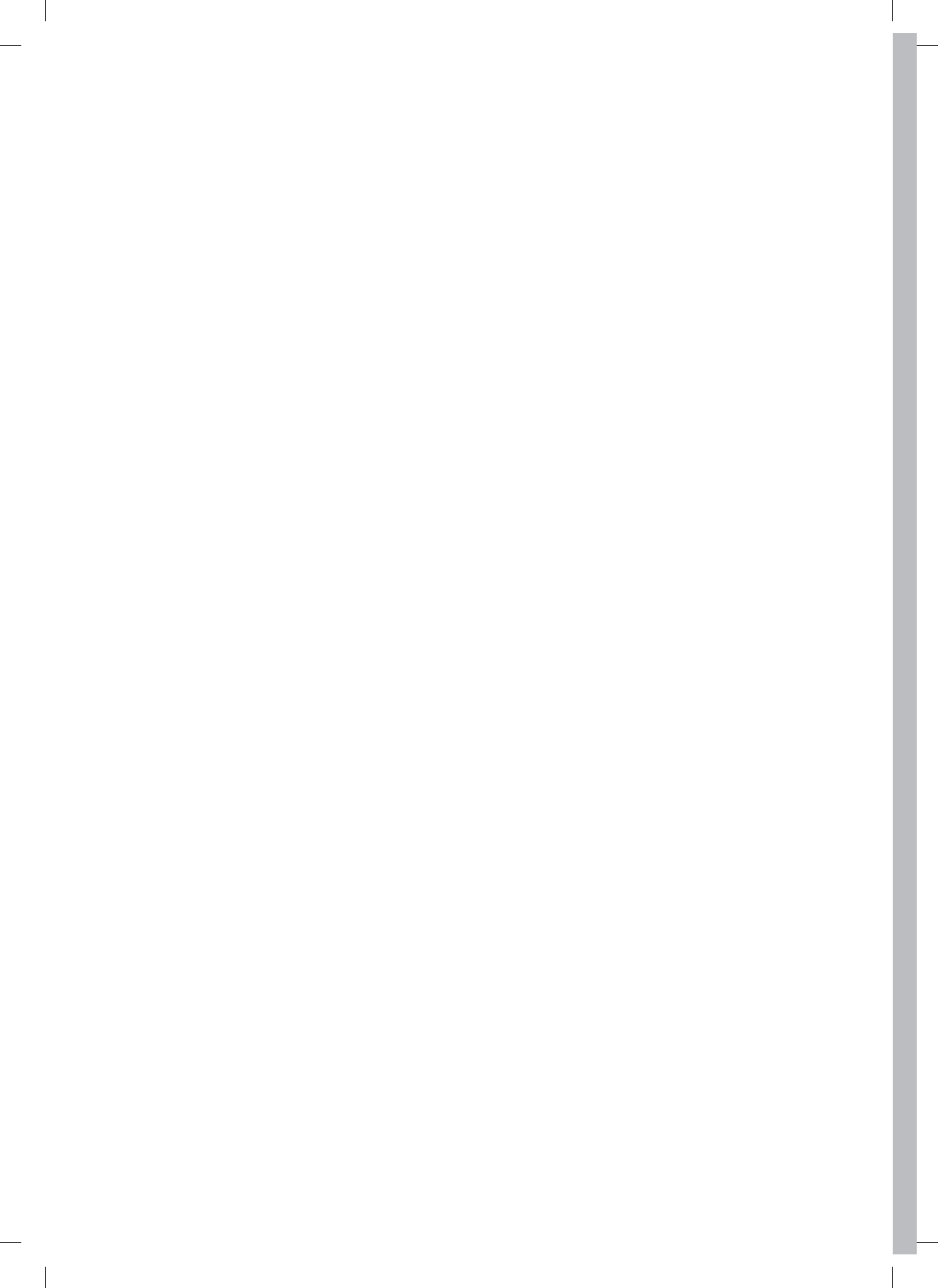
- 1.1 Any three of the following:
  - The weeds are in full growth. (1)
  - The thrush’s eggs look perfect. (1)
  - The thrush is singing. (1)
  - The lambs are skipping. (1)
  - The pear trees are touching the sky. (1)
  - The sky is blue./There are very few clouds. (1)
- 2.1 Simile (1)
- 2.2
  - The thrush is singing loudly and has a certain brightness (spark) to it. (1)
  - Lightning is always associated with thunder, which is also loud. Lightning is also bright. (1)

- The poet is saying that the thrush's singing is the same as lightning (and thunder). (1)

**3.1** Enjambment/run-on lines. (1)

**3.2**

- Because there is no punctuation after, 'rush', we move on quickly to the next line. (1)
- The word 'rush' also encourages us to rush. (1)
- The effect is that the pace speeds up. (1)





**Poetry  
Reading**

**POEM 2**

# Reading and viewing

## Still I rise

MAYA ANGELOU

### Genre

---

Free verse

### Characteristics

---

Stanzas; repetition

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Write down these questions on the board for learners to discuss. These questions are just for discussion. Learners do not need to write them down:
  - a Discuss all the meanings of the word ‘rise’ that you know.
  - b Which meaning do you think will be used in this poem? Why?
- 3 Split learners into groups of 5–6 learners.
- 4 Instruct learners to discuss these questions on the board with their small group.
- 5 As learners discuss, walk around and help struggling learners/groups.
- 6 Call the class back together and ask learners to share their ideas about the meaning of the word ‘rise’ in the context of the title.
- 7 Help learners understand the meaning of the poem’s title: ‘Rise’ here means to be successful and triumphant or undefeated. Angelou means she has risen against the oppression of racism and sexism. No one can keep her down.
- 8 Ask learners: What do you think this poem will be about based on the title?
- 9 Listen to learners’ predictions about the poem.
- 10 Explain the following about Maya Angelou:
  - She was a poet and civil rights activist from the USA.
  - Angelou was born in 1928 and grew up under Segregation – similar to Apartheid in South Africa.
  - Angelou had a difficult childhood. She grew up living with extreme racism. She also dealt with sexual abuse, and was raped by her mother’s boyfriend when she was eight years old. She did not speak for five years following this incident.
  - She wrote a novel based on her life (an autobiography) called ‘I Know Why the Caged Bird Sings’. In this book, she talks about the racism and sexual abuse she faced (and that many black girls faced).

- In her lifetime, she became very famous and won many awards. She worked as a feminist lecturer for many years. She rose and fought against the racism and sexism she experienced. We must understand these facts about Maya Angelou in order to understand the poem.

## Step 2: Read the poem three times

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.
- 4 Explain the general meaning of the poem to learners. Here is a summary:

The poet compares the stubborn hope of black people with the wealth of the earth. The will to live will not go away or be given up. Each stanza compares optimism with a rich resource. Some of the resources are elements or plants: moons, suns, tides and oceans. Other resources she mentions are precious treasures: oil wells, gold mines and diamonds. Angelou means that remembering and being proud of your culture is the victory of oppressed people. Slavers and tormentors ('haters') can't take away this pride and belief in yourself. Angelou says 'I' but means all oppressed black people, especially women.

- 5 Point out and explain important vocabulary words.

### CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
gloom	Gloom means depression or sadness. Angelou means that her enemies won't enjoy her happiness and wit.
haughtiness	Haughtiness is pride. The poet knows her enemies will be upset that she still has pride and faith in herself.
sassiness	Sassiness is cheeky wit. When you are sassy you are feeling full of life and backchat.
soulful	Soulful means full of sadness and suffering. Angelou means that her enemies would like to see her crying as if her soul was hurt.
welling	Welling means slowly getting bigger or more. We say that tears or liquid like the sea wells up, or comes closer.

- 6 Identify and explain important figures of speech:

## DICTION/FIGURATIVE LANGUAGE

### 1 SIMILE

A simile is an indirect comparison of two things. It usually uses a clue word, 'like' or 'as'.

- a 'Just like moons and like suns,' (line 9) tells us that her rising is inevitable (will happen no matter what). Nothing can stop or control it, just like the rhythms of the earth. Just like the sun and moon rise every day, she will rise.
- b 'Shoulders falling down like teardrops,' (line 15) conveys the downward movement of her shoulders. We usually drop our shoulders when we give up or feel sad. Tears also drop down.

### 2 METAPHOR

A metaphor directly compares two things 'I'm a black ocean' (line 33) tells us how mighty, powerful and uncontrollable Angelou feels. The sea has its own movement. It can destroy human creations. The poet is also saying that there are many people who feel the same as her. The resistance movement is as big as the sea. United we have more power.

### 3 REPETITION

Repetition is the same sound or word, over and over. All through the poem, every second stanza uses line endings that rhyme with 'rise'. This keeps the rhythm going as the tension gathers and mounts. Angelou wants the poem to rise the same way that she herself 'rises' (gets stronger, more confident and powerful).

In the last two stanzas 'I rise' occurs in every second line. It is an answer or solution to every problem Angelou states. This structure happens in prayers or magic spells. Angelou uses it as a mantra (repeated prayer) to make herself feel strong. The poem also feels like a song. 'I rise' is the chorus. The slaves sang spirituals (gospel music) to keep up their morale (determination) when they worked. Angelou is using the same repetitive structure to inspire her readers.

## Step 3: Identify the narrator or the speaker of the poem

---

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the narrator/speaker of the poem.
- 8 Emphasise that the speaker is probably Maya Angelou herself.

- 9 Go through the following points of evidence:
  - a The poem uses 'I', first-person (eyewitness) narration. This point of view is very intimate and personal, and the poem might be about her own experiences.
  - b Angelou might be talking about things that have been written about her or African people in general: 'You may write me down in history,/With your bitter, twisted lies' (lines 1 and 2).
  - c In 'Does my sexiness upset you?' (line 25) Angelou is also challenging and mocking the people who have tried to oppress and bully her (especially white people and men). She is enjoying having control over her own body as a sexual being. She doesn't really care if her sexiness upsets anyone – she is teasing these people. The question is her way of showing she does not care what other people think of her.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the narrator is using poetry to convey a message of hope to other black people, or women, or anyone who may feel that they are oppressed because of the population group they were born into. The poem is about personal victory over adversity (difficult situations in life).

#### Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

##### IDENTIFY THE PLACE:

- 1 Ask learners: Where do you think this poem takes place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where this poem takes place.
- 4 Call learners back together.
- 5 Ask learners to share their ideas about where this poem takes place.
- 6 Emphasise that the setting could be anywhere. Explain that this poem was written in the twentieth century. Explain that this poem takes place inside Angelou's thoughts and feelings more than a physical space.
- 7 Go through the following pieces of evidence:
  - a We have learned that Angelou wrote in the twentieth and twenty-first centuries, in America, because that was where and when she lived.
  - b 'I rise' is first-person, and in the present tense.
  - c We can infer that the poet is Angelou herself, because of the background knowledge we have about her, and because she uses 'I'.

**IDENTIFY THE TIME:**

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that although a specific time is not mentioned, we assume it was during Angelou's lifetime. The language is modern (twentieth-century). The action in the poem is set in the familiar present, as if the events are happening right now.

**VISUALISE THE SETTING:**

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that the setting is more of an emotional state (feeling) of pride, dignity and acceptance, rather than a physical place. We can picture a strong, confident black woman. Because the poem is about standing up to bullies and holding on to a sense of yourself, it can apply to anyone in any country. It has universal relevance.

## Step 5: Identify the mood and tone

---

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.
- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood/tone of the poem.
- 9 Emphasise that the mood/tone is proud, defiant/mocking and victorious, as if the poet is explaining to her oppressors over the years that she is well despite their actions.  
Go through the following pieces of evidence:
  - a Proud: 'Does my haughtiness offend you?' (line 17) tells us that Angelou knows that she can be proud of herself, and have confidence. 'Haughty' means 'proud'.
  - b Defiant/mocking: 'Does my sassiness upset you?' (line 5) tells us that the poet is challenging her oppressors and explaining that she is self-reliant. She is standing up to anyone who tries to bully her. She is mocking them, because she doesn't care what they think of her. It is a way of showing that she doesn't care what other people think of her.

- c Victorious (winning): 'I rise' is repeated over and over at the end of the poem. This tells the reader that Angelou has no intention of stopping her own personal growth. She will continue to encourage other downtrodden people too.
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that this poem is a kind of manifesto (statement of political beliefs). The repetition makes it easy to remember, like a proud or triumphant song that people can remind themselves of when they have to struggle against inequality.

## Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem)
- 2 Explain that the main themes or messages of this poem are:
  - **Different kinds of wealth**
  - **Defiance**
  - **Healing after trauma (resilience)**
- 3 Ask learners: What different kinds of wealth are there in the world? How can we use spiritual and mental wealth to help us when we are being bullied? Support your response.
- 4 Discuss these questions with learners. Emphasise that it's not always about physical monetary wealth, but about being proud of your heritage. When someone bullies you because you belong to a certain group (race, gender, sexual preference), remembering and being proud of who you are can help. This pride is something that no one else can take away from you, because it is an idea or a belief – not a physical thing.
- 5 Remind learners that a summary tells us all the important information in a short and concise way.
- 6 Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 7 Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 8 Call learners back together.
- 9 Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:

'The speaker proclaims her wealth and pride, and wants other oppressed people to feel good about themselves and their cultures too. She wants people to feel encouraged to stand up against whoever oppresses them.'

## Step 7: Make inferences and answer journal questions

---

### MAKING INFERENCES:

- 1 Remind learners when you infer, you figure out something that wasn't completely explained in the text. You make an inference when you use clues from the text and your own background knowledge to figure out something that the author doesn't directly tell you. For example:

Pitso's face became hot. He shouted, 'You took my stick!' Then he stormed away!

We can infer that Pitso is angry. We make this inference because:

- His face feels hot and we can understand this feeling from our own experience.
- He shouts.
- He storms away.

The author doesn't write that Pitso is angry, but we know from clues in the story and our own background knowledge.

- 2 Explain that when we read poetry, we must make a lot of inferences. We make inferences about what is happening, why it is happening, and how the speaker feels.
- 3 Explain that today, learners will make inferences about ways that people oppress one another.
- 4 Instruct learners to take out their exercise books and copy the following table into their books:

Details or statements from the poem	What I know from reading or experience	Inference
Did you want to see me broken?/Bowed head and lowered eyes? (lines 13 and 14)		
I am the dream and the hope of the slave. (line 40)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about the ways people oppress one another?
- 8 Discuss possible answers with learners.



**SAMPLE LEARNER ANSWERS:**

<b>Details or statements from the poem</b>	<b>What I know from reading or experience</b>	<b>Inference</b>
<p>Did you want to see me broken?/ Bowed head and lowered eyes? (lines 13 and 14)</p>	<ul style="list-style-type: none"> <li>• We know that there was racism in the US, just like in South Africa.</li> <li>• We know that Maya Angelou is a black woman. We have already inferred that she is the speaker in the poem.</li> <li>• We know that slavery, segregation, and racism were all meant to oppress and keep black people down.</li> <li>• Not looking someone in the eyes is an ancient sign of respect in many cultures. Servants and socially inferior people were not allowed to look their masters in the eyes during slavery.</li> <li>• A bowed head can also be a sign of sadness and giving up (defeat).</li> </ul>	<ul style="list-style-type: none"> <li>• Angelou thinks that her oppressors are racist.</li> <li>• They want her to be depressed and spiritless – to look sad, with a bowed head and lowered eyes, and to show them respect they haven't earned.</li> <li>• She rebels against that racism by refusing to look downcast.</li> </ul>
<p>I am the dream and the hope of the slave. (line 40)</p>	<ul style="list-style-type: none"> <li>• Slaves were treated horribly.</li> <li>• Slaves were owned as property.</li> <li>• A slave's dreams and hopes would likely have been to be free and to make their own choices about how to live their lives.</li> </ul>	<ul style="list-style-type: none"> <li>• We can infer that Angelou is free, because she has physical power over her own life to do what she wants.</li> <li>• But she is also emotionally free. She does not think she is inferior to white people or to men. She is proud of herself for who she is.</li> </ul>

## Journal questions

---

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1 Refer to stanzas 1–4 (lines 16):
  - 1.1 Identify who the speaker is addressing. (1)
  - 1.2 What is the nature of their relationship? (1)
  - 1.3 In your OWN words, provide evidence for your answer in 1.2 above. (2)
- 2 Refer to ‘You may shoot me with your words’ (line 21):
  - 2.1 Identify the figure of speech. (1)
  - 2.2 Explain how this figure of speech is appropriate. (3)
- 3 Refer to the poem as a whole:
  - 3.1 Identify the tone of the speaker throughout the poem. (1)
  - 3.2 Explain your answer in 3.1 above. (2)
- 4 Refer to ‘Leaving behind the nights of terror and fear/.../I am the dream and the hope of the slave.’ (lines 35–40):
  - 4.1 What is the poet’s message in these lines? (3)
  - 4.2 What is the effect of the repetition of the words ‘I rise’? (2)

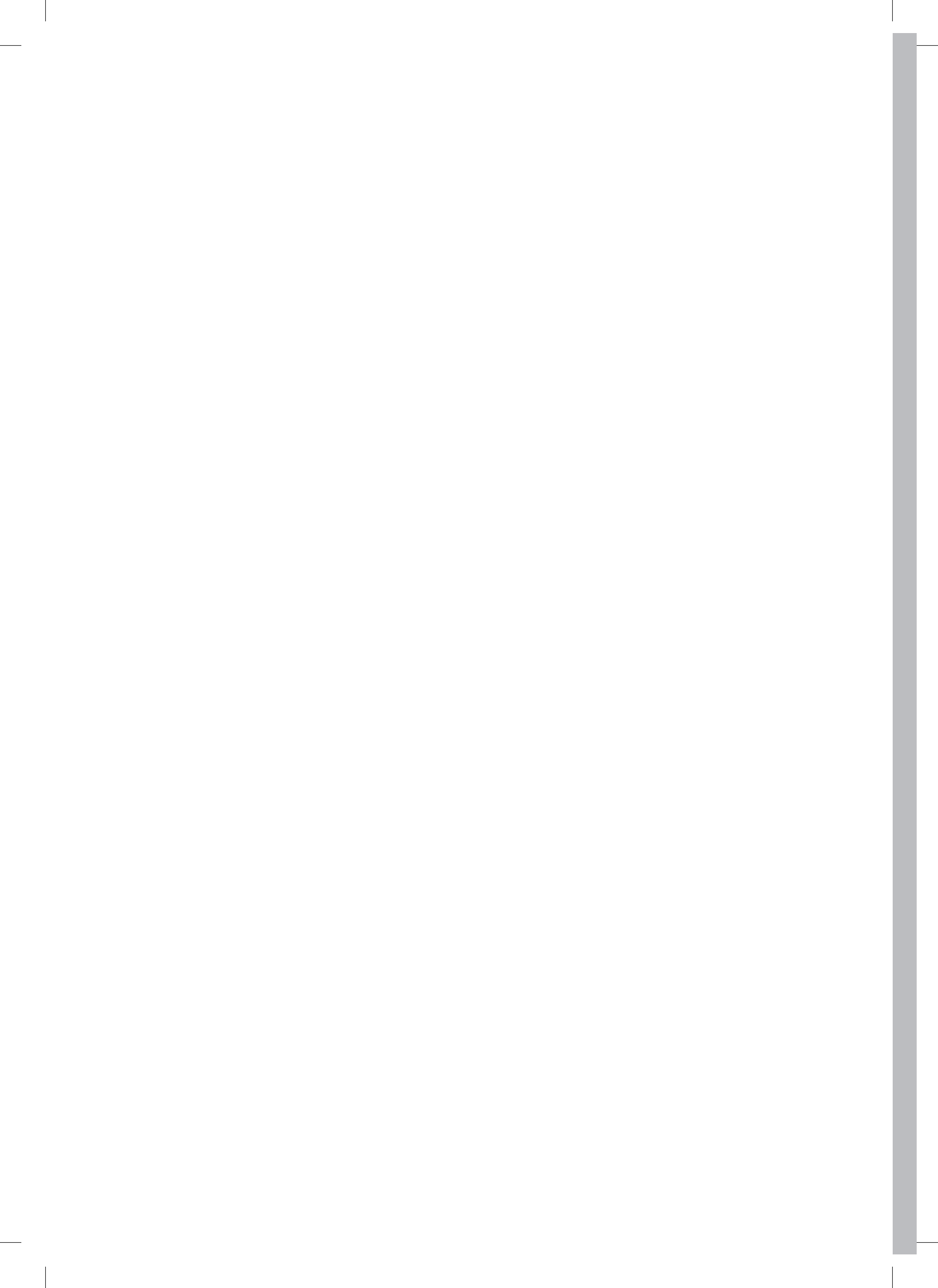
**B:** Answers

- 1.1 Someone or a group of people who don’t want to see her succeed; they may even wish her harm. (1)
- 1.2 Tense/not good. (1)
- 1.3 Choose any two of the following:
  - They have lied about the speaker and represented her in bad light. (1)
  - They look down on her. (1)
  - They would like her to be subservient and miserable. (1)
  - They get annoyed with her when she chooses to ignore their negative attitude. (1)
- 2.1 Metaphor (1)
- 2.2
  - Guns shoot and cause injury. (1)
  - Words don’t shoot, but they can cause pain. (1)
  - The poet is saying her enemies can try to hurt her with words, but they won’t succeed. (1)
- 3.1 Confident/brave/resilient (1)
- 3.2
  - Throughout the poem she taunts (teases) her enemies to keep trying to bring her down. (1)
  - But, after every taunt, she says she will rise. There is nothing that can keep her down. (1)
- 4.1
  - She believes in a brighter future. (1)

- She will be the spokesperson of her family and ancestors who suffered hardship and change things from how they experienced things. (1)
- She will embody their future and their dreams. (1)

**4.2**

- She repeats the words, 'I rise' almost like a war cry or a mantra to keep herself going. (1)
- Once again, we get the sense that nothing will stop her. (1)



**Poetry  
Reading**

**POEM 3**

# Reading and viewing

## Captive

FRANCIS CAREY SLATER

### Genre

---

Free verse; narrative verse

### Characteristics

---

Stanzas

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Write down these questions on the board:
  - a Think of as many synonyms (words that mean the same) for ‘captive’ as you can.
  - b In what general situations could someone be a captive?
  - c How do captives feel? Why?
- 3 Instruct learners to write these questions down. Instruct learners to take a few minutes to write the answers in their exercise books
- 4 As learners write, walk around and help struggling learners.
- 5 Call the class back together.
- 6 Ask learners: What do you think this poem will be about based on the title?
- 7 Discuss learners’ predictions about the poem.
- 8 Make sure learners understand that a captive is a person who is being held somewhere (such as prison) against their will.

### Step 2: Read the poem three times

---

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.
- 4 Explain the general meaning of the poem to learners. Here is a summary:

The speaker is in a mine compound (hostel) hospital. He feels like a prisoner (captive). He does not like being hospitalised. Migrant labourers who work in mines are far from their homes, and he is feeling very homesick. The worker wishes passionately to go back to his village. He imagines all the familiar things that people there are doing: farming, herding cattle, telling stories around the fire. He knows that he cannot go back because

he is too sick to travel, and because his contract is not finished. Like the fly is trapped at the window, the worker feels trapped, both by the fever and by his life choice to be a migrant labourer.

**5** Point out and explain important vocabulary words:

**CONCEPTUAL VOCABULARY**

WORD	BASIC DEFINITION
<b>captive</b>	A captive is another word for prisoner, or someone who is in jail. The title of this poem tells us that the mineworker feels like a prisoner, not a patient in the hospital.
<b>deceiving</b>	To deceive means to trick or lie. The windows are deceiving in the poem because they seem to show the feverish worker's home village. He is only imagining being there. The windows seem to promise freedom but they are actually keeping him inside the compound hospital.
<b>mimic</b>	To mimic means to copy. The boys in the poem are making little toy cattle out of clay. The toys look like real cattle, only much smaller.
<b>lair</b>	A creature's lair is its home or hiding place. The worker is imagining the old stories of hunters who tracked animals and killed them in their hiding places/homes.
<b>tethered</b>	Tethered means tied up. The worker feels caught or trapped in his feverish sickness.
<b>toils</b>	Toil is hard work. His body is fighting off the illness. Ironically, the labourer toils in the mines for his salary. Now that he is sick with fever, he is still fighting another battle – to stay alive.

**6** Identify and explain important figures of speech:

**DICTION/FIGURATIVE LANGUAGE**

**1 METAPHOR**

Metaphor compares two things.

- a** The worker says his home is the 'brightest tooth in the jaws of distance' (line 10). He means his home seems very lovely to him in his mind. It shines – but it is also far away (distant). A jaw is long. The poet wants us to imagine the long distance between the worker and his home, and how attached he feels to his birthplace.
- b** 'lion's thunder' (line 29) and 'lightning leopard' (line 30) compares these two big cats with a force of nature that can destroy – a heavy storm. The lion's roar is as loud as thunder. The leopard has the same terrifying strength of lightning. A leopard strikes hard and fast when it hunts its prey. Lightning is also very powerful.

**2 SYMBOLISM**

A symbol is a literal thing that represents (stands for) a figurative idea.

- a** In this poem, the image of a bird caught in a snare (trap) is a symbol of the sick man's lack of freedom. He is being kept against his will. Because he is feverish (sick), he has no way of escaping. There is no freedom.
- b** The sense of captivity is repeated in the image of the flies. They are unable to leave the hospital room. The flies keep trying to get through the window's glass. They see the outside world, and think they can fly there. They do not understand that they cannot escape. The flies are a symbol of the man's captivity too. This idea of captivity is also a theme of the poem.

### 3 ALLITERATION

Alliteration is the repetition of initial consonants.

- a** 'tethered in the toils of fever' (line 4) helps us to imagine how he is struggling to escape the same thoughts, over and over.
- b** 'happy herdboys' (line 19) makes us imagine the singing and joking of the boys as they work and play. It sounds like a song or rapid speech.
- c** 'lightning leopard to his lair' (line 30) mimics or copies the speed and strength of the leopard.

### 4 ONOMATOPOEIA

Onomatopoeia is when the word has the same sound as what it describes.

- a** Both in lines 5 and line 31 the flies are 'buzzing'. They really do make a /z/ sound with their wings.
- b** They also 'flutter'. This is the same sound their wings make. Sound devices such as onomatopoeia help the reader to imagine the exact details of the scene. We feel as if we are in the same room as the feverish, suffering worker.

## Step 3: Identify the narrator or the speaker of the poem

---

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the narrator/speaker of the poem.
- 8 Emphasise that the speaker in this poem is an African (Xhosa) worker who is sick while he is away from home, working on the mines. The speaker is someone who is far from home, and is feeling very homesick.
- 9 Go through the following points of evidence:



- a The speaker uses 'I', first-person (eyewitness) narration. This point of view is very intimate and personal.
  - b The title of the poem is called 'Captive' with the subheading 'Lament of a sick Xhosa mine-labourer in a compound hospital'. A lament is a sad song or story. This tells us that the mineworker is 'singing' or narrating his own sadness. We know the speaker is someone sad.
  - c The speaker is homesick: In lines 8 and 9, he says '...would I escape, and escaping hasten/To my home that shines in a valley afar' We can infer that he feels trapped in the hospital, and longs to go home.
- 10** Ask learners: What is important to think about based on the speaker of this poem?
- 11** Discuss this with learners.
- 12** Emphasise that the speaker (narrator) is experiencing a terrible longing for home. We only know that the narrator is a mineworker from the subtitle: 'Lament of a sick Xhosa mine-labourer in a compound hospital'. If not for this line, this poem could be told by any homesick person. We are not all ill mine-workers, but we have all experienced homesickness and longing. Slater wants us to understand that all people have the same feelings (regardless of our language, skin colour or social status), so we can empathise with and care about one another.

## Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

### IDENTIFY THE PLACE:

- 1 Ask learners: Where does this poem take place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where the poem takes place.
- 4 Call learners back together.
- 5 Ask learners to share their ideas about where the poem takes place.
- 6 Emphasise that the setting is the hospital of the mining compound. Go through the following pieces of evidence:
  - a The subtitle of the poem refers to 'a sick Xhosa mine-labourer in a compound hospital', which tells us that the worker is in hospital.
  - b '...do I lie'/And burn and shiver while I listen to the buzzing/Of flies that flutter vainly/Against cold, hard, deceiving window-panes' (lines 4-7). This tells us that the worker has been forced to lie in a hospital bed because he is suffering from a fever.
  - c He is thinking about escaping to his home, which is far away: 'My home – brightest tooth in the jaws of distance/There, now, the cows I love are feeding' (lines 10 -11). Much of the poem takes place in his mind, where he is thinking about his home.

**IDENTIFY THE TIME:**

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that although a specific time is not mentioned, we assume it is the recent present. The language is modern (twentieth-century). Also, we know that the mine compounds are still in operation. There are sick mine-workers in the present too. This makes us feel like the poem could even be happening now.

**VISUALISE THE SETTING:**

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that the room is probably hot, because the worker feels sweaty and trapped – both from his fever and from the hostel hospital. There are flies buzzing at the window pane. They cannot get out, and they are annoying the sick man.

## Step 5: Identify the mood and tone

---

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.
- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood/tone of the poem.
- 9 Emphasise that the mood/tone is longing, frustrated, and resigned (giving up). Go through the following pieces of evidence:
  - a Longing: In the second and third stanzas the poet imagines all the familiar things that people there are doing in his home village: farming, herding cattle, telling stories around the fire. He knows that he cannot go back to them because he is too sick to travel, and because his contract is not finished.
  - b Frustrated: ‘So, tethered in the toils of fever, do I lie/And burn...’ (lines 4 and 5) tells us that the poet resents having to lie in the hospital bed. He is suffering physically from his sickness, but he but also experiences emotional homesickness and talks about how he ‘would escape’ (line 8). He wishes he could escape and go home.

- c** Resigned: ‘-But here I burn and shiver and listen to the buzzing/Of flies against deceiving window-panes’ (lines 31–32) tells us that he understands that he cannot leave even if he wants to. He is like the flies that are also trapped in the room.
- 10** Ask learners: Why are the mood and tone important to understanding this poem?
- 11** Discuss this with learners.
- 12** Emphasise that the poet’s tone does not change throughout the poem, although he compares two different settings (the sad, frustrating hospital; and the free, joyous village). He is feeling sadness and longing as he talks about his home (even though he describes what is happening at home in a happy and beautiful way). At the end of the poem, the poet comments gloomily (sadly) on the symbolism of the flies: like him, the insects are trapped in this room. He is not allowed to leave the compound until he has worked out his service. Now that he is sick, the miner feels even more caged than before. He feels that he is as insignificant, small and helpless as a fly buzzing at a closed window. He is powerless.

## Step 6: Summarise the theme and message of the poem

- 1** Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem)
- 2** Explain that the main themes or messages of this poem are:
  - **Freedom**
  - **Captivity**
  - **Nostalgia** (longing for the past)
- 3** Ask learners: What do you feel nostalgic about? Support your response.
- 4** Discuss learners’ personal experiences.
- 5** Remind learners that a summary tells us all the important information in a short and concise way.
- 6** Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 7** Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 8** Call learners back together.
- 9** Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:

‘The speaker is both longing for his home and recognising the fact that he cannot be there now because of his poor health and exploitative work commitments.’

## Step 7: Illustrate the poem and answer journal questions

---

### ILLUSTRATING THE POEM:

- 1 Explain that illustrating a poem can help us visualise the poem (create a picture inside our minds).
- 2 Explain that today, we will illustrate ‘Captive’.
- 3 Instruct learners to take out their exercise books.
- 4 Instruct learners to draw the sick mine-labourer laying in his bed, thinking about his village. Learners can use a thought bubble to show the mine worker’s thoughts.
- 5 Instruct learners to reread the poem and gather evidence/ideas of what the hospital room looks like and what the mine-labourer is thinking about.
- 6 Give learners time to illustrate the poem. (This can also be done in journals as homework.)
- 7 Instruct learners to turn and talk and explain their illustration to a partner.

### Journal questions

---

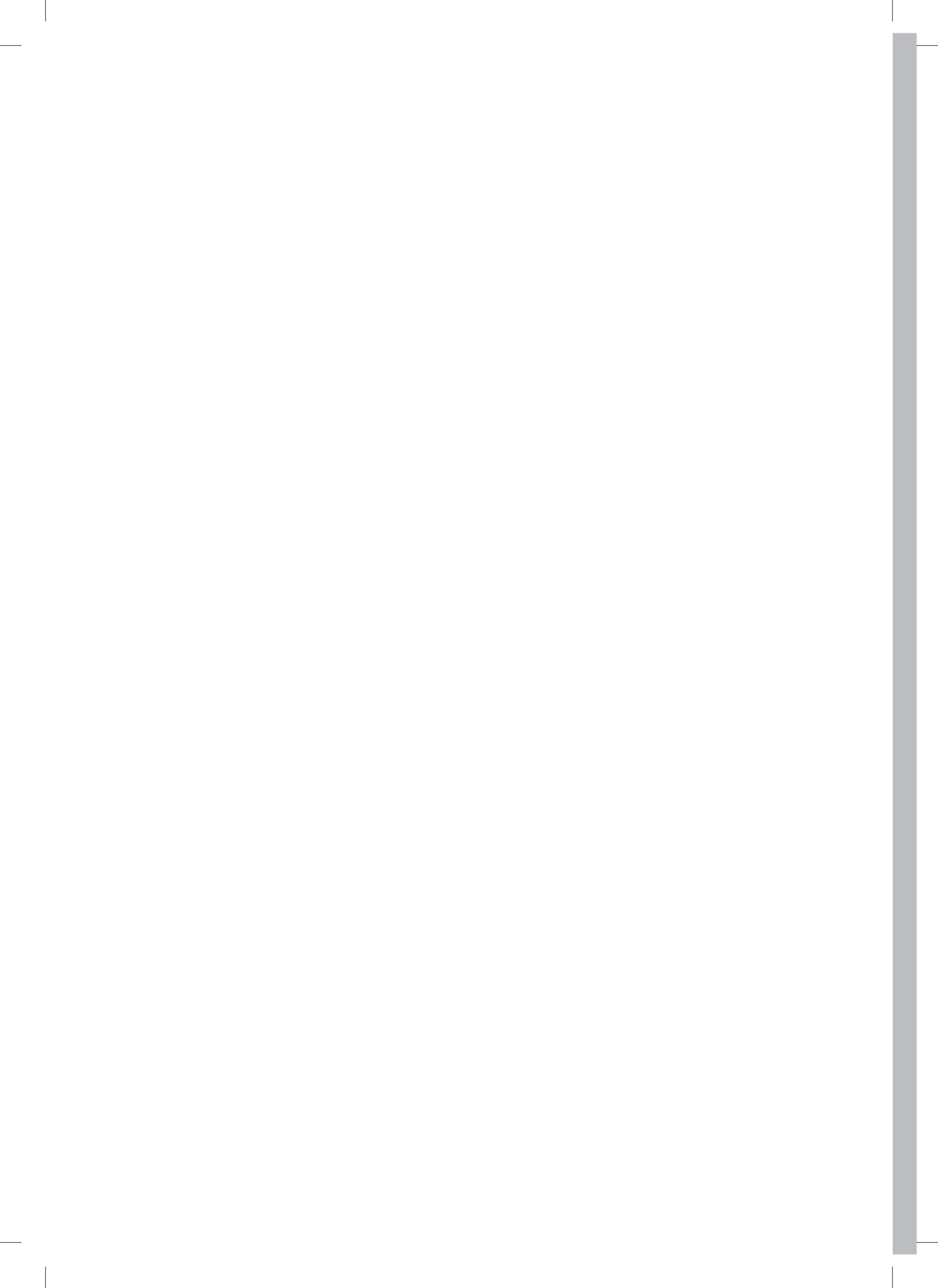
**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1 Refer to ‘As a wild bird caught in a slip-knot snare -/.../Like them would I escape, and escaping hasten’ (lines 1–8):
  - 1.1 Identify the figure of speech. (1)
  - 1.2 Explain how this figure of speech is appropriate? (3)
- 2 Refer to ‘Of flies that flutter vainly’ (line 6):
  - 2.1 Identify the sound device in this line. (1)
  - 2.2 Explain how the sound device in 2.2 helps to describe the action of the flies. (1)
- 3 Refer to ‘My home – brightest tooth in the jaws of distance.’ (line 10):
  - 3.1 Identify the tone in this line. (1)
- 4 Refer to the whole of the last stanza:
  - 4.1 Quote THREE consecutive words from the stanza that show the following statement is TRUE:  
The mineworker is suffering from a fever. (1)
- 5 Refer to ‘Against cold, hard, deceiving window-panes: (line 7)’ AND ‘Of flies against deceiving window- panes’ (line 32):
  - 5.1 Explain why the poet repeats the phrase ‘deceiving window-panes’. (2)
  - 5.2 Explain why the window-panes are ‘deceiving’. (2)

**B:** Answers

- 1.1 Simile (1)
- 1.2
  - The bird gets trapped in the snare and therefore can’t escape. (1)
  - The miner is trapped in hospital and can’t go anywhere, let alone home. (1)

- He is also trapped by his mining contract. (1)
- 2.1** Alliteration (1)  
OR  
Onomatopoeia (1)
- 2.2** Either:
- The repetition of the/f/sound emphasises the helplessness of the flies as they try to find a way out. (1)
- OR
- 'flutter' is the sound that wings make when they are moving very fast.
- 3.1** Sad/melancholy/wistful/longing (1)
- 4.1** 'Burn and shiver' (1)
- 5.1**
- He is emphasising how desperate he feels. (1)
  - He wants to remind the reader of this desperation so the reader will empathise with him. (1)
- 5.2**
- Windows are a symbol of freedom as we can look through them to the outside. (1)
  - In this poem, however, the windows just remind the miner that he is trapped inside and can't go outside. (1)



**Poetry  
Reading**

**POEM 4**

# Reading and viewing

## Everything has changed (except graves)

MZI MAHOLA

### Genre

---

Free verse

### Characteristics

---

Stanzas; some internal rhythm

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Ask learners: What do you think this poem will be about?
- 3 Discuss learners' predictions about the poem based on the title.
- 4 Explain the meaning of the poem's title: The poet is reflecting on how the buildings and people in his hometown have changed, but the cemetery is still the same.
- 5 Write down these questions on the board for learners to discuss. These questions are just for discussion. Learners do not need to write them down:
  - a Based on the title, do you think this speaker is a child or an adult? Explain your response.
  - b What mood or atmosphere do you expect in a poem about graves? Why?
  - c In your opinion, can the same person have conflicting (opposite or mixed) feelings about an experience? Why or why not?
- 6 Split learners into groups of 5–6 learners. Instruct learners to discuss the questions with their small groups.
- 7 Call the class back together. Help learners understand that:
  - a The speaker is an adult. Grownups are more likely to look back over their lives and try to make sense of their experiences.
  - b Sombre, serious, gloomy. Death is usually not a cheerful topic. People are usually grieving or in mourning for someone they knew or loved.
  - c Accept alternatives. People often have mixed feelings about all sorts of things. We may be glad a horrible experience is over, for example – not happy that it happened, but pleased that we are past it.
- 8 Explain to learners that the poet Mzi Mahola is South African. It might help to know that the poet grew up in Lushington, the Eastern Cape town he talks about in the poem.



## Step 2: Read the poem three times

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.
- 4 Explain the general meaning of the poem to learners. Here is a summary:

The speaker goes back to visit his home town of Lushington. He goes to see his old school campus, which is in ruins and abandoned. While he is standing there, he thinks about how much patience and care his teachers showed him. He also remembers what a bully he was. He is shocked at how untidy and broken-down the school grounds are. There is still a church next door, but it has changed from being a Dutch Reformed (Afrikaner) church to a Methodist church, which accepts all races. Next to the church is a small cemetery. Mahola meditates (thinks quietly and deeply) about who is buried there. He recognises that white people still come to take care of the graves of their loved ones. Nothing is the same except the graves. No matter what happens to individuals in their lives, and no matter how much a country changes politically, death is inevitable (you cannot avoid it). The underlying message is that we will all die someday. It doesn't matter in the end what race we were, or what kind of life we led.

- 5 Point out and explain important vocabulary words:

### CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
<b>embraced</b>	Embraced means hugged. Mahola means that there are wattle trees everywhere. Wattle is usually wild and grows quickly. The trees are surrounding the grounds.
<b>mute</b>	If you are mute you cannot physically speak. The graves in the poem do not give the poet any information about why the surroundings have changed.
<b>pulp</b>	Pulp is when something (like fruit or paper) is turned into mush or is destroyed. Mahola means that he damaged his classmate's face. He was trying to hurt him in a fistfight.
<b>pummelled</b>	Pummelled means to punch over and over again. The poet means that he could not stop hitting his classmate.
<b>renovated</b>	Renovated means rebuilt or made new. Mahola is talking literally about fixing up buildings.
<b>wattle</b>	Wattle is a kind of hard tree. It's an alien tree (it doesn't originate in South Africa) and it grows like a weed – overgrowing all other plants. Its branches are thin but very strong, and it grows anywhere. The wood is often used for roofing. In the poem the wattle's presence means that the grounds are not being cared for. They have been abandoned to nature.

**6** Identify and explain important figures of speech:

**DICTION/FIGURATIVE LANGUAGE**

**1 REPETITION**

The poet wants to say very clearly that things have changed. Things in South Africa have changed. At the start of the poem, it could be any place ('Everything has changed'). The end of the poem repeats the title. But instead of 'everything,' the poet says 'Lushington has changed.' He sees the way that everything, even his own hometown, has changed.

**2 METAPHOR**

A metaphor compares things to see what qualities they share (how they are similar).

- a** 'my soul was paralyzed' (line 5): the poet means that he felt nothing except shock and horror. Paralysis is usually of the body. You can't move. If your soul is paralysed, you can't feel emotions.
- b** 'are scarfed with wattle' (line 14): the poet compares the wattle trees to a scarf around someone's neck. He means there are so many trees that they are choking or cutting off the school grounds/other trees and plants.

**3 RHETORICAL QUESTION**

A rhetorical question is a question that the writer or poet wants to answer themselves. In this case, the answer comes later in the poem. It is a way to talk about an issue that concerns the poet. Mahola asks in lines 6 to 9, 'What happened to the roofs/the doors and windows?/Can these dumb lonely walls/still recognise me?' He knows the answer. The building has been neglected. No one is there to look after it or use it, so it has been broken down. Also, it cannot recognise him. There is no human there to see that he looks familiar. But it looks different to him, too. The place is unfamiliar now. He answers his rhetorical question in line 10: 'Everything has changed.'

**4 ATMOSPHERE**

The atmosphere is the feeling that the poet creates. The feeling or mood in this poem is lonely, melancholy (sad) and reflective. We know this because the poet asks himself rhetorical questions and answers them. This shows that he does not have anyone to ask these questions to – he himself must work out the answers. He decides that '... Lushington has changed/except the graveyard'. The people who live there are more socially integrated (they can attend the same church) because Apartheid is over.

Mahola also chooses words (diction) to support the contemplative (thinking) atmosphere. He uses 'extinction' (line 23), 'cold' (line 24) and 'departed' (line 24). These words all convey a sense of loss and sadness.

### Step 3: Identify the narrator or the speaker of the poem

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker/narrator of the poem.
- 8 Emphasise that the speaker is probably Mzi Mahola, the poet himself.
- 9 Go through the following points of evidence:
  - a He uses 'I', and 'me' first-person (eyewitness) narration. This point of view is very intimate and personal. From the poet's biographical information (not the poem), we know that he went to school in Lushington, in the Eastern Cape.
  - b Mahola also uses rhetorical questions, and answers them himself. It is like a dialogue that is going on inside his head. He asks questions that he does not expect to be answered, such as: 'What happened to the roofs/the doors and windows?' (lines 6 and 7) and 'Can these dumb lonely walls/still recognise me?' (lines 8 and 9).
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the narrator is revisiting his school, to see what has changed over the years. It is important for him to witness the changes in the place for himself. This is a deeply personal poem for the poet, like a diary or journal entry. Understanding who the speaker of this poem is helps us to understand that the poem is reflective – it is the poet thinking about and reflecting on himself and his own life experiences. He is thinking about how his life has changed.

### Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

#### IDENTIFY THE PLACE:

- 1 Ask learners: Where do you think this poem takes place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where this poem takes place.
- 4 Call learners back together.

- 5 Ask learners to share their ideas about where this poem takes place.
- 6 Emphasise that the setting is the town of Lushington – the churches, school and graveyard.
- 7 Go through the following pieces of evidence:
  - a The title contains a reference to graves, so we know there is a cemetery or graveyard in the poem. The last line also says ‘except the graveyard’.
  - b ‘my former school’ (line 2) tells us this was where Mahola received his childhood education.
  - c ‘stands a renovated Church/(a Dutch Reformed formerly,/now a Methodist)’ (lines 17–19) tells us that Mahola knew the church both as it was in the past, and as it is now.
  - d ‘because Lushington has changed’ (line 33). Lushington is the town’s name.

#### **IDENTIFY THE TIME:**

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that although a specific time is not mentioned, we assume it is the present. The language is modern (twentieth-century). Also, the narrator uses diction such as ‘formerly’ (line 18) and ‘now’ (line 19), so he is comparing the past to the present – how time has passed. ‘Now’ tells us that the setting is current.

#### **VISUALISE THE SETTING:**

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that the school is broken-down or dilapidated: ‘ruins’ (line 1). The poet says there are weeds taking over the space: ‘wild plants’ (line 4).

### **Step 5: Identify the mood and tone**

---

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.
- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood/tone of the poem.

- 9 Emphasise that the mood/tone is sombre (sad), serious and sad. Go through the following pieces of evidence:
- a Sombre: 'I stood at the ruins' (line 1), 'dumb lonely walls' (line 8) and 'mute little cemetery' (line 20) tells us that the poet is feeling gloomy and grim as he contemplates (thinks about) the negative changes he sees in his old school and town. He feels that the place is closed to him, and he no longer belongs there. He doesn't understand the place anymore.
  - b Serious: Mahola reflects on how Apartheid divided the town in the past into rich, white people and poor, black people. Wealthy white people had fancy tombstones: 'cold names of departed whites/.../are etched on the headstones.'(lines 24–27), while poor black people could not afford them, or were not honoured by the town in the same way.
  - c Sad: The poet feels alienated from his old life in Lushington. At the end of the poem he says he does not 'recognise its face' (line 32). It is unfamiliar to him, and he feels excluded from it.
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the poet sets up a contrast or comparison in the poem. At the beginning he remembers the hope and energy of his schooldays: 'the ground where we ran and laughed' (line 11). By the end of the poem, he has decided that Lushington is completely different from his memory of it, and is a lot worse off. The school is in ruins, and his friends are no longer around. This realisation depresses the poet.

## Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem)
- 2 Explain that the main themes or messages of this poem are:
  - **Change is constant**
  - **Death is inevitable**
- 3 Ask learners: Do you think the poet is right to feel depressed about the changes he sees in his childhood town? Support your response.
- 4 Discuss this with learners.
- 5 Remind learners that a summary tells us all the important information in a short and concise way.
- 6 Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 7 Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 8 Call learners back together.

- 9 Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:

The speaker comes to understand that he cannot go back to the past, even if he wants to. So much has changed since he was a child; he can barely recognise his own school. While South Africa has changed considerably (from Apartheid to a Democratic government), people dying is still the same.

## Step 7: Illustrate the poem and answer journal questions

---

### ILLUSTRATE THE POEM:

- 1 Explain that illustrating a poem can help us visualise the poem (create a picture inside our minds).
- 2 Explain that today, we will illustrate ‘Everything has changed (except graves)’.
- 3 Instruct learners to take out their exercise books.
- 4 Tell learners: Draw a picture of what the town (the church/the school/the graveyard) looked like when the poet was young, and then draw another picture of what Lushington looks like now, with the ruined school.
- 5 Give learners time to illustrate the poem.
- 6 Instruct learners to turn and talk and explain their illustration to a partner.

## Journal questions

---

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1 Refer to ‘my soul was paralyzed.’ (line 5):
  - 1.1 Identify the figure of speech. (1)
  - 1.2 Explain how this figure of speech is appropriate. (3)
  - 1.3 Identify the tone in this line. (1)
- 2 Refer to ‘where I was patiently moulded;’ (line 3):
  - 2.1 What does the phrase ‘patiently moulded’ tell us about how the children were educated at his old school? (2)
- 3 Refer to the title of the poem, ‘Everything has changed (except graves)’:
  - 3.1 Discuss the appropriateness of the title of this poem. (3)
- 4 Refer to the poem as a whole:
  - 4.1 Discuss how the themes of ‘Change is constant’ and ‘Death is inevitable’ are evident in this poem. (5)

**B:** Answers

- 1.1 Metaphor (1)
- 1.2
  - Paralysis means you can’t move your body.(1)

- If your soul is paralysed, you feel such deep unhappiness that it is like you are frozen or dead. (1)
- The poet is saying he can't feel anything in his soul. (1)

**1.3** Shocked/sad/disappointed/hopeless (1)

**2.1**

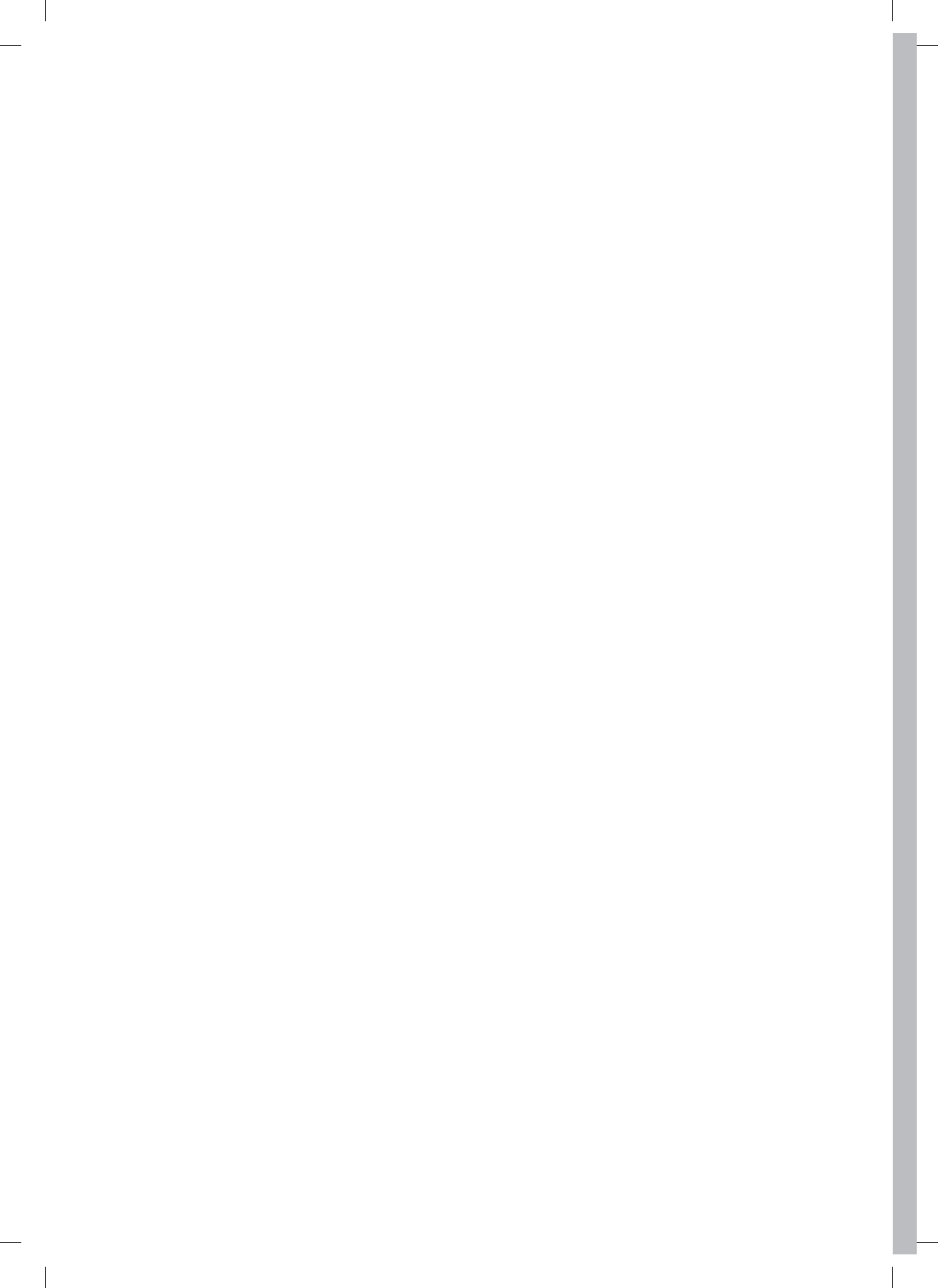
- The children were treated kindly. It doesn't seem they were punished or spoken to harshly. (1)
- Moulding is a slow process of shaping and developing something. Because it is done slowly and carefully, the result is often a good one. (1)

**3.1**

- The poet has returned to his home town of Lushington. (1)
- He finds that his old school is derelict and overgrown with weeds and wattle trees. (1)
- The only thing that is the same is the church's graveyard. (1)

**4.1**

- The speaker has returned to his home town and finds that his school, in particular, has changed so much over the years. (1)
- He remembers what it looked like before compared to what it looks like now and is amazed at how much it has changed. (1)
- The church has also changed: it used to be a Dutch Reformed church, but now it is a Methodist one. (1)
- The one thing that remains the same, however, is death. (1)
- This is represented by the fact that the graves are the only thing that has NOT changed in Lushington. (1)





**Poetry  
Reading**

**POEM 5**

# Reading and viewing

## Mid-term break

SEAMUS HEANEY

### Genre

---

Free verse; narrative verse

### Characteristics

---

Stanzas; some internal rhyme

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Write down these questions on the board for discussion:
  - a What do you think a mid-term break is?
  - b Where is this poem likely to be set? Support your response.
  - c What time of his life (childhood, adolescence, adulthood, old age) do you think the poet is probably going to talk about? Explain your answer.
- 3 Split learners into pairs and instruct them to discuss the questions. They do not need to write their answers. They are for discussion only.
- 4 Call the class back together.
- 5 Ask learners: What do you think this poem will be about based on the title?
- 6 Discuss learners' answers to the questions and their predictions about the poem.
- 7 Explain the meaning of the poem's title: A break is usually a holiday. 'Mid-term' tells us that it is a holiday that takes place halfway through a school term. Schools that have mid-term breaks have three school terms in a year, so they need a break in the middle of the term. The poem is likely to be set at home, or somewhere else people go on holiday. We think the poem must be about someone who is school-age.
- 8 Explain that this poem tells the true story of Heaney's little brother, Christopher's, death. Seamus Heaney grew up in Northern Ireland. He was away at boarding school when his four-year-old brother was hit by a car. The poem is a fairly realistic description of the wake (funeral preparation ceremony) at his house. The title of the poem is referring to a break in his school term, because Heaney has to leave school and come home for the funeral. This is ironic, because when we first read the title, 'Mid-term break' we think of holidays and happy times, but in fact, this is about a tragic time in the poet's life.

## Step 2: Read the poem three times

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.
- 4 Explain the general meaning of the poem to learners. Here is a summary:

The poet narrates his little brother's death. He begins by saying he was away at boarding school (college) when he heard the bad news. After hearing the news, he waits in the sick bay and then leaves school early. The neighbours give him a lift home. He meets his weeping father on the porch of their house. There are lots of people there, paying their respects (saying sorry) to the dead boy's family. The poet feels awkward, as if everyone is looking at him and feeling sorry for him. The ambulance brings back the corpse for the wake (farewell party for the dead). The next morning the poet has some quiet time alone with the dead body. He is surprised by how peaceful the little dead boy looks. He is also shocked by the size of the coffin – it is as small as a cot.

- 5 Point out and explain important vocabulary words:

### CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
<b>blow</b>	A blow is a hit or punch. To get a hard blow is to be unlucky and hurt, to suffer. Big Jim is saying that Heaney's brother's death is a difficult, sorrowful experience.
<b>knelling</b>	Knelling is the sound a church bell makes, especially for funerals or to mark other sad occasions. Heaney is so shocked by the news of his little brother's death that time passes slowly and heavily. He can hear the school lessons going on without him while he waits in the sick bay. The school bells sound like funeral bells to him.
<b>porch</b>	A porch is a stoep or verandah. Heaney's father is standing there, crying. He is terribly sad about the death of his little boy.
<b>sick bay</b>	A sick bay is a room at a school (boarding school or college) for ill learners to rest. Heaney was sent to the sick bay because he got the terrible news of his brother's death. The teachers wanted to give him the bad news in private. He waited in the sick bay to go home.
<b>stanced (staunched)</b>	To stanch a wound is to stop it bleeding. In the poem, the brother's injuries were bandaged before he died by the nurses at the hospital.

- 6 Identify and explain important figures of speech:

## DICTION/FIGURATIVE LANGUAGE

### 1 METAPHOR

A metaphor compares things to see what qualities they share (how they are similar).

- a ‘Counting bells knelling classes to a close.’ (line 2) Heaney means that the school bells make everything suddenly feel drawn-out, sorrowful and funereal (like it is a funeral). He is saying the school bell sounds like a church bell.
- b ‘... Snowdrops/And candles soothed the bedside; ...’(lines 16–17) Snowdrops are small white flowers, which are appropriate for a child’s death. The flowers and candles have been personified. When you soothe someone, you comfort and calm them. The body seems peaceful to the poet when he sees it lying on the bed. It is as if the snowdrops and candles are comforting the body.

### 2 IRONY

Irony is when the opposite idea is true, rather than what is said. The title makes us think that the poem will be about time off school, holidays and fun. However, it is ironic (the opposite is true), because by the end of the poem, we realise that a ‘break’ in the family has occurred. ‘Break’ now means the cutting of ties between the speaker and his younger brother who has died. It is also a reference to the end of the speaker’s own childhood innocence. He has realised that there is death in the world. Being a child does not mean you are exempt from dying.

### 3 SYMBOLISM

A symbol is a literal thing that stands for (represents) a figurative idea. In line 19, the dead boy has a ‘poppy bruise’ on his forehead where the car hit him. This is a literal, physical injury. It is also important because the poppy (a red flower) was used by the British to remember and honour their dead soldiers from the two World Wars. The little brother is like a soldier who has fallen in battle. His life has been cut off. His family will, however, always remember him, just as the soldiers who were killed in the world wars are also remembered by the poppy.

## Step 3: Identify the narrator or the speaker of the poem

---

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the narrator/speaker of the poem.

- 8 Emphasise that we know that the speaker is Seamus Heaney himself. We can infer this because his little brother died during their childhood. This poem is autobiographical (a true story about an event in someone's life).
- 9 Go through the following points of evidence:
  - a Just like the speaker, Heaney was at boarding school in Northern Ireland, and was called home unexpectedly during the school term.
  - b Just like the speaker, Heaney's brother Christopher died when he was four, when he was knocked by a car.
  - c Heaney uses 'I', first-person (eyewitness) narration: for example, 'I went up into the room' (line 16) – but also throughout the poem. This point of view is very intimate and personal. It tells us he was there and witnessed his brother's laying out (when the dead body is displayed before the funeral).
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that because this death happened in the poet's own family, he was familiar with all the awkwardness, disbelief and sorrow he writes about in the poem because he is describing all the different feelings he experienced. He knew it all first-hand. Heaney's personal grief is also universal: it is something that we will all be able to relate to when someone we love dies suddenly and unexpectedly.

## Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

### IDENTIFY THE PLACE:

- 1 Ask learners: Where do you think this poem takes place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where this poem takes place.
- 4 Call learners back together.
- 5 Ask learners to share their ideas about where this poem takes place.
- 6 Emphasise that there are two settings in the poem. The first is the busy, noisy school, where the speaker is removed from class and has to wait to go home. The school setting is contrasted with the serious, quieter, heavier atmosphere of the mourning house. Heaney goes home to find his very distraught (upset) family waiting for the body of their little boy to come back from the hospital.
- 7 Go through the following pieces of evidence:

**School:**

- a** ‘the college sick bay/counting bells’ (lines 1–2) and ‘Away at school’ (line 12) tell us that Heaney has to wait at boarding school for his lift home.

**Home:**

- a** ‘At two o’clock our neighbours drove me home/In the porch...’ (lines 3–4) tells us that he enters his own house on his return. A porch is a stoep or a verandah. Before he got home, he did not have to deal with adult responsibilities such as being strong for his parents in their grief, or accepting the condolences from the townspeople, or hiding his own feelings of shock and sorrow. These are not usually things a child has to do.
- b** However, once Seamus Heaney steps over the threshold (doorway) of his house, he has to do these adult duties, even though he is only twelve years of age. It is a symbol of his movement from childhood into adulthood.

**IDENTIFY THE TIME:**

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that although a specific time is not mentioned, we assume it is the past. Even though Heaney had to deal with his little brother’s death when he was himself a child, he only writes about the experience as an adult, looking back on his past. The diction (word choice) is very adult. For example, ‘tearless’ in line 13 and ‘gaudy’ in line 21 do not seem like the language a child would use. The language is modern (twentieth-century).

**VISUALISE THE SETTING:**

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that some people lay the bodies of their dead family members out in their own homes, so that the community can come to pay its respects, or celebrate the life of the dead person. Heaney says the coffin is four-foot long (a child-sized box). The body is upstairs in one of the bedrooms when he looks at it the next day.

---

## Step 5: Identify the mood and tone

---

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.

- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood/tone.
- 9 Emphasise that the mood/tone is shocked and bewildered, and sorrowful (sad). Go through the following pieces of evidence:
  - a Embarrassed: ‘...I was embarrassed/By old men standing up to shake my hand’ (lines 8–9) tells us that the speaker feels awkward and ashamed by all the attention from the adults. He witnesses his parents’ grief: ‘I met my father crying’ (line 4) and he hears his mother’s ‘angry tearless sighs’ (line 13).
  - b Shocked and bewildered: ‘He lay in the four-foot box as in his cot’ (line 20) tells us that the poet can hardly believe that his brother is dead, because the little boy looks so tiny and so peaceful. His death feels wrong. Small children should not die.
  - c Sorrowful: ‘A four foot box, a foot for every year.’ (line 22) tells us that Heaney’s grief and disbelief are overwhelming. He is emphasising his brother’s youthful age. He cannot understand why Christopher had to die at such a young age.
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the death of his brother is a sort of initiation into adulthood for the speaker. It is a time of great sorrow and grief. His brother’s death forces Heaney to ‘grow up’ and do things that usually only adults do: He has to follow all the funeral traditions – shaking hands, hearing condolences (comfort), holding his mother’s hand, and viewing the dead body. These are not things a child normally does. The tone shows us that he is beginning to think with the mind of an adult, and experience grown-up sorrow and responsibility.

## Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem)
- 2 Explain that the main themes or messages of this poem are:
  - **The unexpectedness of death:** we can die at any moment, in an accident, without warning
  - **Innocence vs Maturity:** being child-like and unaware of the responsibilities of adulthood
- 3 Ask learners: Do you think children should attend wakes and funerals? Support your response.

- 4 Remind learners that a summary tells us all the important information in a short and concise way.
- 5 Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 6 Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 7 Call learners back together.
- 8 Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:

‘The speaker learns that death can be unexpected, shocking and traumatic. He learns that the young can die young. He also learns that he needs to ‘grow up’ in order to support his grieving parents. The poem marks a loss of innocence for the poet.’

## Step 7: Make inferences and answer journal questions

### MAKING INFERENCES:

- 1 Remind learners when you infer, you figure out something that wasn’t completely explained in the text. You make an inference when you use clues from the text and your own background knowledge to figure out something that the author doesn’t directly tell you.

For example, if we read:

Pitso’s face became hot. He shouted, ‘You took my stick!’ Then he stormed away!

We can infer that Pitso is angry. We make this inference because:

- His face feels hot and we can understand this feeling from our own experience.
- He shouts.
- He storms away.

The author doesn’t write that Pitso is angry, but we know from clues in the story and our own background knowledge.

- 2 Explain that when we read poetry, we must make a lot of inferences. We make inferences about what is happening, why it is happening, and how the speaker feels.
- 3 Explain that today, learners will make inferences about how the poet’s brother died.
- 4 Instruct learners to take out their exercise books and copy the following table into their books:

Details or statements from the poem	What I know from reading or experience	Inference
‘Wearing a poppy bruise on his left temple,’ (line 19)		



'...the bumper knocked him clear.' (line 21)		
--	--	--

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about how the poet's brother died?
- 8 Discuss possible answers with learners.

**SAMPLE LEARNER ANSWERS:**

Details or statements from the poem	What I know from reading or experience	Inference
'Wearing a poppy bruise on his left temple,' (line 19)	<ul style="list-style-type: none"> <li>• Poppies are usually red.</li> <li>• Christopher has a red wound/injury on the side of his head/forehead.</li> </ul>	<ul style="list-style-type: none"> <li>• His head must have been bleeding from the wound.</li> <li>• We infer that he hit his head when he was in the accident.</li> <li>• The head injury probably killed him.</li> </ul>
'...the bumper knocked him clear.' (line 21)	<ul style="list-style-type: none"> <li>• Cars have bumpers on the front, below the bonnet.</li> <li>• In collisions/accidents, the bumper hits the object/person first.</li> <li>• The child was thrown on the ground by the impact.</li> <li>• I know that the poet had a young brother who was hit by a car and died.</li> </ul>	<ul style="list-style-type: none"> <li>• We infer that the boy was hit by a car.</li> <li>• When the bumper hit him, he was so small that his body was tossed in the air and landed hard enough to kill him.</li> <li>• Because I know that the poet had a brother who was hit by a car, we can infer that this is the poet's brother, Christopher.</li> </ul>

**Journal questions**

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

**1** Refer to stanza 1:

**1.1** Why was the speaker waiting in the sick bay? State TWO points. (2)

**1.2** Quote FOUR consecutive works which indicate the speaker waited in the sick bay for a long time. (1)

- 2 Refer to ‘And Big Jim Evans saying it was a hard blow.’ (line 6):
  - 2.1 Give the TWO meanings of ‘a hard blow.’ (2)
- 3 Refer to ‘Whispers informed strangers I was the eldest,’ (line 11):
  - 3.1 Identify the tone the strangers would have used here. (1)
- 4 Refer to ‘He lay in the four foot box as in his cot.’ (line 20):
  - 4.1 Identify the figure of speech used in this line. (1)
  - 4.2 Explain why this figure of speech is appropriate. (3)
- 5 Refer to the poem as a whole:
  - 5.1 Discuss how the theme of ‘The Unexpectedness of Death’ is evident in this poem. (3)

**B: Answers**

**1.1**

- The speaker was waiting to be fetched from boarding school. (1)
- He was waiting because his brother had passed away and he (the speaker) had to return home. (1)

**1.2** ‘I sat all morning’ (1)

**2.1**

- The death of the speaker’s brother, which is shocking/traumatic/a terrible loss. (1)
- The heavy impact of the accident with has caused the death of the speaker’s brother. (1)

**3.1** Cautious/serious/respectful (1)

**4.1** Simile (1)

**4.2**

- The speakers’ brother appears to be sleeping in his coffin (‘the four foot box’) just as he slept in his cot. (1)
- His state of death resembles his state of sleep because his body is not severely scarred. (1)
- It emphasises how young the boy was when he died, because he was still sleeping in a cot and not a bed. (1)

**5.1**

- The sudden death of the speaker’s four year old brother after being knocked down by a car reminds the reader that life is short. (1)
- Death can come to anyone without any warning and at any time. (1)
- The fact that the poem is about the death of such a young child shows the fleeting/fragile nature of life. (1)

**Poetry  
Reading**

**POEM 6**

# Reading and viewing

## To learn how to speak ...

**JEREMY CRONIN**

### Genre

---

Free verse

### Characteristics

---

Stanzas; lots of internal rhythm

### Step 1: Pre-reading/Set up the poem

---

- 1** Read the title of the poem.
- 2** Ask learners: What do you think this poem will be about based on the title?
- 3** Discuss learners' predictions about the poem.
- 4** Explain the meaning of the poem's title. There are two meanings. One meaning is literally how to learn a language, as we all do when we are children. But the second meaning is about reconciliation and empathy in South Africa: Cronin means that we must be open to one another's cultures and traditions, so we can understand and appreciate each other and live peacefully together.
- 5** Write down these questions on the board for learners to discuss.
  - a** Does this seem like a strange title? Support your response.
  - b** At what life stage do you think the poet is writing this poem – childhood, adolescence, adulthood or old age? Why?
- 6** Split learners into groups of 5–6 learners. Learners do not need to write down the answers to these questions. They are for discussion only.
- 7** Give learners time to discuss these questions.
- 8** As learners discuss, walk around the room and help learners/groups who are struggling.
- 9** After a few minutes, call the class back together.
- 10** Ask learners to share their answers to the questions.
- 11** Explain that Cronin is a leading member of the South African Communist Party, and was very active as an anti-Apartheid activist. He has always fought for equal rights for everyone in the country, and was one of the first members of parliament after 1994, in the post-Apartheid government. He believes that we need to communicate better with one another.

## Step 2: Read the poem three times

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.
- 4 Explain the general meaning of the poem to learners. Here is a summary:

This is a love poem for a country. It celebrates the progress, diversity and growth of South Africa. The poet wants us to appreciate not only the physical land but also the cultures and traditions of all South Africans. He also hints that we should love the land and all its people as if they are one person (a loved one, or someone special to us).

The main idea is that there are many different kinds of journeys. Ancient journeys can include how the earth was made over a long time. Another type of journey is when water travels in different forms in the water cycle: water in rivers evaporates, and all water eventually ends up in the sea.

But there are also more recent (literal) human journeys, such as the Boers trekking into the middle of the country, and the black clans moving into different areas. Cronin is saying that our historical struggles to survive have made us bitter and closed off to other cultures.

The poet is saying that language also goes on a kind of journey. It changes over time as people move around and need new ways to talk about things. Cronin uses urban slang and code-mixing (using more than one language at one time). He tries to show us that when people moved from the countryside villages to the city, their language grew and changed. His main message is that language can bring us closer together as a nation. We need to understand and appreciate other cultures' difficulties and pride.

- 5 Point out and explain important vocabulary words:

### CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
<b>inarticulate</b>	If you are inarticulate you cannot speak properly. In the poem, it means that we cannot understand or appreciate each other's experiences if we don't try.
<b>inflections</b>	The poet knows his enemies will be upset that he still has pride and faith in himself. Inflections are the parts of the word we say louder. An inflection can turn a statement into a question, for example. In the poem, inflections change the meanings of words. Cronin is saying we have to make an effort to understand the smallest things about other people's lives (have empathy).
<b>occlusion</b>	An occlusion is a blockage, as in a stream of water. It is also a closing of the vocal cords in speaking. The poet is describing the blockages in streams, as well as the blockages we get when we speak.

WORD	BASIC DEFINITION
<b>parse</b>	Parse means analyse or understand. In the poem, to parse a language is to work out the meaning of the words.
<b>pectoral</b>	Your pectoral muscles are on your chest. In the poem, the speaker compares the marvellous human body to the earth. They are both ancient and wonderful creations.

## 6 Identify and explain important figures of speech:

### DICTION/FIGURATIVE LANGUAGE

#### 1 METAPHOR

An extended metaphor compares two things over more than one line in the poem. This whole poem is really an extended metaphor about land, water, language and love.

- a** Cronin starts with ‘To trace with the tongue wagon-trails/Saying the suffix of their aches in -kuil, -pan, -fontein,/In watery names that confirm/The dryness of their ways.’ (lines 8 -11). He means that the Afrikaner settlers named the places they found on their treks. Water was obviously the most important thing for them – otherwise they would not have survived. ‘-kuil’ means sandy pit, and ‘-pan’ and ‘-fontein’ are water sources. The trekboers would have been very happy to find these water-rich places. But Cronin is also criticising that way of life. He says their ways have ‘dryness’. He means that the old Boer beliefs caused Apartheid, and therefore suffering for many people.
- b** ‘the pit of your arm’ is a ‘planetarium’ (lines 14–15) tells us that this new person’s body is like a whole world to the poet. It is as wonderful to him as a new language. He feels connected to the natural cycles of the universe.
- c** ‘Pectoral beginning to the nub of time’ (line 16) shows us that Cronin compares learning a language to appreciating the human body. The person’s chest is amazing and special to the poet. He feels like he understands how the world was first created. He backs up this idea when he says he wants ‘to feel/The full moon as it drums/ At the back of my throat’ (lines 17–19). He is full of love and joy at belonging to another person, and to the earth. (The poem doesn’t say, but maybe the lover is someone from another culture: then Cronin would literally be learning a new language that this person speaks, but they are also both speaking the language of love – body language : kissing, holding and touching).

#### 2 PERSONIFICATION

Personification is giving human qualities to something that isn’t human. In line 2, the poet refers to the ‘voices’ of the land. Land cannot literally speak. Cronin means that he wants to understand the people who live there and their languages.

### 3 REPETITION/PARALLELISM

The poem has the same line at the beginning and the end: 'To learn how to speak'. This is called bracketing, because the lines hold everything between them like punctuation brackets in text. At the start Cronin says 'To learn how to speak with the voices of the land' (line 1). This could mean any country, not only South Africa. Then he explains through the whole poem how special South Africa is. At the end of the poem, he says 'To learn how to speak with the voices of this land.' (lines 32–33). Now he means this specific place: South Africa.

### 4 SOUND DEVICES

Cronin uses alliteration, assonance and repetition to speed up the pace of the poem.

- a Alliteration is repetition of consonant sounds, usually at the beginning of words. 'to feel/The full moon as it drums' (lines 17–18) repeats the/f/and/m/sounds. These are soft, humming sounds, like a song. They convey the poet's tone of satisfaction and happiness.
- b Assonance is the repetition of vowel sounds. 'At the back of my throat/Its cow-skinned vowel' (lines 19–20) repeats the/a/and the/ow/sounds. They make the poem go faster in pace. As the poet gets more excited about his discoveries, he increases the pace of the words. They sound like the rush of water he describes.

## Step 3: Identify the narrator or the speaker of the poem

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the narrator/speaker of the poem.
- 8 Emphasise that the speaker is probably Jeremy Cronin, himself.
- 9 Go through the following points of evidence:
  - a He uses 'I', first-person (eyewitness) narration. This point of view is very intimate and personal, and tells us that the poet is speaking about his own experiences.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the speaker is keen on people being able to communicate with one another, and also to appreciate how special and rich all our languages are. In this poem Cronin uses words from other languages (code-mixing) to get his message across. He speaks using the words from different languages to give people a taste of other cultures.

As a communist, Cronin believes that people should have equal rights. We can infer that his beliefs in equality and appreciation of other cultures are expressed in this poem.

## Step 4: Identify/Visualise the setting

---

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

### IDENTIFY THE PLACE:

- 1 Ask learners: What is the setting of this poem? How do you know?
- 2 Instruct learners to look for evidence in the poem of the setting. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine the setting of the poem.
- 4 Call learners back together.
- 5 Ask learners to share their ideas about the setting of the poem.
- 6 Emphasise that the setting is in South Africa in the present, even though the poet talks about the journeys of history too.
- 7 Go through the following pieces of evidence:
  - a Cronin uses the present tense throughout the poem, which makes it feel immediate and close, so the reader can relate to the time he is talking about – now. The poem is set in the present day (twentieth or twenty-first century) South Africa ('this land', in the last line).
  - b Cronin also refers to the 'wagon-trails' of the trekboers (line 8), so we know he is talking about South Africa, both in the past and the present.
  - c He refers to '-kuil' (pit), '-pan' (dam) and '-fontein' (fountain) (line 9), which are all Afrikaans suffixes that were added to places when they were named by the Boers who travelled there in the 1800s. (The places already had indigenous names, which the Boers didn't use.)

### IDENTIFY THE TIME:

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that although a specific time is not mentioned, we assume it is the present. The language is modern (twentieth-century) and the poem is in the present tense, as if the action is all happening right now.

### VISUALISE THE SETTING:

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners.



- 3** Help learners visualise the trains, shacks, vleis and rivers, so both urban and rural areas are represented. He means the whole of South Africa. Learners can picture wherever they live, because Cronin is including those places too. Learners may also picture different times in South Africa's history – Cronin discusses the present and the past.

## Step 5: Identify the mood and tone

- 1** Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2** Remind learners that it very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3** Explain that the mood of a poem can change at different points in the poem.
- 4** Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5** Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6** Give learners time to determine the mood and tone of the poem.
- 7** Call learners back together.
- 8** Ask learners to share their ideas about the mood/tone of the poem.
- 9** Emphasise that the mood/tone is wondering and appreciative. Go through the following pieces of evidence:
  - a** Wondering: 'To bury my mouth in the pit of your arm,/In that that planetarium,' (lines 14 and 15) tell us that Cronin feels joyful and amazed. He means that we should love the land and all its people as if they are a loved one, or someone special to us. His beloved in this poem is like a whole new world he can discover – special and interesting and new. The poem doesn't say, but maybe the lover is someone from another culture: then Cronin would literally be learning this person's home language too, so that they can communicate properly. They are also both speaking the language of love – body language: kissing, holding and touching.
  - b** Appreciative: 'our people's unbreakable resolve' (line 31) tells us that the poet respects and admires how strong ordinary South Africans are, even though they have suffered the divisions of Apartheid, poverty and oppression. He is saying we will survive.
- 10** Ask learners: Why are the mood and tone important to understanding this poem?
- 11** Discuss this with learners.
- 12** Emphasise that the poet is exhilarated by his realisation that language is wonderful. He wants to share what he has learned with other South Africans so that we can understand each other's cultures. We can infer from the tone that he wants to share his excitement with us, and make everyone feel as renewed and appreciative as he does.

## Step 6: Summarise the theme and message of the poem

---

- 1 Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem)
- 2 Explain that the main themes or messages of this poem are:
  - **Journeys in history:** Cronin describes the trekboers naming places as they travelled
  - **Journeys of nature:** he describes the different water sources on the planet, and how water travels
  - **Speech, identity and home:** Cronin speaks about how we all have different languages; how we feel comfortable with people who speak our own language; how we need to have more contact with other languages in our country;
  - **Love, space and the human body:** how physical love can seem wonderful, like discovering a new star or planet.
- 3 Ask learners: Why should we try to understand cultures that are different from our own?
- 4 Remind learners that a summary tells us all the important information in a short and concise way.
- 5 Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 6 Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 7 Call learners back together.
- 8 Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:

‘The speaker wants us to engage with and appreciate one another’s languages and cultures. He want us to learn from each other as we discover new things about each other’s culture. He believes South Africa is rich in its variety of cultures and that our differences can ironically bring us together.’

## Step 7: Make inferences and answer journal questions

---

### MAKING INFERENCES:

- 1 Remind learners when you infer, you figure out something that wasn’t completely explained in the text. You make an inference when you use clues from the text and your own background knowledge to figure out something that the author doesn’t directly tell you.

For example, if we read:

Pitso’s face became hot. He shouted, ‘You took my stick!’ Then he stormed away!

We can infer that Pitso is angry. We make this inference because:

- His face feels hot and we can understand this feeling from our own experience.
- He shouts.
- He storms away.

The author doesn't write that Pitso is angry, but we know from clues in the story and our own background knowledge.

- 2 Explain that when we read poetry, we must make a lot of inferences. We make inferences about what is happening, why it is happening, and how the speaker feels.
- 3 Explain that today, learners will make inferences about the poet's love for communication and for his partner.
- 4 Instruct learners to take out their exercise books and copy the following table into their books:

Details or statements from the poem	What I know from reading or experience	Inference
'To learn how to speak/ With the voices of the land,' (lines 1 and 2)		
Pectoral beginning to the nub of time (line 16)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about the poet's love for his partner?
- 8 Discuss possible answers with learners.

**SAMPLE LEARNER ANSWERS:**

<b>Details or statements from the poem</b>	<b>What I know from reading or experience</b>	<b>Inference</b>
<p>'To learn how to speak/With the voices of the land' (lines 1 and 2)</p>	<ul style="list-style-type: none"> <li>• We learn how to speak when we are babies.</li> <li>• We also learn to speak new languages during our lifetime – sometimes in school or even after school.</li> <li>• The word 'voices' is plural – the speaker is referring to more than one language or voice.</li> </ul>	<ul style="list-style-type: none"> <li>• The speaker wants to learn more about the different voices or languages of the land.</li> <li>• The speaker doesn't think it is good enough to just know one language.</li> <li>• The poet maybe thinks that to really learn how to speak and understand the land properly, we must speak many languages.</li> </ul>
<p>'Pectoral beginning to the nub of time' (line 16)</p>	<ul style="list-style-type: none"> <li>• Your pectoral is your chest muscle.</li> <li>• This is another thing that lovers do – they want physical intimacy or being close to their partner.</li> <li>• When your head is on someone's chest, you can hear their heart beating.</li> </ul>	<ul style="list-style-type: none"> <li>• He loves lying down with this person, and feeling physically close to them.</li> <li>• Cronin's partner makes him feel as if he is connected to all other humans who have ever lain together.</li> <li>• Our bodies haven't changed much over the centuries, so he is imagining how many humans have lain together in this position since the beginning of time.</li> <li>• Maybe he is also talking about the idea that language connects all human beings and makes us similar and close to each other.</li> </ul>

## Journal questions

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1** Refer to 'To learn how to speak/With the voices of the land,' (lines 1–2) and 'To learn how to speak/With the voices of this land.' (lines 32–33):
  - 1.1** Explain why the poet repeats these (almost) identical lines. (4)
- 2** Refer to 'Stammer, call, cry, babble, tongue's knot' (line 5):
  - 2.1** Identify the figure of speech in 'tongue's knot'. (1)
  - 2.2** Explain how this figure of speech is appropriate. (3)
- 3** Refer to 'To trace with the tongue wagon-trails/.../The dryness of their ways.' (lines 8–11):
  - 3.1** Identify the sound device used in 'To trace with the tongue wagon-trails' (line 8). (1)
  - 3.2** Discuss the way the effect of the sound device relates to the theme of this poem. (3)
  - 3.3** To whom does 'their' refer? (1)
  - 3.4** Explain why the names they gave sources of water are ironic. (2)
  - 3.5** Give TWO meanings of the word 'dryness' in the context of the poem. (2)

**B:** Answers

### 1.1

- The two lines at the beginning, and the two lines at the end, function as brackets. (1)
- All the lines between them, show how the poet would like to see things change. (1)
- The change the poet wants to see happen includes people not knowing and understanding other people's language and culture, to understanding other people's language and culture. (1)
- The change of 'the' to 'this' also indicates that poet was first speaking generally, but is now specifically referring to South Africa. (1)

### 2.1 Metaphor (1)

### 2.2

- The human tongue is being compared to when a piece of thread/string/rope is tied into a knot. (1)
- If our tongue could really be tied, we would not be able to speak. (1)
- The poet is saying we cannot communicate properly (as if our tongues are in a knot) because we don't understand each other's cultures and traditions. (1)

### 3.1 Alliteration (1)

### 3.2

- The/t/sound is repeated in this line. (1)
- This causes us to focus on the words, 'to trace...tongue'. (1)

- The central theme of this poem is that the poet feels strongly about us getting to know each other through language. (1)

**3.3** The Dutch/Afrikaans explorers/Voortrekkers (1)

**3.4**

- The names are ironic because they were often very dry. (1)
- Perhaps these names reflect their sense of longing/hope for water. (1)

**3.5** Accept any two of the following:

- Literally, the journey was partly through the karoo, which is mostly desert – incredibly dry without water. (1)
- Dryness could also reflect their nature: simple and unembellished. (1)
- We also talk about a ‘dry’ sense of humour, which a lot of Afrikaans people have. (1)

**Poetry**  
**Reading**

**POEM 7**

# Reading and viewing

## Alexandra

**MONGANE WALLY SEROTE**

### Genre

---

Free verse

### Characteristics

---

Stanzas; some internal rhyme

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Ask learners: What do you think this poem will be about?
- 3 Discuss learners' predictions about the poem based on the title.
- 4 Explain the meaning of the poem's title. Alexandra is the name of a large, busy township in Johannesburg.
- 5 Write down these questions on the board for discussion:
  - a What do you think when you hear the word 'township'?
  - b Do you think life in townships today is different to life in townships during Apartheid? Explain your answer.
- 6 Split learners into pairs and instruct them to discuss the questions. They do not need to write their answers. They are for discussion only.
- 7 Call learners back together. Discuss learners' thoughts about these questions:

Things learners might associate with the word 'township' will be different – home, noisy, violent, fun, street food and so on.

Differences between townships during Apartheid and townships now include that there are more people (and thus more houses) now than there were then.
- 8 Explain that Serote's early education took place in Alexandra, where he experienced how people struggled to make a living because of Apartheid first-hand. These struggles would have been the same in most townships in South Africa. Later on, Serote was imprisoned for his anti-Apartheid activities. He studied art in America, and then went into exile in Botswana during the 1980s. Like the speaker in the poem, Serote went back and forth between South Africa and other countries until he returned to South Africa in 1990.



## Step 2: Read the poem three times

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.
- 4 Explain the general meaning of the poem to learners. Here is a summary:

Serote uses an extended metaphor (more than one line) to compare the township of Alexandra to a mother. A mother is supposed to be kind and nurturing. He calls out for (wants) Alexandra to feed him and take care of him, like a good mother. Even though Alexandra cannot nurture him, it is still his home. Just like we cannot exchange our mother for a better one, we cannot change where we grew up. He writes 'My beginning was knotted to you' (line 11), meaning he is tied to Alexandra – he was born there, and it is part of him, whether he likes it or not. In Stanza 2, he argues with himself that he cannot leave. He wishes he could leave the place, but even when he leaves Alexandra physically, his experiences of living there will always be part of him.

In the poem, we see that there are many things Serote finds 'cruel' about Alexandra. He explains that Alexandra frightens him, like a mother with an angry expression on her face. Serote goes on to describe Alexandra, using contrasting (opposite) images of birth and death. He says that there is no breastmilk only dirty water (line 19) Then he says that Alexandra's 'dongas' (ditches) are their 'deathbeds' (lines 20–21). The poet asks a rhetorical question (he gives his own answer) about whether Alexandra can love him. Serote concludes that this township has taken away his pride in himself. The living conditions of Alexandra make him feel like he is not as good (not as human) as other people. He says he has 'sunk to such meekness!' (line 32) and lets 'others walk on me to far places' (line 33). This means he doesn't feel confident and stand up for himself. However, he also loves Alexandra. Even though he has travelled to other countries, he always comes back to Alexandra. He has mixed (some positive and some negative) feelings about Alexandra. In Alexandra life is familiar and comforting, even though living there oppresses him.

- 5 Point out and explain important vocabulary words.

**CONCEPTUAL VOCABULARY**

<b>WORD</b>	<b>BASIC DEFINITION</b>
<b>burdening</b>	A burden is a heavy thing to carry. Serote is saying that the nipples of the breastfeeding mother in this poem are heavy with a layer of dust. They are weighed down with dust and cannot feed anyone.
<b>destiny</b>	Destiny is your fixed fate or fortune – the idea that you can't choose what happens to you. Serote says that he didn't choose to be born in this horrible place.
<b>diluted</b>	Diluted means mixed. The poet says that the filthy water in the township is mixed with the blood of violent acts.
<b>dongas</b>	A donga is a deep cut or ravine in the earth, caused by erosion from running water. The poet writes that children in Alexandra 'chose dongas for deathbeds' (line 21). Sometimes, we hear about children who play in or walk in the dongas, and are then killed there, often by flash floods (unexpected massive flood).
<b>meekness</b>	Meekness means timid, weak or without violence. The poet says he has 'sunk' to such meekness because he has given up hope and accepted that this is his life. He will no longer resist the poverty and oppression of Alexandra.
<b>waded</b>	When you wade you walk slowly because there is something in your way (like mud). Serote is saying that it is difficult to return to Alexandra because of all the negative associations he has with it. He wades back because he doesn't really want to return. (But, he also acknowledges that he likes the familiarity of it – 'these worlds became funny to me' Also, it is probably quite polluted. He literally has to make his way through rubbish lying on the ground.

**6 Identify and explain important figures of speech .**

**DICTION/FIGURATIVE LANGUAGE**

**1 REPETITION**

Serote uses repetition (saying the same word over and over). Repetition emphasises or makes a strong point. The words he repeats most are 'mother' and 'Mama'. Serote is trying to show us that the township has 'brought him up' or raised him to believe that he is worthless. He blames Alexandra for his difficult life. Sometimes children blame their mother for the things that are wrong in their own lives. Serote is saying that he is like a child. The township has taught him the wrong things.

**2 APOSTROPHE**

The speaker (Serote) is directly addressing (talking to) the township of Alexandra. He is talking to the township as if it is a person. For example, he says: 'Mother' (line 2) and calls Alexandra 'you' throughout the poem. This type of talking to something non-human is called apostrophe

### 3 RHETORICAL QUESTIONS

A rhetorical question is a question the poet answers themselves. It is a way for the poet to structure their message clearly or to emphasise a point. Sometimes, a rhetorical question is one that cannot really be answered.

For example, Serote writes: ‘Do you love me, Alexandra, or what are you doing to me?’ (line 22) He wants to show the difference between a real, caring mother’s love (affection and nourishment) and Alexandra’s uncaring nature.

Another rhetorical question is: ‘What have you done to me?’ (line 29) There isn’t an easy answer to this question. The poem shows, however, that Alexandra has made him ‘meek’ (timid). He says ‘I have seen people but I feel like I’m not one.’ (line 30) Alexandra has made him feel dehumanised (like he isn’t a human). Still, he feels comfortable and most at home in Alexandra. He is commenting on the fact that such horrible living conditions have impacted the way he (and other black people) think about themselves.

### 4 RHYMING PATTERN/PUNCTUATION

Free verse often does not have a strict rhyming pattern like a sonnet. A poem such as ‘Alexandra’ is more of a spoken-word poem. It is meant to be read aloud. Punctuation speeds up or slows down the poem’s **pace**. The commas, semi-colons and full stops tell the reader when to pause and take a breath.

For example: ‘But we only have one mother, none can replace,’ (line 6) makes the listener/audience stop and think about how irreplaceable the mother is. There is only one mother. The word ‘mother’ gets more power or impact because there is punctuation near it to slow the pace down.

Another example is: ‘I feel I have sunk to such meekness!’ (line 32) ends with an exclamation mark. This tells the reader to change their **tone** and say ‘meekness’ loudly. The listener/audience then understands that the meekness is an important point.

## Step 3: Identify the narrator or the speaker of the poem

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the narrator/speaker of the poem.
- 8 Emphasise that the speaker is probably the poet, Mongane Wally Serote, himself.
- 9 Go through the following points of evidence:

- a The speaker uses ‘I’, first-person (eyewitness) narration. This point of view is very intimate and personal.
  - b The speaker asks and then answers himself: ‘...or what are you doing to me?’ (line 22) and ‘What have you done to me?’ (line 29). These questions tell us the speaker is someone who lives or has lived in Alexandria. The speaker is upset.
  - c The speaker says ‘I have gone from you, many times,/I come back.’ (lines 34–35) We have learned that Serote was familiar with Alexandria, and we also know that he was in exile and so he had to live in other countries, just like the speaker does in the poem. We can infer that the speaker of the poem is Serote himself.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the narrator always returns to Alexandria of his own free will, even though he knows that it is a difficult place to live. He feels that he belongs there, because he grew up there and went to school there. He is talking to Alexandria about his own experience there.

## Step 4: Identify/Visualise the setting

---

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

### IDENTIFY THE PLACE:

- 1 Ask learners: Where do you think this poem takes place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where this poem takes place.
- 4 Call learners back together.
- 5 Ask learners to share their ideas about where this poem takes place.
- 6 Emphasise that the setting is the township of Alexandria.
- 7 Go through the following pieces of evidence:
  - a The poem is titled Alexandria.
  - b The poet mentions dust, ‘burdening your nipples’ (lines 16 and 17) and the ‘dirty waters of your dongas’ (line 19) which are features of this township.
  - c The poet repeats the name, ‘Alexandra’ in ‘And Alexandra’ (line 10) and ‘Alexandra, I love you’ (line 36).

### IDENTIFY THE TIME:

- 1 Ask learners: Do you think this poem takes place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that although a specific time is not mentioned, we assume it is the present and recent past: during Serote’s own life. The language is modern (twentieth-century).

He looks back on his time there as a child 'My beginning was knotted to you' (line 11) and when he returned later as an adult, 'I have gone from you, many times,/I come back. (lines 34–35).

### VISUALISE THE SETTING:

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners. Let learners share their ideas.
- 3 Help learners visualise that the township is dusty and filled with rubble (broken cement and stones). The water sources are polluted. There are many people living there: it is a crowded place. We get the sense that it is very dry and dirty.

## Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.
- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood and tone of the poem.
- 9 Emphasise that the mood/tone is sorrowful and loving, frustrated, frightened, and resigned.
- 10 Go through the following pieces of evidence:
  - a Sorrowful and loving: 'Alexandra often I've cried' (line 15) tells us that the poet is unhappy, because when we feel hurt, we weep.
  - b Frustrated: 'I feel I have sunk to such meekness!' (line 32) tells us that the poet does not like the person he has become – someone who does not resist or fight back against adversity.
  - c Frightened: 'You frighten me, Mama' (line 23) tells us that Serote feels fearful of the conditions in Alexandra.
  - d Resigned: 'But we have only one mother, none can replace,' (line 6) tells us that, just as we cannot choose our families, Serote did not choose the place he grew up in, Alexandra.
- 11 Ask learners:
  - a Why are the mood and tone important to understanding this poem?
  - b Why is the mood/tone change important to understanding this poem?

- 12 Discuss this with learners.
- 13 Help learners understand that Serote feels conflicted (fighting with himself), because he knows that the township depresses and saddens him (stanza 1), but at the same time he feels compelled to stay there, as if he has no choice (stanza 2). By the end of the poem, he has decided to love it despite its flaws. The different mood/tones in the poem show us the poet's mixed (and conflicting) feelings.

## Step 6: Summarise the theme and message of the poem

---

- 1 Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem.)
- 2 Help learners understand that the main theme or messages of this poem are:
  - **Neglect and cruelty:** Serote uses an extended metaphor to compare the township with a mother. He uses contrast (opposites) because we expect most mothers to be nourishing, kind and patient. Instead, he describes a mother who cannot care for her child. Just like a bad mother, the township has not made happy citizens (people who live there). The speaker feels oppressed by this 'poor parenting', and lacks confidence in himself, like a child who has had a difficult family life.
  - **Identity and belonging:** But at the same time his identity was formed here. This poem is about him accepting and embracing where he comes from at the end. He feels at home in Alexandra – it is part of him. It is the only place that he can just feel 'simple and black'. In other words – where he can just be himself and be at home.
- 3 Ask learners: How do you feel about the place where you live? Why?
- 4 Discuss this question with learners.
- 5 Remind learners that a summary tells us all the important information in a short and concise way.
- 6 Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 7 Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 8 Call learners back together.
- 9 Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:

‘The poet has a love-hate relationship with Alexandra. There are not enough resources for Alexandra to properly care for everyone who lives there, and life is very hard there. Regardless of this the speaker still loves it. He is attached to this place even with its cruelty and hardship.’

## Step 7: Make inferences and answer journal questions

### MAKING INFERENCES:

- 1 Remind learners when you infer, you figure out something that wasn't completely explained in the text. You make an inference when you use clues from the text and your own background knowledge to figure out something that the author doesn't directly tell you.

For example, if we read:

Pitso's face became hot. He shouted, 'You took my stick!' Then he stormed away!

We can infer that Pitso is angry. We make this inference because:

- His face feels hot and we can understand this feeling from our own experience.
- He shouts.
- He storms away.

The author doesn't write that Pitso is angry, but we know from clues in the story and our own background knowledge.

- 2 Explain that when we read poetry, we must make a lot of inferences. We make inferences about what is happening, why it is happening, and how the speaker feels.
- 3 Explain that today, learners will make inferences about the poet's ideas about himself (his self- image) and his family in the poem.
- 4 Instruct learners to take out their exercise books and copy the following table into their books:

Details or statements from the poem	What I know from reading or experience	Inference
'We can't choose mothers;' (line 8)		
'I have seen people but I feel like I'm not one,' (line 30)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about family life and self-image?
- 8 Discuss possible answers with learners.



**SAMPLE LEARNER ANSWERS:**

Details or statements from the poem	What I know from reading or experience	Inference
'We can't choose mothers;' (line 8)	<ul style="list-style-type: none"> <li>• My own mother is difficult to live with because she fights with everyone all the time and I feel anxious at home.</li> </ul>	<ul style="list-style-type: none"> <li>• We have to live with family situations that can be stressful.</li> </ul>
'I have seen people but I feel like I'm not one,' (line 30)	<ul style="list-style-type: none"> <li>• The poet sees other people but he somehow feels different from them – like he doesn't belong.</li> <li>• Sometimes when we are in places that are new or different from where we grew up, we feel different from the people there. We can feel lonely or isolated.</li> </ul>	<ul style="list-style-type: none"> <li>• When the poet goes to places that are not his hometown (Alexandra) he feels like an outsider.</li> </ul>

**Journal questions**

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1 Refer to 'Just as we have no choice to be born,/We can't choose mothers;' (lines 7–8):
  - 1.1 Explain the point the speaker is making in these lines. (2)
- 2 Refer to the whole of stanza 3:
  - 2.1 State THREE challenges the speaker experiences in stanza 3. (3)
- 3 Refer to 'When all these worlds became funny to me/I silently waded back to you (lines 38–39):
  - 3.1 Explain what the speaker means in these lines. (2)
- 4 Refer to the poem as a whole:
  - 4.1 In your opinion, does the speaker succeed in conveying his love for Alexandra? Discuss your view.(3)

**B:** Answers

- 1.1
  - We don't get to choose our mothers. We are given our mothers. (1)
  - The speaker is saying it is the same for him as a black person living in Apartheid – he had no choice as to where he could live. (1)



**2.1** Any 3 of the following:

- Air pollution/dust (1)
- Water pollution/dirty water (1)
- Violence (1)
- Fear (1)

**3.1**

- The speaker has been to many other places in the world. (1)
- However, he could never properly fit in/identify with those places and returns home to Alexandra where he does fit in. (1)

**4.1** Either:

Yes

- Alexandra is a place that shaped the speaker's identity. (1)
- Alexandra is a place which belongs to the speaker. (1)
- The speaker emphasises the idea that although he has left Alexandra a few times, he has always returned. (1)

OR

No

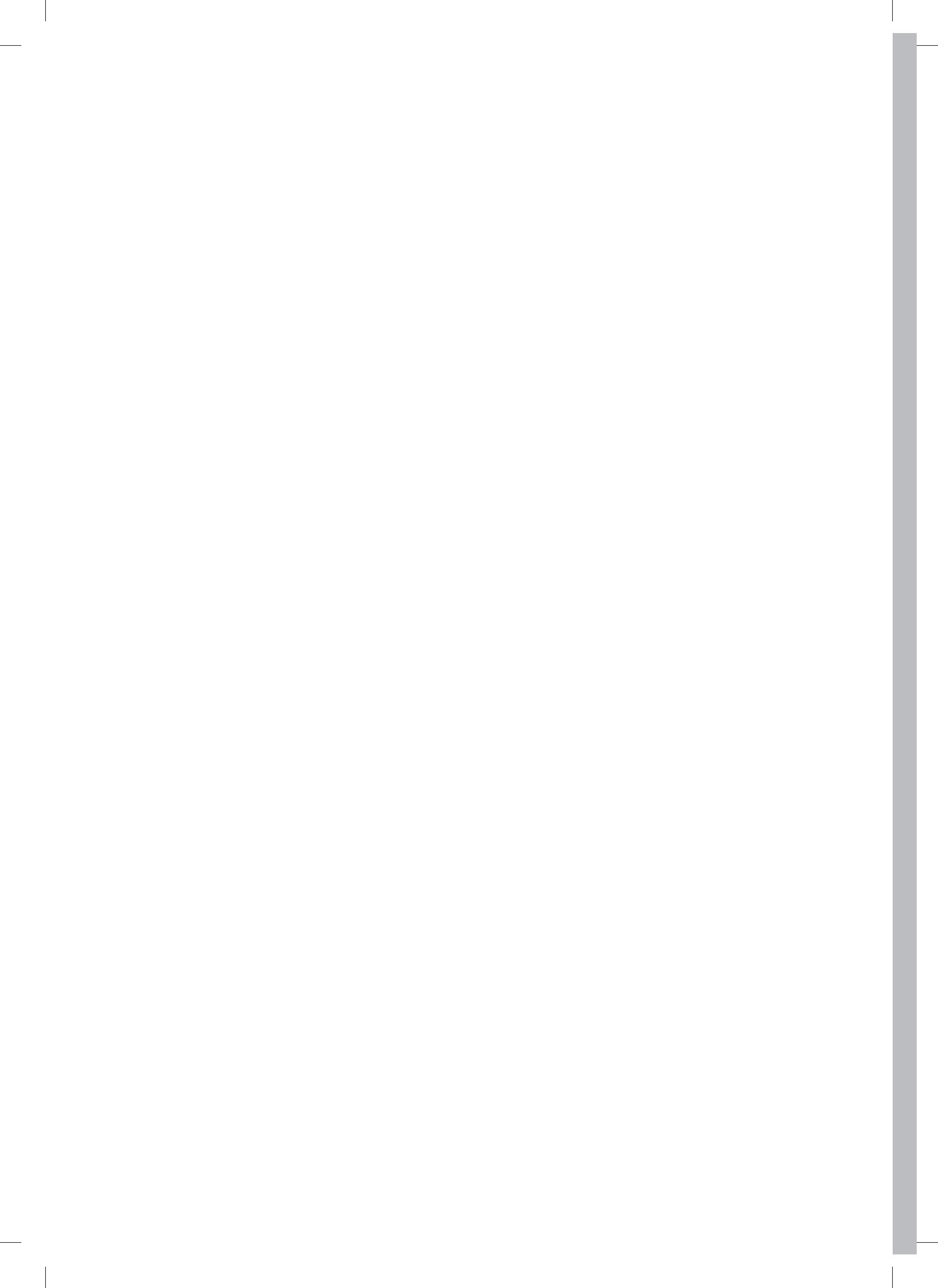
- The speaker focuses all the negative aspects of Alexandra. (1)
- He speaks with emotion about how he hates Alexandra. (1)
- He shows that he has a love-hate relationship with Alexandra. (1)

NOTE: Do not award a mark for 'Yes' or 'No' only.

For full marks, the response must be well-substantiated.

A learner can score 1/2 marks for a response which is not well-substantiated.

The candidate's interpretation must be grounded in the poem.



**Poetry  
Reading**

**POEM 8**

# Reading and viewing

## Poem

**BAROLONG SEBONI**

### Genre

---

Free verse

### Characteristics

---

Stanzas; some internal rhyme

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Ask learners: What do you think this poem will be about based on the title?
- 3 Discuss learners' predictions about the poem.
- 4 Explain the meaning of the poem's title. Poem does not give us any information except about the format of the text. Perhaps the poet is so emotional about the issue that he can find only one word to describe it.
- 5 Write down this question on the board for learners to discuss.
  - a Why do you think the poet just used 'Poem' as a title?
  - b In your opinion, should Seboni have given his poem a more detailed, specific title? Explain your response.
- 6 Discuss the answers as a class. 'Poem' is a fairly general term. Seboni leaves the text open to interpretation by his readers. Maybe he wants us to think about how we can use the information in the poem in our own relationships – because the poem is about changing our aggressive, disrespectful ways. Opinions will differ in the class. Some learners will explain that the title is fine as it is, because Seboni wants his poem to have global (universal) significance – that is, have meaning for everyone, not just himself. Or maybe he doesn't want us to have any ideas/judgements before we read the poem and that is why he has left the title so generic. The opposite opinion will be something like, Yes, he should have given his poem a more specific title, so the reader knows what to expect before they start to read it.

### Step 2: Read the poem three times

---

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.

**4** Explain the general meaning of the poem to learners. Here is a summary:

The speaker is trying to persuade someone not to argue and fight with him. He says that he has no tolerance for sarcasm, because words can hurt. The first three stanzas discuss the effect and power of negative, destructive communication. The last two stanzas are the poet's solution: healthy communication through kind words and thinking about our own body language.

**5** Point out and explain important vocabulary words:

**CONCEPTUAL VOCABULARY**

WORD	BASIC DEFINITION
<b>corrosive/ corroded</b>	Corroded means damaged and eaten away. Corrosive is a substance (like a chemical) that can damage and eat away at something.  For example, acid is corrosive of (destroys and eats away) flesh (skin). When iron is corroded, it gets rusty. Acid usually corrodes flesh. Seboni wants us to imagine how destructive the harsh words are.
<b>epithets</b>	An epithet is a promise or a curse.  The poet does not want a swearing match (exchange of epithets) with his opponent.
<b>jaggeder/ jagged</b>	Jaggeder (usually spelled 'jagged') means torn, with sharp edges.  The poet uses a harsh word to convey the hurt or ruin that vicious language causes.
<b>serpentine</b>	Serpentine means 'like a snake'.  We think of snakes as dangerous and poisonous. The poet means that the person is saying cruel things that wound (hurt) us, like the bite of a snake/serpent.
<b>venomous</b>	Venomous is poisonous.  A snake's venom kills its prey. The poet means that his opponent is saying cruel or brutal things to him because they are fighting. He feels poisoned.

**6** Identify and explain important figures of speech:

**DICTION/FIGURATIVE LANGUAGE**

**1 METAPHOR**

A metaphor compares things to see what qualities they share (how they are similar).

There is usually a double meaning: one literal and one figurative.

- a** In line 8, Seboni says there is 'no room in my cup' for ugly words. A cup is literally a drinking vessel. But he also means that figuratively his cup is his life. It can be full of good things and kind friends. He does not want to take time in his life to listen to unkind and nasty words.
- b** In lines 13 and 14, Seboni writes: 'venomous words/from your serpentine tongue'. This means that the speaker's enemy is as dangerous and poisonous as a snake. A serpent's venom will paralyse or kill its victim. The poet means that cruel words can harm people and destroy relationships.

## 2 SIMILE

A simile is an indirect comparison, using the clue words ‘like’ or ‘as’. In lines 5–7, Seboni says, ‘those epithets/sharp like spokes/that pierce the heart when spoken’. An epithet is a curse, threat or promise. The epithet is sharp like a literal wheel spoke because words can figuratively poke and damage feelings (‘the heart’).

## 3 ALLITERATION/CONSONANCE

Alliteration is usually repeated consonants at the start of the words.

- a In the last stanza, the poet uses so many words with the/s/sound. ‘Better still/let us search in our speech/for words deep as the soul is still/that will spell our thoughts/s in the silence of our smiles’. The repeated/s/sounds are calming. After the conflict and argument of the poem, the poet wants to present the reader with a solution. The/s/sibilance (repeated/s/sounds) are soft and peaceful.
- b Similarly, in lines 20 and 21, ‘woolly words/worn’ are also soft, gentle sounds. They mimic (copy) the sense of comfort and protection the poet describes.

## 4 ENJAMBMENT

This poem uses enjambment (run-on lines). Enjambment leads our eyes to the next thought at the beginning of the next line. The poet is creating suspense through rhythm. Each stanza in this poem is a series of run-on lines.

‘Let us speak, love/in gentler tones/timid as the lamb/is soft/woolly words/worn to stand strong against the/cold-bitterness of the world.’ (lines 16–22)The poet leads us from speaking softly, then to timid lambs and wool. These are all comforting, gentle words. We don’t pause at the end of each line, we keep reading to get the whole sentence or idea.

## 5 ELLIPSIS:

The ellipsis (...) creates a pause. The ellipsis is used to make us think about what will come next. In this poem the ellipsis gives the reader a chance to stop and think about the damage that words can cause. In line 15, ‘infect the feeling...’ is at the end of the stanza. It creates a break before the next stanza, to change the mood from negative complaint to positive resolution.

## Step 3: Identify the narrator or the speaker of the poem

---

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.

- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the narrator/speaker of the poem.
- 8 Emphasise that we can infer that the speaker is probably the poet himself.
- 9 Go through the following points of evidence:
  - a The poet uses 'I' and 'us', first-person (eyewitness) narration. This point of view is very intimate and personal. We can infer that he includes himself in the poem.
  - b Seboni also directly addresses the person in the poem as 'love' (line 16), so we can infer that there is some kind of intimate, personal relationship here.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the speaker is making a personal, heart-felt plea for understanding and gentle communication, both to the person who is treating him badly, and to us generally, so we can also benefit from good communication. The relationship is something special and close to his heart. He is strongly, negatively affected by the way this person speaks roughly and sarcastically to him. Seboni wants people to speak more gently to one another.

#### Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

##### IDENTIFY THE PLACE:

- 1 Ask learners: Where do you think this poem takes place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where this poem takes place.
- 4 Call learners back together.
- 5 Ask learners to share their ideas about where this poem takes place.
- 6 Emphasise that the setting is emotional and psychological (in the mind) more than a real place or time. The speaker is talking about his own feelings of rejection and hurt when the addressee (his lover) reacts aggressively to him.
- 7 Go through the following pieces of evidence:
  - a 'for these acidic words of sarcasm/that corrode my sensitivity' (lines 9–10) tell us that the speaker's feelings are easily hurt, just as acid destroys whatever it touches.
  - b 'for words deep as the soul is still/that will spell our thoughts/in the silence of our smiles.' (lines 25–27) tell us that Seboni is referring to body language and attitude at all times, rather than a specific physical time and place.

**IDENTIFY THE TIME:**

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that although a specific time is not mentioned, we assume it is the present. The language is modern (twentieth-century), and we all talk about these communication issues. (It wasn't as popular a topic in, for example, Shakespearean England.)

**VISUALISE THE SETTING:**

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise any two speakers who are not communicating well with one another – or where one person is being kind and gentle, and the other is reacting harshly and with sarcasm. The aggressive person probably looks angry and tight-lipped or sneering (mocking). The person objecting probably looks calmer and maybe upset.

## Step 5: Identify the mood and tone

---

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.
- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood/tone of the poem.
- 9 Emphasise that the mood/tone is frustrated/upset, persuasive, and hopeful.
- 10 Go through the following pieces of evidence:
  - a Frustrated/upset: 'these jagged words/that dig a trench between us' (lines 2–3) and 'that pierce the heart when spoken' (line 7) tell us that the poet feels distanced from and hurt by the insults and sarcasm of the addressee. He is frustrated because his feelings are continually being hurt or disregarded (ignored).
  - b Persuasive: 'Let us speak, love' (line 16) and 'let us search in our speech' (line 24) tell us that Seboni wants this person to work together with him to improve their communication with one another. He is proposing that they speak pleasantly and tenderly – or don't speak at all!



- c Hopeful: 'in the silence of our smiles' (line 27) tells us that the speaker anticipates happiness. We smile when we are contented or joyful.
- 11 Ask learners:
- Why are the mood and tone important to understanding this poem?
  - Why is the mood/tone change important to understanding this poem?
- 12 Discuss this with learners.
- 13 Emphasise that Seboni goes from complaining about his hurt feelings in the first few stanzas to proposing a solution in the last two stanzas that will encourage happier communication. The mood change is important because he takes back his power, and goes from being frustrated and hurt, to making positive suggestions.

## Step 6: Summarise the theme and message of the poem

- Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem)
- Explain that the main theme or message of this poem is:
  - The power of words:** how words have the power to hurt us, and heal us.
- Ask learners: Do you agree that words are powerful weapons? Support your response.
- Remind learners that a summary tells us all the important information in a short and concise way.
- Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- Call learners back together.
- Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:

'The speaker rejects aggression and suggests a softer, more understanding attitude between himself and the addressee. He extends this suggestion to all people in general, because he feels gentler communication benefits everyone.'

## Step 7: Make inferences and answer journal questions

### MAKING INFERENCES:

- Remind learners when you infer, you figure out something that wasn't completely explained in the text. You make an inference when you use clues from the text and your own background knowledge to figure out something that the author doesn't directly tell you. For example, if we read:

Makhaya’s face heart beat fast. His hands began to shake. He tried to speak but nothing came out of his mouth.

We can infer that Makhaya is nervous. We make this inference because:

- His heart feels like it is beating fast and we can understand this feeling from our own experience.
- He shakes/trembles.
- He cannot speak.

The author doesn’t write that Makhaya is nervous, but we know from clues in the story and our own background knowledge.

- 2 Explain that when we read poetry, we must make a lot of inferences. We make inferences about what is happening, why it is happening, and how the speaker feels.
- 3 Explain that today, learners will make inferences about what state of mind the poet is in (his feelings and intentions).
- 4 Instruct learners to take out their exercise books and copy the following table into their books:

<b>Details or statements from the poem</b>	<b>What I know from reading or experience</b>	<b>Inference</b>
'We do not need/these jagged words/that dig a trench between us' (lines 1 to 3)		
'Let us speak, love/in gentler tones' (lines 16 and 17)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about what state of mind the poet is in (his feelings and intentions)?
- 8 Discuss possible answers with learners.

**SAMPLE LEARNER ANSWERS:**

<b>Details or statements from the poem</b>	<b>What I know from reading or experience</b>	<b>Inference</b>
<p>'We do not need/ these jagged words/that dig a trench between us' (lines 1 to 3)</p>	<ul style="list-style-type: none"> <li>• When we get angry with someone, we sometimes use unkind words. Even if we really love someone, we sometimes say mean things when we are angry.</li> <li>• Some people use words to abuse their loved ones. It is not a physical (bodily) attack, but words still hurt people emotionally.</li> <li>• When we say mean things to someone we love, it can create a feeling of distance between the two people. In other words, the people will have hurt feelings and it will really affect them negatively.</li> </ul>	<ul style="list-style-type: none"> <li>• Seboni and his lover always seem to argue.</li> <li>• They love each other and are very close, but his lover has said something which has left Seboni feeling hurt.</li> <li>• We can infer that he wants more sensitive, fairer communication, because he still loves this person and wants to repair the relationship.</li> </ul>
<p>'Let us speak, love/ in gentler tones' (lines 16 and 17)</p>	<ul style="list-style-type: none"> <li>• Seboni wants his loved one to speak in gentle tones.</li> <li>• It says 'us' so he is not just speaking about his loved one, but also himself.</li> <li>• He calls this person 'love' (even though they have hurt his feelings – which we know from the first few stanzas).</li> </ul>	<ul style="list-style-type: none"> <li>• Even though this person has hurt Seboni's feelings, he wants to work with them to make their relationship better: he is not breaking up with this person.</li> <li>• Seboni knows he could also be better at using kinder words – not just the person he is addressing.</li> </ul>

## Journal questions

---

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1** Refer to ‘We do not need/these jagged words/that dig a trench between us’ (lines 1–3):
  - 1.1** Using your OWN words, state what is meant by ‘words that dig a trench between us’. (2)
  - 1.2** Provide the literal meaning of ‘jagged’. (1)
- 2** Refer to ‘there is no room in my cup/for these acidic words of sarcasm/that corrode my sensitivity’ (lines 8–10):
  - 2.1** Identify the figure of speech. (1)
  - 2.2** Explain how this figure of speech is appropriate. (4)
- 3** Refer to ‘these cold and icy terms tossed/to deaden the heart’ (line 11–12):
  - 3.1** Explain what the word ‘tossed’ suggests about the person speaking the ‘cold’ words. (2)
- 4** Refer to stanzas 5 and 6:
  - 4.1** In stanza 5, the tone of the poem changes. Explain why the poet brings about this change in tone. (2)
  - 4.2** Explain how the poet brings about this change in tone. (2)

**B:** Answers

**1.1**

- This is a metaphor (comparison) that compares words with a trench. (1)
- The speaker is saying that hurtful language can cause division between people.

**1.2** Sharp-edged. (1)

**2.1** Extended metaphor (1)

**2.2**

- The speaker is saying that he has no room in his life (‘my cup’) for the speaker’s ugly words. (1)
- A cup holds liquid, just as a life holds things. The speaker is implying that he would rather fill his ‘cup’ with positivity and nice things. (1)
- The speaker describes sarcastic words as ‘acidic’ which ‘corrode’ his sensitivity. (1)
- This means that the words wear down his sensitive nature, just like acid corrodes things. (1)

**3.1**

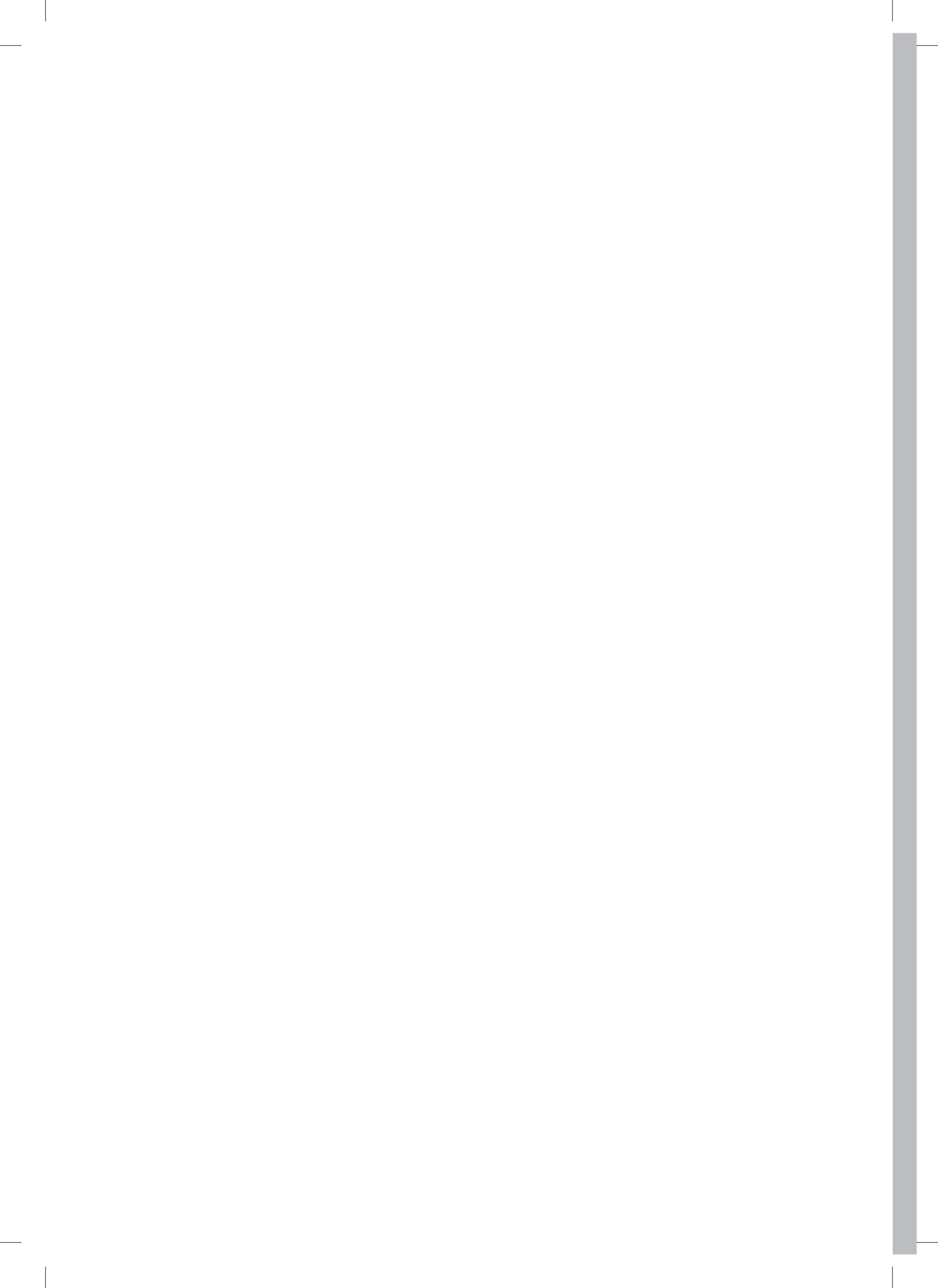
- They show us that the speaker’s addressee doesn’t give any thought at using such hurtful words. (1)
- When we ‘toss’ something, we throw it in a careless manner – we don’t care how it lands. (1)

**4.1**

- The poet is offering a solution to the tension and division that has formed between them as a result of the hard words. (1)
- He wants them to change the way they talk to each other. (1)

**4.2** Any two of the following:

- The lines are shorter with a gentler rhythm. (1)
- The words (diction) he uses are more gentle than words used in the previous stanzas. (1)
- The alliteration of the/s/sound is soothing and comforting. 'Better still/let us search in our speech/for words s deep as the soul is still/that will spell our thoughts/in the silence of our smiles'. (1)



**Poetry  
Reading**

**POEM 9**

# Reading and viewing

## Death

ANONYMOUS

### Genre

---

Ballad

### Characteristics

---

Four-line stanzas; rhymes; tells a story

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Remind learners that they looked at this poem in the pre-reading lesson. Can they remember what it was about?
- 3 Discuss learners' answers.
- 4 Explain the meaning of the poem's title.
- 5 Write down the following questions on the board for discussion:
  - a What does it mean if a text is anonymous?
  - b Where would you read anonymous texts today?
  - c What are the advantages of anonymity?
  - d What are the disadvantages?
- 6 Split learners into groups of 5–6 learners and instruct them to discuss the questions. They do not need to write their answers. They are for discussion only.
- 7 Instruct learners to discuss these questions on the board with their small group.
- 8 As learners discuss, walk around and help struggling learners/groups.
- 9 Call the class back together. Discuss the questions with learners. Make sure they understand:
  - a Anonymous means that the writer is hidden or unknown (usually deliberately).
  - b Online in comment threads or on forums; social media/in print (newspapers).
  - c People feel freer to say what they really mean. They might be more likely to voice a controversial opinion. If a piece of writing is anonymous, it can seem more relevant globally: maybe more people can relate to it.
  - d People do not have to own up to the cruel or bullying things they say anonymously. People are less accountable and responsible for the things they say.



## Step 2: Read the poem three times

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.
- 4 Explain the general meaning of the poem to learners. Here is a summary:

The unnamed poet is avoiding thinking about death. But she can't stop. The thoughts of death follow her everywhere. They are with her at home, even when she tries to take her mind off of her own coming death. She tries washing, going to church and praying, hiding in her bedroom, and even going to sea. Nothing helps. She cannot stop thinking about death. The final stanza tells us that the poet has died at sea.

- 5 Point out and explain important vocabulary words:

### CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
<b>chamber</b>	Chamber means bedroom. He hurries to his bedroom.
<b>deep</b>	Deep is a figurative, poetic way of saying the sea or ocean. It literally means not shallow.
<b>fleeting</b>	Fleeting means going fast or disappearing. The poet means that he could not sleep. Sleep is personified, as if it is a person who can run.
<b>hied</b>	Hied means go or went fast. Like hurried. The speaker went quickly to his room.
<b>rim</b>	The rim is the edge. He means that Death was everywhere, even on the edge of the water bowl. The speaker could not escape it.

- 6 Identify and explain important figures of speech:

### DICTION/FIGURATIVE LANGUAGE

#### 1 PERSONIFICATION

In the poem, Death takes on human qualities. Death is compared to a person.

Throughout the poem, the poet refers to death as 'he', not 'it', as if it is a human being.

- a 'There sat Death upon my seat' (line 12). Death does not really have the ability to sit down. It does not have a body like a person.
- b 'Death was the captain of the ship' (line 20). Usually only a person can physically be in control of a sailing vessel.

- c** Another example of personification is around ‘sleep’. The poet gives ‘sleep’ human characteristics: ‘And sleep on fleeting foot had fled’ (line 2) tells us that sleep had fled (run away). The poet couldn’t sleep (possibly worrying about death).

## 2 METAPHOR

A metaphor compares two things and finds how they are similar. In this poem, there are a number of journeys. These journeys can be compared to life journeys. The poet compares literal journeys with the journey of life in this extended metaphor:

- a** First the poet goes to wash her face (not unusual; something she does every day).
- b** Then she goes to church (out of her home but still a familiar place).
- c** Last she goes to sea (very far and unfamiliar), and here she dies.

## 3 EUPHEMISM

A euphemism is a replacement term for something unpleasant or taboo (off-limits). We use euphemisms when we find a topic too awkward to talk about politely. Subjects such as sex, bodily functions and death often have many ‘softer’ words. An example in this poem is ‘my last journey’. The speaker is comparing dying with going travelling. The two things are similar because they both involve going to a different place. To make it easier to understand, the poet could just have said ‘my death’ but he uses the euphemism of a journey to soften the harshness of the word.

## Step 3: Identify the narrator or the speaker of the poem

---

- 1 Remind learners that the speaker of poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker/narrator of the poem.
- 8 Emphasise that the speaker is probably an adult, or someone who has had to think about death quite seriously. Perhaps they have a life-threatening illness. We do not really know if the speaker is the poet, because we have no information about who the poet is!
- 9 Go through the following points of evidence:
  - a** The speaker uses ‘I’, first-person (eyewitness) narration. This point of view is very intimate and personal. The reader gets details of the person’s experience.
  - b** We can infer from ‘But before I wet my eyes so dim’ (line 7) that the speaker is old or ill, because their eyesight is poor.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.

- 12** Emphasise that the narrator's identity is unknown. Many people have fears about death. Also, we are all going to die, so, even if we aren't afraid of dying (as the speaker in the poem is), the poem can be read and appreciated by everyone.

## Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

### IDENTIFY THE PLACE:

- 1 Ask learners: Where do you think this poem takes place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where this poem takes place.
- 4 Call learners back together.
- 5 Ask learners to share their ideas about where this poem takes place.
- 6 Emphasise that the setting is the different places the speaker goes to try to avoid death – washing in her room, the church, the bedroom, and even a boat in the sea.
- 7 Go through the following pieces of evidence:
  - a washing in her house: 'That I might wash...' (line 6)
  - b going to church and praying: 'I went to church that I might pray' (line 9)
  - c hiding in her bedroom: 'To my chamber...' (line 13)
  - d going to sea: 'Then to sea I rowed a boat' (line 17)

### IDENTIFY THE TIME:

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that although a specific time is not mentioned, we assume it is not the present.

The language is archaic (old-fashioned) and not modern (twentieth-century). The diction includes 'fleeting', 'chamber' and 'hied' – words that we don't use anymore. The poem was probably written before the twentieth century, in a place such as England or America.

### VISUALISE THE SETTING:

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that there is a room, a church and a rowing boat (at sea). There is no detail given except that the speaker calls for water, so she is wealthy enough to have a

servant. We know that her house will not have a TV or other technology, because it is an old poem! The sea could be rough and grey if it was stormy, or calm and blue.

## Step 5: Identify the mood and tone

---

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.
- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood/tone of the poem.
- 9 Emphasise that the mood/tone is helpless, frightened and resigned. Go through the following pieces of evidence:
  - a Helpless: ‘There was Death...’ (line 8); ‘There sat Death...’ (line 12) ‘Death came from underneath the floor’ (line 16). These all tell us that Death cannot be avoided, and the speaker feels powerless to stop it.
  - b Frightened: ‘...though I firmly locked the door’ (line 15) tells us that the speaker tries to lock Death out. The speaker is trying to avoid death! In fact, she spends the whole poem moving from place to place (from ‘church’, to ‘chamber’, to ‘sea’), in order to escape Death. She is frightened so she tries to run away.
  - c Resigned (giving up): ‘Death was captain of the ship’ (line 20) tells us that Death is the captain of the ship, and thus in control of life.
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the speaker describes her mounting (increasing) horror at not being able to avoid her own death. In the end, we understand that the poet is speaking from beyond the grave. In the last stanza she says that she has already died. She goes from thinking that she can control her destiny, to accepting that Death is inevitable (coming no matter what).

## Step 6: Summarise the theme and message of the poem

---

- 1 Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem.)

- 2 Explain that the main theme or message of this poem is:
  - **Death is powerful**
  - **Death is unavoidable**
- 3 Ask learners: Do you agree that Death is something to be feared? Support your response.
- 4 Discuss this question with learners. Listen to learners' opinions and ideas.
- 5 Remind learners that a summary tells us all the important information in a short and concise way.
- 6 Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 7 Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 8 Call learners back together.
- 9 Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem. For example:

‘The speaker starts out by thinking she can get away from death, but by the end of the poem she realises that Death is inevitable: she cannot escape it. We will all one day die, not matter what we try to do to avoid it!’

## Step 7: Make inferences and answer journal questions

### MAKING INFERENCES:

- 1 Remind learners when you infer, you figure out something that wasn't completely explained in the text. You make an inference when you use clues from the text and your own background knowledge to figure out something that the author doesn't directly tell you.

For example, if we read:

Pitso's face became hot. He shouted, 'You took my stick!' Then he stormed away!

We can infer that Pitso is angry. We make this inference because:

- His face feels hot and we can understand this feeling from our own experience.
- He shouts.
- He storms away.

The author doesn't write that Pitso is angry, but we know from clues in the story and our own background knowledge.

- 2 Explain that when we read poetry, we must make a lot of inferences. We make inferences about what is happening, why it is happening, and how the speaker feels.
- 3 Explain that today, learners will make inferences about how close the speaker is to death.
- 4 Instruct learners to take out their exercise books and copy the following table into their books:

Details or statements from the poem	What I know from reading or experience	Inference
'...my mind was heavy/ With concern for my last journey:' (lines 3–4)		
'...my eyes so dim' (line 7)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about how close the speaker was to death?
- 8 Discuss possible answers with learners.

**SAMPLE LEARNER ANSWERS:**

Details or statements from the poem	What I know from reading or experience	Inference
'...my mind was heavy/With concern for my last journey:' (lines 3–4)	<ul style="list-style-type: none"> <li>• We know that when your mind is 'heavy' it means you are thinking a lot.</li> <li>• We know that the narrator is thinking with concern about her 'last journey'</li> <li>• Often journeys are a metaphor for life.</li> <li>• This is a 'last journey'.</li> <li>• People are often scared of death – it is normal and common.</li> </ul>	<ul style="list-style-type: none"> <li>• The speaker is thinking a lot and very concerned about their own death. We can infer they must be close to death – otherwise, why would they be thinking about it so much?</li> </ul>
'...my eyes so dim' (line 7)	<ul style="list-style-type: none"> <li>• When someone is happy and healthy, they are described as having 'bright' eyes.</li> <li>• The speaker has 'dim' eyes.</li> <li>• When someone's eyes are described as dim, it is usually because they are tired, old or sick.</li> </ul>	<ul style="list-style-type: none"> <li>• The speaker's eyes are dim. We can infer that she is old, tired, or sick. This is probably why she is worrying about death!</li> </ul>

## Journal questions

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1** Refer to the first TWO stanzas:
  - 1.1** Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the question number (1.1). (1)  
The speaker of the poem is...
    - A** Old
    - B** Young
    - C** Middle-aged
  - 1.2** Quote from the first two stanzas to support your answer in 1.1 above. (4)
- 2** Refer to the poem as a whole:
  - 2.1** Identify the extended figurative device used about Death throughout the poem. (1)
  - 2.2** Explain how this figure of speech is appropriate. (4)
  - 2.3** State how this device adds to the feeling of fear and dread we experience when reading this poem. Motivate your answer. (3)
  - 2.4** Explain how the speaker has underestimated Death. (2)

**B:** Answers

(NOTE: Because this poem is anonymous, we can't say if the speaker is a he or she. Death can also be seen as a he or a she. Learners can refer to either/both of them as he or she.)

- 1.1** A (1)
- 1.2**
  - 'concern for my last journey' (line 4) is a reference to the journey towards death. (2)
  - 'my eyes so dim' (line 7) tells us that the speaker is old. Our eyes go dim when we get old. This means we can't see clearly anymore. (2)
- 2.1** Personification (1)
- 2.2**
  - The speaker gives death a capital 'D' which shows us that he is giving it a name, like people have. (1)
  - Throughout the poem, the speaker has death do human things like:
    - a** Sitting on the rim of the basin. (1)
    - b** Sitting on the church seat. (1)
    - c** Be the captain of a ship. (1)
- 2.3**
  - It create a feeling of being followed/stalked by someone. (1)
  - We feel the speaker is trying to get away from a person who want to murder her. (1)
  - It doesn't matter, where she tries to hide, Death finds her. (1)

**2.4**

- She does not expect Death to be so cunning and resourceful. (1)
- Death seems to know her moves in advance and keeps outsmarting her. (1)



**Poetry**  
**Reading**

**POEM 10**

# Reading and viewing

## Sonnet 18: Shall I compare thee to a summer's day?

WILLIAM SHAKESPEARE

### Genre

---

Elizabethan/Shakespearean sonnet

### Characteristics

---

Octave plus sestet (containing rhyming couplet)

### Step 1: Pre-reading/Set up the poem

---

- 1 Read the title of the poem.
- 2 Remind learners that we read this poem in the pre-reading lessons. Ask learners what they remember about it.
- 3 Discuss learners' answers.
- 4 Explain the meaning of the poem's title: Shakespeare asks a rhetorical question so he can write a love sonnet to his beloved. He will not compare them to a summer's day – because they are nicer and more enjoyable than the changing weather.
- 5 Write down these questions on the board for learners to discuss. These questions are just for discussion. Learners do not need to write them down:
  - a What do you already know about sonnets?
  - b When and why do we write sonnets?
- 6 Give learners a few minutes to discuss these questions with a partner. Walk around and help struggling pairs.
- 7 Call the class back together.
- 8 Ask a few volunteers to share their answers to the questions.
- 9 Emphasise that sonnets have different structures (Petrarchan or Elizabethan, like this one) but they are usually love poems. Sonnets are not really written any more. Modern poets usually use free verse or simpler forms. Shakespeare wrote hundreds of sonnets in his lifetime, and the identity of his beloved is still a mystery – no one really knows who received his sonnets!

Although it is not mentioned in the sonnet, Shakespeare lived during the 1500s and 1600s, during the reign of Queen Elizabeth. He dedicated some of his work to her, and she supported him financially.

## Step 2: Read the poem three times

- 1 Read the poem out loud to learners.
- 2 Instruct learners to read the poem silently to themselves.
- 3 Instruct learners to turn and talk and read the poem to a partner.
- 4 Explain the general meaning of the poem to learners. Here is a summary:

In the first three quatrains (stanzas made up of four lines), Shakespeare compares his beloved to a summer's day. He says that his loved one is better than the season because sometimes the sun is too hot and the winds too rough. His lover is gentle and mild ('more temperate'), and does not change. He doesn't want his beloved to be anxious about not being perfect (even nature 'fair from fair declines'). Getting old, wrinkled and sickly is also not a worry. Death will not be able to boast ('brag') that the beloved is dead.

In the final rhyming couplet (two lines), Shakespeare says that because he has written this sonnet, the lover will live forever. People will read it ('eyes can see') and remember that there was a beautiful, gentle person whom Shakespeare loved. The poet's wish to preserve and protect his loved one has come true. We are reading this sonnet over four hundred years later!

- 5 Point out and explain important vocabulary words.

### CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
<b>compare</b>	<p>When you compare two things you look for ways they are similar.</p> <p>Shakespeare uses the extended (long) metaphor of the weather and seasons. He compares them with his lover over a few lines in the sonnet. The season (summer) and his beloved are similar because summer in England is gentle, warm and pleasing.</p> <p>His lover is also mild and welcoming, like the season.</p> <p>But Shakespeare also knew that many poets compared their beloved to the weather.</p> <p>He says that his loved one is more special than all of those lovers. His beloved is even better than summer! This is because they are unchanging (constant). The weather in summer sometimes gets too hot or too windy, but Shakespeare's lover is always perfect.</p>
<b>complexion</b>	<p>Your complexion is your skin, especially the skin on your face.</p> <p>In lines 5–6, Shakespeare is personifying the sun. He means the sun has golden skin, and it is round and full of bright expression or feeling, like a human face.</p>
<b>course</b>	<p>The course of something is how long it takes.</p> <p>The poet means that nature has predictable, repetitive, seasons – spring, summer, autumn and winter.</p>

WORD	BASIC DEFINITION
<b>declines</b>	Declines means gets worse over time. The poet means that just because something is ‘fair’ (beautiful) now, doesn’t mean it will always be so.
<b>lease</b>	A lease is a contract that is temporary (only for a short period of time). Shakespeare writes that ‘...summer’s lease hath all too short a date’ (line 4), meaning that summer only lasts for a short amount of time.
<b>grow’st</b>	grow
<b>ow’st</b>	owe
<b>temperate</b>	Temperate means mild, gentle, reasonable and pleasant. Shakespeare means that his beloved is warm and welcoming, like a gentle summer’s day, not aggressive or unpleasant.
<b>wand’rest</b>	wander (explore)

6 Identify and explain important figures of speech in the poem:

## DICTION/FIGURATIVE LANGUAGE

### 1 METAPHOR

A metaphor is a figure of speech that compares two things to see how they are similar.

- a** The poem contains an extended metaphor, comparing summer and love.
- b** Line 5: The sun is called ‘the eye of heaven.’ Shakespeare means that it is round, like an eye, and high up, the way an eye is on the head of the human body. The sun is watching or witnessing human activities, as an eye does.
- c** Line 8: ‘nature’s changing course untrimmed’ compares the set course of a ship, whose journey is not changed, with nature, which cannot be controlled by humans. This is a mixed metaphor. Shakespeare is comparing three things that don’t exactly match. Love is compared to nature but also sailing. To ‘trim’ the sails of a ship is to set them to suit the wind. You must do this in order to make the sailboat go in the right direction. Unlike a sailboat, which can change directions and be controlled, nature’s imperfect or destructive ways cannot be altered. Lastly, the beloved is so special because he or she is always constant, and always agreeable – unlike nature, and unlike the sailboat.

### 2 PERSONIFICATION

We use personification when we give something that isn’t human the characteristics of a human. Personification helps us to picture or imagine vividly the poet’s description. Then we feel the same emotions the poet feels (empathy).

- a** Line 3: ‘Rough winds do shake the darling buds of May’ tells us that the wind has human qualities. The poet gives the wind hands like a person. Those hands are roughly shaking the little flowers (buds). The hands are violent and aggressive (the lover is not like this – they are kind and gentle).

- b** Line 5: The sun is called 'the eye of heaven' and has a 'gold complexion' (face). The poet gives the sun human qualities. Just as people have eyes for vision, he says that the sun is heaven's face, and can see us.
- c** Line 11: 'Nor shall Death brag thou wanderest in his shade' personifies death as a boastful, aggressive person. Death is presented as arrogant (over-confident) and proud of his power to destroy life and beauty.

### 3 DISSONANCE

Dissonance is a harsh or ugly sound. Poets usually use dissonance to contrast (be the opposite) with the other sounds around it. We see this in line 11: When Death 'brags' or boasts, there are lots of short, hard and unpleasant sounds (such as /b/ /a/ and /g/). This comes after a lot of lovely, flowing images in the lines before, about summer and love. The sound of 'brag' is meant to be a shock to the reader. The poet is talking about death, so he wants to emphasise (place importance on) the negative or frightening things about dying. He uses short and sharp sounds to show that he is talking about something negative (death) that would usually take the beloved away.

## Step 3: Identify the narrator or the speaker of the poem

---

- 1 Remind learners that the speaker of the poem is not always the poet.
- 2 Remind learners that determining the narrator/speaker of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem, and how do you know?
- 4 Instruct learners to look for evidence in the poem of the narrator/speaker. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the narrator/speaker of the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the narrator/speaker of the poem.
- 8 Emphasise that the speaker is probably William Shakespeare himself.
- 9 Go through the following points of evidence:
  - a** He uses 'I' and 'thee' ('you'), which is first-person (eyewitness) narration. This point of view is very intimate and personal.
  - b** 'Thee' is an archaic (old-fashioned and no longer used) word for 'you'. It was only used for people with whom the speaker was very familiar, a loved one. The use of 'thee' in this sonnet tells us that the poet was in love with the person he was addressing.
  - c** Shakespeare also uses rhetorical questions. He asks and then answers himself: 'Shall I compare thee to a summer's day?' (line 1)
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.

- 12** Emphasise that the narrator probably felt very passionately about the person in the sonnet. He felt a sexual, romantic love. The poet is keen to express his feelings of admiration for this person.

## Step 4: Identify/Visualise the setting

---

- 1 Remind learners that a setting is when and where a poem or story takes place.
- 2 Remind learners that when we understand the setting of a poem, we are better able to form pictures in our minds of what the poem looks like (to visualise the poem).

### IDENTIFY THE PLACE:

- 1 Ask learners: Where does this poem take place? How do you know?
- 2 Instruct learners to look for evidence in the poem. They must look through the poem and find key words to back up their thinking.
- 3 Give learners time to determine where the poem takes place.
- 4 Call learners back together.
- 5 Ask learners to share their ideas about where the poem takes place.
- 6 Emphasise that the setting is Elizabethan England, and Shakespeare refers specifically to summer (although we don't know if it is really summer, or the narrator is just thinking about summer).
- 7 Go through the following pieces of evidence:
  - a 'Thou art more lovely and more temperate' (line 2) tells us the weather is beautiful, sunny, and warm, just like summer.
  - b 'Rough winds do shake the darling buds of May' (line 3) tell us the poet is thinking about the month of May, which is the beginning of summer in England.

### IDENTIFY THE TIME:

- 1 Ask learners: Does this poem take place in the past, present, or future?
- 2 Instruct learners to find evidence that this poem was written in the past.
- 3 Emphasise that although a specific time is not mentioned, we assume it is the sixteenth or seventeenth century, when Shakespeare was alive and writing. We can understand the diction if we concentrate, but it sounds archaic (old) to us now. Words such as 'thee', 'thou', 'thy', 'hath', 'ow'st', 'wanderest' and so on are all old-fashioned terms, so we know that the sonnet was not written in the twentieth century.

### VISUALISE THE SETTING:

- 1 Ask learners: What does the setting of the poem look like in your mind?
- 2 Discuss this with learners. Help learners visualise that summer weather in England is prized because it is often grey, rainy and wintery there. Budding trees, radiant suns and mild weather are appreciated. This is why Shakespeare compares his loved one to these

admired conditions. The setting of summer conjures up (makes us think about) the same feelings of well-being and happiness as his lover does in him.

## Step 5: Identify the mood and tone

---

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it very important for us to identify how the speaker of the poem is feeling. We must look at the words the speaker uses to create the feeling/mood/tone of the poem.
- 3 Explain that the mood of a poem can change at different points in the poem.
- 4 Ask learners: How is the narrator/speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Emphasise that the mood/tone is celebratory, admiring and confident.
- 9 Go through the following pieces of evidence:
  - a Celebratory (happy and excited): 'Thou art more lovely and more temperate' (line 2) tells us that the poet is feeling joyous about his lover's good looks and mild, unchanging moods.
  - b Admiring: 'But thy eternal summer shall not fade' (line 9) tells us that Shakespeare feels certain that his loved one's appeal will last forever, because it is an inner as well as an outer beauty and generosity. He admires both their beautiful looks and their kind personality.
  - c Confident: The poet is confident or certain that this person's attractiveness will last forever: 'thy eternal summer' (line 9). He goes on to say in the final couplet that, 'So long as men can breathe or eyes can see,/So long lives this, and this gives life to thee.' Shakespeare means that he is sure that he has kept a record of this person's loveliness for posterity (history).
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that by the end of the poem, Shakespeare has argued that his loved one's beauty will last forever. As long as people read his poetry, they will know how wonderful this person was. His tone of loving admiration and dedication will ensure that Shakespeare's lover lasts forever. We must understand Shakespeare's admiring tone in order to understand why he wrote this poem.

## Step 6: Summarise the theme and message of the poem

---

- 1 Ask learners: What do you think is the main theme or message of this poem? (Instruct learners to back up their responses with evidence from the poem)
- 2 Explain that the main themes or messages of this poem are:
  - **Serene (calm) love versus passionate (lustful) love:** Shakespeare is saying that his love is special because he is attracted to his partner’s personality too (which will not fade with age). Young love can change, but he is able to preserve (keep) this idea of their beauty alive forever, because he has written a sonnet about this person. When people read the sonnet, it is like the person is still alive – even centuries later.
- 3 Ask learners: Do you agree that it is important to be beautiful in personality and behaviour as well as in looks? Why or why not?
- 4 Discuss this question with learners.
- 5 Remind learners that a summary tells us all the important information in a short and concise way.
- 6 Explain that today learners must write a summary of the poem in 25–50 words. They must use their own words to summarise the poem.
- 7 Instruct learners to take out their exercise books and write a short summary to help them remember the main theme/message of the poem.
- 8 Call learners back together.
- 9 Ask 2–3 volunteers to read their summaries out loud to the class. Correct any mistakes/misconceptions. Make sure learners understand the most important points of the poem: ‘Shakespeare is in love with all the aspects of this person (both their looks and their personality). He says she is even more beautiful than a summer’s day. Also, he is sure that he can make his wonderful love immortal (never dying) by writing a poem about them.’

## Step 7: Make inferences and answer journal questions

---

### MAKING INFERENCES:

- 1 Remind learners when you infer, you figure out something that wasn’t completely explained in the text. You make an inference when you use clues from the text and your own background knowledge to figure out something that the author doesn’t directly tell you.

For example, if we read:

Pitso’s face became hot. He shouted, ‘You took my stick!’ Then he stormed away!

We can infer that Pitso is angry. We make this inference because:

- His face feels hot and we can understand this feeling from our own experience.
- He shouts.
- He storms away.



The author doesn't write that Pitso is angry, but we know from clues in the story and our own background knowledge.

- 2 Explain that when we read poetry, we must make a lot of inferences. We make inferences about what is happening, why it is happening, and how the speaker feels.
- 3 Explain that today, learners will make inferences about how long Shakespeare's love poem will last.
- 4 Instruct learners to take out their exercise books and copy the following table into their books:

Details or statements from the poem	What I know from reading or experience	Inference
'So long as men can breathe or eyes can see,/So long lives this...' (line 13)		
'...and this gives life to thee' (line 14)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about how long the poet's love poem would last?
- 8 Discuss possible answers with learners.

**SAMPLE LEARNER ANSWERS:**

Details or statements from the poem	What I know from reading or experience	Inference
'So long as men can breathe or eyes can see,/So long lives this...' (line 13)	<ul style="list-style-type: none"> <li>• I know that when people can see and breathe, they are alive. The poet is saying that as long as men (people) are alive, they will be able to see and read the poem.</li> </ul>	<ul style="list-style-type: none"> <li>• He is saying that as long as people are alive, his poem will live on because people are able to read it. The poem will last forever.</li> </ul>
'...this gives life to thee' (line 14)	<ul style="list-style-type: none"> <li>• The poet has written about his lover. They will eventually die because everyone dies.</li> <li>• Writing lasts longer than people actual live.</li> </ul>	<ul style="list-style-type: none"> <li>• The poet means that his poem will last longer than his lover's real life. The poem will give life to them because the poem will still be there to talk about them, even after s/he dies.</li> </ul>

## Journal questions

---

**A:** Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1** Refer to ‘And summer’s lease hath all too short a date’ (line 4):
  - 1.1** Explain the point Shakespeare is making in this line. (2)
  - 1.2** Quote FOUR consecutive words that support your answer in 1.1 above. (1)
- 2** Refer to ‘Sometime too hot the eye of heaven shines,/And often is his gold complexion dimmed;’ (lines 5–6):
  - 2.1** Identify the figure of speech. (1)
  - 2.2** Explain how this figure of speech is appropriate. (4)
- 3** Refer to ‘But thy eternal summer shall not fade’ (line 9):
  - 3.1** To what does ‘eternal summer’ refer? (1)
- 4** Refer to ‘Nor shall Death brag thou wand’rest in his shade’ (line 11):
  - 4.1** Explain why Death is written with a capital ‘D’. (1)
  - 4.2** In your OWN words, explain how the poet feels about Death. (3)

**B:** Answers

**1.1**

- He is telling us that summer is short. (1)
- His beloved’s beauty will last far longer than summer – it will last forever. (1)

**1.2** ‘too short a date’

**2.1** Personification (1)

**2.2**

- The poet has personified the sun (‘the eye of heaven’). (1)
- He gives the sun the following human characteristics:
  - a** An eye (1)
  - b** He refers to him as ‘his’ (1)
  - c** A complexion (1)

**3.1** Eternal beauty (1)

**4.1** Death has been personified/The poet has made Death a person/Names of people start with capital letters. (1)

**4.2**

- The poet feels victorious/smug over death. (1)
- He feels this because he has found a way to keep his lover from being forgotten. (1)
- He has kept his lover ‘alive’ by writing this sonnet about her. (1)



# Structure of the poetry lesson plans:

## Writing and presenting

---

- 1 In every two week cycle, one or two writing tasks must be taught.
  - a The lessons that follow are designed to teach one process writing task.
  - b CAPS specifies 3 hours per two-week cycle for Writing & Presenting.
  - c If you plan to complete another writing task in a cycle, then teach the lesson over 2 hours.
  - d If you plan to teach only one writing task in a cycle, then teach the lesson over 3 hours.
- 2 According to CAPS, teachers should teach learners a range of writing genres that include:
  - a Essays, for example: a discursive essay
  - b Long transactional texts, for example: a formal letter
  - c Short transactional texts, for example: an invitation
- 3 This Content Booklet includes lesson plans for:
  - a 3 × essays
  - b 3 × long transactional texts
  - c 1 × short transactional text
- 4 Every Writing & Presenting lesson follows the same structure:
  - a **The topic is set.** This includes teaching aspects of the genre, and sometimes, looking at model texts. It also includes the teaching of useful vocabulary.
  - b **Planning is done.** A Planning strategy is provided, and learners complete different activities to help them plan in a meaningful way. A writing frame or template is provided.
  - c **The text is drafted.** At this point, the teacher will give instructions for drafting, and will share criteria for the task.
  - d **The draft is edited.** An editing checklist is provided, and learners will self-edit or peer-edit their drafts.
  - e **The text is published and presented.** Publishing, or rewriting the edited text, is usually done as homework. Different strategies are used to allow learners to present or share their writing.
  - f **A sample answer, a mark and written feedback is provided as a model for the teacher.** This is useful as it helps teachers to set an appropriate standard for writing tasks.

NOTE: Every time a particular genre of writing is taught from Grade 10 to Grade 12, it is taught in exactly the same way. This allows teachers and learners to experience the process a number of times, and to consolidate their learning of that genre. This repetition provides scaffolding and security, which ultimately builds learners' confidence.

**Poetry**

**Writing and  
presenting**

**CYCLE 1**

# Writing and presenting

## Descriptive essay

### Topic:

In ‘Everything has changed (except graves)’, the speaker goes back to visit his home town of Lushington. He goes to see his old school campus, abandoned and in ruins. While he is standing there, he thinks about how much patience and care his teachers showed him. He also remembers what a bully he was. He is shocked at how untidy and broken-down the school grounds are. There is still a church next door, but it is no longer a Dutch Reformed (Afrikaner) church. Now it is a Methodist church, which accepts all races. Next to the church is a small cemetery. Mahola meditates (thinks quietly and deeply) about who is buried there. He recognises that white people still come to take care of the graves of their loved ones. Nothing is the same except the graves.

Write a descriptive essay in the first person that documents your own visit to a place you grew up. You do not live there anymore. Describe what has changed. Write:

- a paragraph about the landscape (the natural environment, like mountains, or urban spaces, like streets)
- a paragraph about the people who live there now
- a paragraph about your own current feelings about the place

### Length of task

250–300 words

### CAPS reference:pg. 40

Text type	Purpose	Text Structure	Language Features
Descriptive essay	To describe something in a vivid way	IDENTIFICATION: gives a general orientation to the subject, e.g. <i>There was a huge beast</i>  DESCRIPTION: describes features or characteristics of the subject, e.g. <i>It had a huge bulbous body with bloated pustules dripping green slimy liquid onto the floor.</i>	May be written in past or present tense  Creates a picture in words  Uses adjectives and adverbs  Uses figurative language, e.g. simile, metaphor, personification and alliteration

## Introduction

Tell learners that today they are going to write a descriptive essay. The essay will be linked to the poem, 'Everything has changed (except graves)'. In this essay, learners will describe the place where they used to live.

## Teach the genre

### PURPOSE:

Descriptive writing is writing that uses words to create vivid images in the reader's imagination. It helps the reader to picture what the writer is writing about.

### HOW TO WRITE DESCRIPTIVELY:

Good description creates a mood or atmosphere. We choose words carefully both for what they mean (their denotation) and for the feeling they create (their connotations). Learners must select language that can:

- describe someone/something in a way that makes the reader experience the same things (imagine and empathise)
- use images of as many senses as possible: sight, sound, hearing, taste and touch
- use figures of speech such as simile, metaphor and personification

It is important to teach learners how to do the following things:

- 1 Identify figurative language (simile, metaphor and personification).
- 2 Use topic sentences for paragraph structure.

Ideas for teaching these two things are in the next section below.

## Teach selected text structures and language features

### Activity 1: Using metaphors for description

#### IDENTIFY A METAPHOR:

- 1 Remind learners that when they write their descriptive essays, it is important that they choose their own comparisons (figurative language) carefully, so that they create a clear, vivid and persuasive picture in the reader's mind.
- 2 Tell learners: Later you will write a description of a place where you grew up. To prepare, we will practice writing metaphors.
- 3 Remind learners: A metaphor is a comparison that uses one literal and at least one figurative meaning to show how two things are similar.
- 4 Explain that the poet, Mzi Mahola, uses figurative language to describe his old school and his feelings of sadness about the town of Lushington, where he grew up. We will examine how figurative devices help us to write vivid descriptions. You will use this kind of figurative language in your own descriptions later.

- 5 Instruct learners to find a metaphor in the poem ‘Everything has changed (except graves)’.
- 6 Discuss the effect of the metaphor with the class, for example:

Metaphor	Effect
‘are scarfed with wattle’ (line 14)	A scarf is worn around the neck. The metaphor vividly compares the schoolyard to a person who has a scarf wrapped around their neck. The wattle trees are the scarf. The effect of the metaphor is that we can more easily imagine that the wattle trees go all the way around the school and hide some of the damage. We also get the sense that the wattle trees create a boundary around the school.

Create a metaphor:

- 1 Split learners into pairs.
- 2 Instruct learners: What weather do you think of when you remember the place you grew up? On your own, write down the literal season or the element you first think of – for example: ‘summer storms on the highveld.’
- 3 Give learners a minute to write their responses in their exercise books.
- 4 Tell learners: Discuss your answers with your partner.
- 5 Ask learners: Now, what figurative thing does that season or element bring to mind? What was it like? What did it remind you of? For example:  
  
In the middle of a thunderstorm on the Highveld, thunder rages and lightning stabs the air.
- 6 Tell learners: With your partner, work out how your two things (the season/element, plus what it reminds you of) are SIMILAR.
- 7 Get learners to compare and discuss their responses with their partner.
- 8 Go around as they talk and check that everyone is on topic.
- 9 Settle learners.
- 10 As a class, discuss examples of metaphorical descriptions. For example:  
  
‘...thunder rages and lightning stabs the air’  
  
This tells us that the storms are so loud that it seems an angry person is shouting in the sky. The lightning appears vicious, similar to a knife violently cutting something.
- 11 Point out to learners that metaphors such as these help us to describe quickly and vividly what something looks or feels like, so the reader can imagine it.
- 12 Explain that in their descriptive essays, learners will need to use at least one metaphor.

### Activity 2: Using topic sentences

- 1 Before this activity, make sure learners can see a copy of the poem – either in their own texts, or on a photocopy. Alternatively, you can quickly write it out on the board.



- 2 Explain to learners that in a descriptive essay, every paragraph has a main sentence, called a topic sentence. This topic sentence is a summary of the whole paragraph. It could be anywhere in the paragraph, but it is usually the first or second sentence. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations and further information about the topic sentence.
- 3 Split learners into groups of 5–6 learners.
- 4 Assign each group one stanza from the poem to read.
- 5 Explain that each group must write the topic sentence for the stanza they have been assigned. This should be one sentence that describes, in a clear and simple way, what is happening in this stanza.
- 6 Give groups a few minutes to write their topic sentences. Walk around the room to assist struggling learners. Try to make sure that groups with the same stanzas cannot hear one other's answers.
- 7 Ask a representative from each group to share their topic sentences with the class.
- 8 Each group's topic sentence will be different. These are examples.

Stanza 1: The poet is standing in the ruined schoolyard of his old school, wondering what has happened to the old buildings.

Stanza 2: Near the school is a church that was Dutch Reformed (Afrikaans, probably mostly white) during Apartheid, and is now Methodist (and open to all races).

Stanza 3: White people still come to take care of the graveyard, as they always did, but Mahola feels like a stranger.

- 9 Make sure all the learners understand what a topic sentence is.
- 10 Tell learners: You will use a topic sentence at the beginning of each of the three paragraphs in your description of a place you grew up – the environment, the people, and your own feelings about it.

#### Useful genre-related vocabulary

<b>vivid</b>	something that produces a clear image or picture in your mind
<b>specific</b>	clearly defined or explained
<b>five senses</b>	our ability to see, hear, see, smell and taste
<b>detail</b>	small parts or extra information
<b>elaborate</b>	give more detail, or say more about

## 1. Setting the task

- 1 Remind learners that in this lesson they will write a descriptive essay.
- 2 They will now plan their essay using a planning table.

## 2. Planning

---

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Revise features of a description.
- c Use as many senses as possible.
- d Create similes and metaphors using a table.

### INSTRUCTIONS FOR PLANNING

#### A REMIND LEARNERS OF THE TOPIC

**Topic:** In ‘Everything has changed (except graves)’, the speaker goes back to visit his home town of Lushington. He goes to see his old school campus, abandoned and in ruins. While he is standing there, he thinks about how much patience and care his teachers showed him. He also remembers what a bully he was. He is shocked at how untidy and broken-down the school grounds are. There is still a church next door, but it is no longer a Dutch Reformed (Afrikaner) church. Now it is a Methodist church, which accepts all races. Next to the church is a small cemetery. Mahola meditates (thinks quietly and deeply) about who is buried there. He recognises that white people still come to take care of the graves of their loved ones. Nothing is the same except the graves.

Write a descriptive essay in the first person that documents your own visit to a place you grew up. You do not live there anymore. Describe what has changed. Write:

- a paragraph about the landscape (the natural environment, like mountains, or urban spaces, like streets)
- a paragraph about the people who live there now
- a paragraph about your own current feelings about the place

#### B REVISE FEATURES OF A DESCRIPTION

Remind learners that they must choose language carefully to:

- 1 Describe someone/something in a way that makes the reader experience the same things (imagine and empathise).
- 2 Use images of as many senses as possible: sight, sound, hearing, taste and touch.
- 3 Write sentences that show, not tell.
- 4 Use figures of speech such as simile, metaphor and personification.

#### C USE AS MANY SENSES AS POSSIBLE

##### INTRODUCTION:

- 1 Explain that it is important to show things using different senses.
- 2 While it’s often not possible to use the sense of taste if you’re not describing food, it’s always possible to use the other four senses: sight, sound, smell and touch. In a descriptive essay, learners must describe whatever they’re writing about using as many of these senses as possible.

**VISUALISATION:**

- 1 Instruct learners to close their eyes and picture the place where they grew up. Give them half a minute to think about it.
- 2 Then, with their eyes still closed, direct learners' imagination using the following questions. (These questions are to help learners think – they are not discussion questions):
  - a What does it look like? How big is it? Is it a cottage, a house or a flat? What colour are the walls? Does it have a flat or pointed roof? What is the door made of? What is the area around it like – dust, grass or paving? What do the buildings around it look like?
  - b What does it sound like? Does the floor creak when you walk on it? What does the rain sound like on the roof? Is the street noisy or silent?
  - c What does it smell like? What does it smell like when someone is cooking? Do the drains and toilet smell? Does it smell different in the rain? Can you smell flowers outside? Smoke? Animals? Car fumes? Dust? The sea?
  - d What does it feel like? What does the floor feel like under your feet? What do the walls feel like when you run your fingers along them? Is it hot or cold? Is it windy or still?

**WRITING:**

- 1 Instruct learners to open their eyes.
- 2 Explain that now learners will write about the place they pictured when their eyes were closed.
- 3 Draw the following template on the chalkboard:

Sight	Sound
Touch	Smell

- 4 Explain that learners will fill in each of these sections by writing down as many words/phrases/sentences as they can in each one describing the place they pictured when their eyes were closed. (NOTE: Please refer to the example table we have included in the 'Sample for the Teacher' section below, to see what this looks like when it's filled in.)
- 5 Instruct learners to take out their exercise books.
- 6 Instruct learners to divide a page in their exercise book into four sections and write the following headings at the top of each one: sight, sound, smell and touch.
- 7 This is a plan, so they do not need to write in full sentences. If they don't know the words in English, they can write things down in their home language, and then use dictionaries to translate them into English afterwards or for homework.
- 8 Remind them how important it is to use sentences that show rather than tell.
- 9 Give learners time to write.

**10** Instruct learners to finish their tables for homework if needed.

**D CREATE SIMILES AND METAPHORS FOR EACH PART OF THE ESSAY**

- 1** Explain that learners will read three similes or metaphors about the place you grew up in preparation for their essays. They must use at least three similes or metaphors in their essays.
- 2** Remind them that a simile is a comparison, like a metaphor. However, a simile uses like or as.
- 3** Draw the following template on the chalkboard:

Feature	Example	Figure of speech
environment/landscape		
people		
your own feelings about the place		

**4** Instruct learners to copy this table into their exercise books.

**MODELLING:**

- 1** Fill in one example in the second column. Then, show learners how to fill in a figure of speech (see below).

**JOINT ACTIVITY:**

- 1** Call on a learner to fill in one example in the second column. Then, ask the learner to fill in a figure of speech. Help guide the learner if they struggle (see below).

Feature	Example	Figure of speech
<b>1</b> environment/ landscape	Big pine trees	Tower like giants (simile)
<b>2</b> people	Nosy neighbours	The people in the neighbourhood with long noses and big ears (metaphor)
<b>3</b> your own feelings about the place		

- 2** Instruct learners to add their OWN examples into the second column. They must look at their table from the visualization activity. They must choose something that they want to include in their essays. (Learners must NOT copy the examples from the table!)
- 3** Explain that learners must then create a simile or metaphor for each example they have included in the table.
- 4** Remind learners that they do not need to write full sentences during the planning stage.

**SAMPLES FOR TEACHER****SAMPLE FOR THE TEACHER: USING SENSES**

<b>sight</b> Olive tree leaves shiny like treasure; olives black and ripe	<b>sound</b> Quiet; Where is everyone?
<b>smell</b> People smell sour.	<b>touch</b> Hot, sweaty, sweltering, dusty, lonely

**SAMPLE FOR THE TEACHER: FIGURE OF SPEECH TABLE**

Each learner's table will look different. This is just one example.

<b>Feature</b>	<b>Example</b>	<b>Figure of speech</b>
<b>1</b> environment/ landscape	olive trees on the pavements	The leaves look like treasure. The olives drop like coins (Simile).
<b>2</b> people	grumpy passersby	The people who walk by have sour, squashed faces (Metaphor).
<b>3</b> your own feelings about the place	clouded; confusing	My feelings are complicated and clouded (Metaphor). I miss Kimberley, but I'm also glad I don't live there anymore.

**3. Drafting****INTRODUCE CRITERIA**

Tell learners that as they draft, they must consider the following criteria:

- 1** The descriptive essay must be 250–300 words long.
- 2** It must be in the first person.
- 3** It must document your own visit to a place you grew up.
- 4** It must contain:
  - one paragraph about the landscape (the natural environment, like mountains, or urban spaces, like streets)
  - one paragraph about the people who live there now
  - one paragraph about your own current feelings about the place
- 5** You can have more than one paragraph per description.
- 6** It should use the past or present tense.
- 7** You should use at least three similes or metaphors (figurative language).

## **INSTRUCTIONS**

### Structuring Your Work

#### **INTRODUCTION:**

- 1 Settle learners so that you have their attention and instruct them to take out their exercise books and find their completed planning tables.
- 2 Explain to learners that – just like a house or building – every essay needs a structure. The structure of an essay is the order of the paragraphs.
- 3 Explain that the structure is sometimes difficult to work out for a descriptive essay, because there is no plot. Instead, they must choose which order to describe things in.
- 4 Explain that for this essay, each paragraph of the essay will describe a different feature of the place they are describing.
- 5 For this essay, learners should use the same structure as above:
  - environment
  - people
  - own feelings about the place now
- 6 Instruct learners to come up with the topic sentence for each one of their paragraph topics on their lists. This should be one sentence that describes, in a clear and simple way, the part of the place that that paragraph will deal with.
- 7 Give learners ten minutes to make their lists and write their three or four topic sentences. Walk around the room to assist struggling learners.
- 8 As learners write, walk around the room to assist learners who are struggling with the language or struggling to stay on task.
- 9 Call learners back together.
- 10 Ask for a few volunteers to share their lists and topic sentences so that you know they are ready to write their essays.

#### **HOMEWORK: WRITE THE REST OF THE ESSAY**

- 1 Instruct them to take home these topic sentences and their figurative speech tables and use all of that information to finish each paragraph for homework.
- 2 Explain that they must finish each paragraph by adding ‘showing sentences’ to each topic sentences.
- 3 These ‘showing sentences’ must describe the same part of the place as the topic sentence in the same paragraph. They must elaborate on the topic sentence. In other words, they must go into more detail, using as many senses as possible.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning; Awareness of purpose, audience and context <b>30 MARKS</b>	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>
	<b>25-27</b> <ul style="list-style-type: none"> <li>Excellent response but lacks the exceptionally striking qualities of the outstanding essay</li> <li>Mature and intelligent ideas</li> <li>Skilfully organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>19-21</b> <ul style="list-style-type: none"> <li>Well-crafted response</li> <li>Relevant and interesting ideas</li> <li>Well organised and coherent (connected), including introduction, body and conclusion</li> </ul>	<b>13-15</b> <ul style="list-style-type: none"> <li>Satisfactory response but some lapses in clarity</li> <li>Ideas are fairly coherent and convincing</li> <li>Some degree of organisation and coherence, including introduction, body and conclusion</li> </ul>	<b>7-9</b> <ul style="list-style-type: none"> <li>Largely irrelevant response</li> <li>Ideas tend to be disconnected and confusing</li> <li>Hardly any evidence of organisation and coherence</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>No attempt to respond to the topic</li> <li>Completely irrelevant and inappropriate</li> <li>Unfocused and muddled</li> </ul>
	<b>Upper level</b>				
	<b>Lower level</b>				

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling <b>15 MARKS</b>	<b>14-15</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>• Language confident, exceptionally impressive</li> <li>• Compelling and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Very skilfully crafted</li> </ul>	<b>11-12</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>• Language is effective and a consistently appropriate tone is used</li> <li>• Largely error-free in grammar and spelling</li> <li>• Very well crafted</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>• Appropriate use of language to convey meaning</li> <li>• Tone is appropriate</li> <li>• Rhetorical devices used to enhance content</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>• Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>• Very basic use of language</li> <li>• Tone and diction are inappropriate</li> <li>• Very limited vocabulary</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>• Language incomprehensible</li> <li>• Tone, register, style and vocabulary not appropriate to purpose, audience and context</li> <li>• Vocabulary limitations so extreme as to make comprehension impossible</li> </ul>
	<b>13</b> <ul style="list-style-type: none"> <li>• Language excellent and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Skilfully crafted</li> </ul>	<b>10</b> <ul style="list-style-type: none"> <li>• Language engaging and generally effective</li> <li>• Appropriate and effective tone</li> <li>• Few errors in grammar and spelling</li> <li>• Well crafted</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>• Adequate use of language with some inconsistencies</li> <li>• Tone generally appropriate and limited use of rhetorical devices</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Inadequate use of language</li> <li>• Little or no variety in sentence</li> <li>• Exceptionally limited vocabulary</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>
<b>STRUCTURE</b> Features of text; Paragraph development and sentence construction <b>5 MARKS</b>	<b>5</b> <ul style="list-style-type: none"> <li>• Excellent development of topic</li> <li>• Exceptional detail</li> <li>• Sentences, paragraphs exceptionally well-constructed</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Logical development of details</li> <li>• Coherent</li> <li>• Sentences, paragraphs logical, varied</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>• Relevant details developed</li> <li>• Sentences, paragraphs well-constructed</li> <li>• Essay still makes sense</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>• Some valid points</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay lacks sense</li> </ul>
	<b>15</b> <ul style="list-style-type: none"> <li>• Language excellent and rhetorically effective in tone</li> <li>• Virtually error-free in grammar and spelling</li> <li>• Skilfully crafted</li> </ul>	<b>10</b> <ul style="list-style-type: none"> <li>• Language engaging and generally effective</li> <li>• Appropriate and effective tone</li> <li>• Few errors in grammar and spelling</li> <li>• Well crafted</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>• Adequate use of language with some inconsistencies</li> <li>• Tone generally appropriate and limited use of rhetorical devices</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>• Inadequate use of language</li> <li>• Little or no variety in sentence</li> <li>• Exceptionally limited vocabulary</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>• Necessary points lacking</li> <li>• Sentences and paragraphs faulty</li> <li>• Essay still makes some sense</li> </ul>



## 4. Editing

### STRATEGY

Peer-edit and self-edit

### INSTRUCTIONS FOR EDITING

- 1 Explain to the learners that today, they will use peer editing. They will help each other to improve their descriptive writing.
- 2 Instruct learners to take out their exercise books and swap books with the person next to them.
- 3 Instruct learners to read their partner's work at the same time in silence. As they read, they must look for the following:
  - Structure: Has the information been grouped correctly into paragraphs? All the sentences in one paragraph must be related by describing the same part of the place that their essay is about.
  - Have the paragraphs have been written in an order that makes sense?
  - Has their partner described the place using as many senses as possible?
  - Has their partner used as many 'showing sentences' as possible?
- 4 Wherever they find writing that they think could be improved, they must underline it, circle it or make a note of it in pencil on the page. Both partners do this silently at the same time.
- 5 Taking turns, they must share their ideas with their partners about how to improve the writing.
- 6 As learners work, walk around the room to help pairs that are struggling.

### USING THE CHECKLIST

- 1 While they are working, write the checklist (which appears in the next section below) on the board, or hand out copies if you have access to a photocopy machine.
- 2 Instruct learners to copy it down and go through the checklist for their own essay at home.
- 3 If they find that they cannot answer 'yes' to any of the questions on the checklist, then they need to edit their work to improve it.

### EDITING CHECKLIST

Write the following checklist on the chalkboard for learners to use:

- 1 Does each paragraph describe one part or aspect of the place?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Have you described this place using as many senses as possible?
- 4 Have you used at least three similes or metaphors in your essay?
- 5 Do all your sentences start with capital letters and end with appropriate punctuation marks?

- 6 Have you checked that your spelling is correct?
- 7 Have you checked that every sentence has at least a subject and a verb?
- 8 Have you used words to paint a vivid picture of the place, so that the reader can imagine it exactly as you remember it?

## 5. Presenting

---

### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the words ‘Descriptive Essay’ and the title of the essay. They must choose their own title.
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their essay they must write the words ‘Word count’ followed by the number of words in their essay.
- 5 If they want to illustrate their essay by drawing a picture of the place they have described they can, but it is not a requirement.
- 6 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and talk

### **PRESENTING INSTRUCTIONS**

- 1 Put learners into new pairs. They must not have the same partners that peer edited their work.
- 2 Tell them either to read their essay to their partner, or let their partner read it silently.
- 3 Instruct the partner to come up with one compliment: they must tell the writer something they liked about the writing.
- 4 Ask for a few volunteers to read their essays to the class.
- 5 Applaud each learner after they have read their work.
- 6 Praise the class on the process of writing, and remind them that they can write well if they follow a thorough planning, drafting and editing process.

**COMPLETED EXAMPLE****DESCRIPTIVE ESSAY****You can never go home again**

I decided to go home for my school reunion in Kimberley this year. I wanted to see if the place was still as boring, hot and as empty as I remember it. I couldn't wait to leave boarding school when I was there, as if it was a prison. I always felt as if the dust was in every crease of my body, inside and out.

The first thing that surprised me this time was the olive trees I saw growing all along the pavements. Had these always been there? Had I just been too wrapped up in my own teenage troubles to notice the silvery-grey leaves like treasure, the shiny black fruit dropping like coins on the tar? Those trees looked like a scene from a Mediterranean holiday advertisement.

I didn't recognise any of the sour people on the street, either. They passed me by, their faces closed as books in the reference section of the Kimberley Library – the dusty, industrial corner where I used to spend my weekends. Now I understood that everyone from my class that I cared about had moved away as soon as they could. Maybe Kimberley wasn't an actual ghost town, but it did feel deserted in some way.

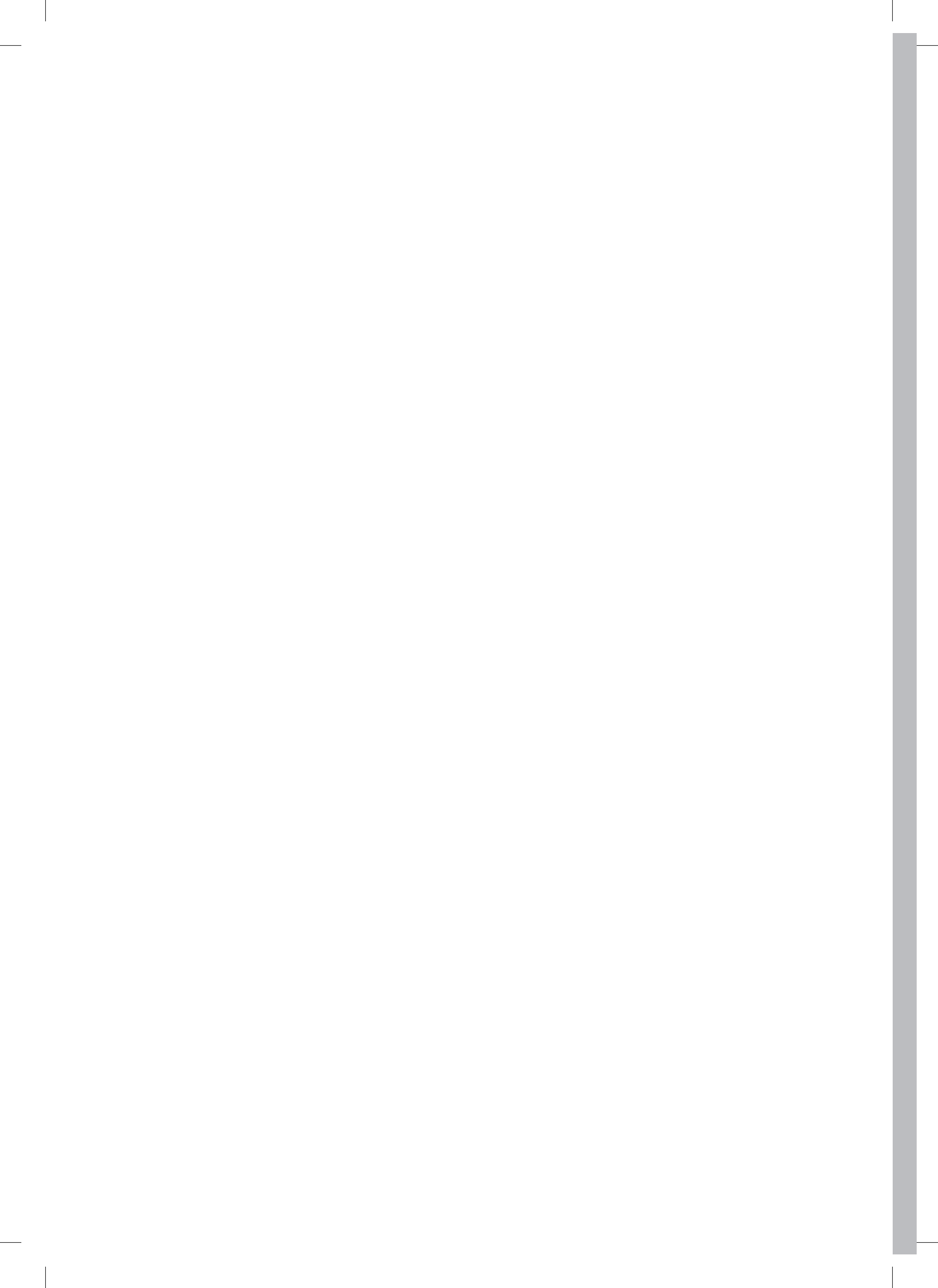
Now that I'm away from it, my feelings about the place are clouded and confusing. I got a good education there, because the boarding school was strict. But I was lonely, and so books were my friends. So I have missed Kimberley in some small way: it's made me who I am. People say it's a good place to come from. What they mean is that you should be going somewhere else.

Word count: 276

**Mark: 44/50****TEACHER FEEDBACK**

Well done on a lovely piece of descriptive writing. The structure works well, as you set the scene in the first paragraph, and then take the reader from the landscape and environment, to the people on the streets, and then into the writer's head. It was easy to picture the place, and you also explained your mixed feelings about Kimberley very well! I think we all have complicated emotions about our childhoods.

In all four paragraphs, you did a good job of choosing figurative language – especially simile, metaphor and personification. You stayed in the first-person narrative mode. Well done for staying within the word limit. This was lovely to read. Thank you.



**Poetry**

**Writing and  
presenting**

**CYCLE 2**

# Writing and presenting

## Narrative essay

### Topic:

At the heart of every story is a conflict. This might be an external conflict (e.g. between two people) or an internal conflict (e.g. someone struggling with their own feelings). In ‘Poem’, by Barolong Seboni, the conflict is between two people in a relationship. They seem to be having trouble communicating with one another – one partner uses aggressive, hurtful and sarcastic language, and the other feels hurt.

Write a narrative essay in which a conflict takes place between two people. It can be any kind of conflict you choose. Write in the third person and in the past tense. As you plan, think about why the conflict happens, who is involved and how it is resolved. Include some dialogue.

### Length of task

250–300 words

### CAPS reference:pg.39

Text type	Purpose	Text Structure	Language Features
Narrative Essay	To entertain	Orientation that introduces characters and setting, e.g. <i>Once upon a time there was an old woman who lived with her son called Jack. They were very poor.</i>  Events leading to a complication. e.g. <i>Jack spent all the money his mother gave him on some magic beans. His mother was angry.</i>  Resolution and ending: e.g. <i>Jack came back with the Giant's treasure and they lived happily ever after.</i>	Written in the first or third person  Written in the past tense  Events described sequentially  Connectives that signal time, e.g. Early that morning, later on, once  Makes use of dialogue  Language used to create an impact on the reader e.g. adverbs, adjectives, images

### Introduction

Tell learners that today they are going to write a narrative essay. The essay will be linked to the poem, ‘Poem’. In this essay, the two main characters will experience some kind of conflict.

## Teach the genre

### PURPOSE:

The purpose of a narrative essay is to tell a story to entertain, amuse, challenge or inspire the reader.

### HOW TO WRITE A NARRATIVE ESSAY:

- 1 In order to tell a story, you need to choose:
  - Conflict: external or internal.
  - Characters: one to three.
  - Setting: time and place.
- 2 Plot has a beginning, middle and end:
  - Introduction: Describe characters and setting.
  - Conflict/Rising action: Narrate events that lead to the conflict. Build tension.
  - Climax: Narrate main events that make up the conflict, using action.
  - Falling action: What happens as a result of the climax?
  - Resolution: How is the conflict resolved? Is it a happy or sad ending?

## Teach selected text structures and language features

### Activity 1: Understand conflict

#### INTRODUCTION:

- 1 Write the word 'conflict' on the board and ask learners if they know what it is.
- 2 Take answers from volunteers, for example: fighting, argument or confrontation.
- 3 Explain that conflict doesn't have to be between two people. There are different types. Generally, these can be classified as either external or internal.
- 4 Ask learners what 'external' and 'internal' mean. ('External' means outside and 'internal' means inside.)
- 5 External conflict is between a person and someone or something outside them. Internal conflict is conflict inside the person's mind or heart.
- 6 Explain that all stories have some kind of conflict at their core. This could be external conflict (between the character and someone or something else outside them) or internal conflict (conflict inside the character's mind or heart).
- 7 Even external conflict doesn't have to be violent. There are many types of conflict that make for interesting, relevant stories.

### Activity 2: Work with conflict

- Explain to learners that you will give them a worksheet with different types of conflict. (If you don't have access to a photocopier, quickly copy the worksheet on the board):

- 1 Each time, they have to:
  - identify who or what is in conflict.
  - choose whether each one is an internal or an external conflict.

### **CONFLICT WORKSHEET**

#### **READ THE FOLLOWING EXAMPLES OF CONFLICT**

1. The smallest boy at the party hit my younger brother.
2. I had an argument with my girlfriend about what time we should meet.
3. The woman on the train was screaming at the guard.
4. As a boy, my uncle was in a car accident, and it left him unable to walk.
5. She was killed by a wandering zombie, who bit her.
6. The tsunami destroyed Florida's coast.
7. The French and German soldiers fought one another even though they had no personal argument.
8. She is trying to decide whether she should be a teacher.
9. Tomas started drinking because he was afraid of being left out of his group of friends.
10. The money was lying on the pavement, but I decided to leave it there.

### **MODELLING**

- 1 Do the first one for learners, to demonstrate how to do it.

### **JOINT WORK**

- 1 Ask a learner to do the next example, but assist them where necessary.

### **PAIR WORK:**

- 1 Instruct learners to do the rest of the list with the person next to them.

### **DISCUSSION:**

- 1 After 5 minutes, call the class back together. Ask for learners to share their answers. Make sure that they understand the following:
  - 1 **The smallest boy at the party hit my younger brother.**
    - a Conflict between the smallest boy and the narrator's brother
    - b External conflict
  - 2 **I had an argument with my girlfriend about what time we should meet.**
    - a Conflict between the narrator and their girlfriend
    - b External conflict
  - 3 **The woman on the train was screaming at the guard.**
    - a Conflict between the passenger and the train guard
    - b External conflict



- 4 As a boy, my uncle was in a car accident, and it left him unable to walk.**  
 a Conflict between the narrator's uncle and the vehicle/his own body  
 b External conflict
- 5 She was killed by a wandering zombie, who bit her.**  
 a Conflict between the girl and the supernatural creature/monster  
 b External conflict
- 6 The tsunami destroyed Florida's coast.**  
 a Conflict between the people living in Florida and nature/the flood  
 b External conflict
- 7 The French and German soldiers fought one another even though they had no personal argument.**  
 a Conflict between the soldiers on different sides  
 b External conflict
- 9 She is trying to decide whether she should be a teacher.**  
 a Conflict inside someone's mind, about what career to choose  
 b Internal conflict
- 10 Tomas started drinking because he was afraid of being left out from his friends.**  
 a Conflict inside someone's mind, between not wanting to drink and wanting to belong  
 b Internal conflict
- 11 The money was lying on the pavement, but I decided to leave it there.**  
 a Conflict inside someone's mind, between the desire to steal and the desire to do the right thing  
 b Internal conflict

### Useful genre-related vocabulary

<b>character</b>	a person in a story
<b>setting</b>	the time and place in which the story happens
<b>plot</b>	the events in a story
<b>conflict</b>	a serious disagreement or argument
<b>climax</b>	the central part of the story; the most exciting part; the part of the story in which the most dramatic action takes place
<b>resolution</b>	the end or conclusion of a story

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they are now going to start writing their narrative essays.
- 2 During the planning, they will create rough notes on their conflict, character and setting.
- 3 They will then learn how to structure the plot of their story using a narrative arc.

- 4 Lastly, they will use all of this to help them write their own essays.

## 2. Planning

---

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Choose a conflict, main character and setting.
- c Plan the plot on a narrative arc.

### INSTRUCTIONS FOR PLANNING

#### A REMIND LEARNERS OF THE TOPIC

**Topic:** At the heart of every story is a conflict. This might be an external conflict (e.g. between two people) or an internal conflict (e.g. someone struggling with their own feelings). In ‘Poem’, by Barolong Seboni, the conflict is between two people in a relationship. They seem to be having trouble communicating with one another – one partner uses aggressive, hurtful and sarcastic language, and the other feels hurt.

Write a narrative essay in which a conflict takes place between two people. It can be any kind of conflict you choose. Write in the third person and in the past tense. As you plan, think about why the conflict happens, who is involved and how it is resolved. Include some dialogue.

#### B CHOOSE CONFLICT, CHARACTER AND SETTING

##### CONFLICT:

- 1 Instruct learners to write the heading ‘Conflict’ in their exercise books.
- 2 Underneath, they must write down some rough notes about their conflict. These notes can be sentences, phrases or words, at this stage.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

##### CHARACTER:

- 1 Instruct learners with the heading ‘Character’ in their books.
- 2 They must write more detailed information about the protagonist (main character) who will experience that conflict.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

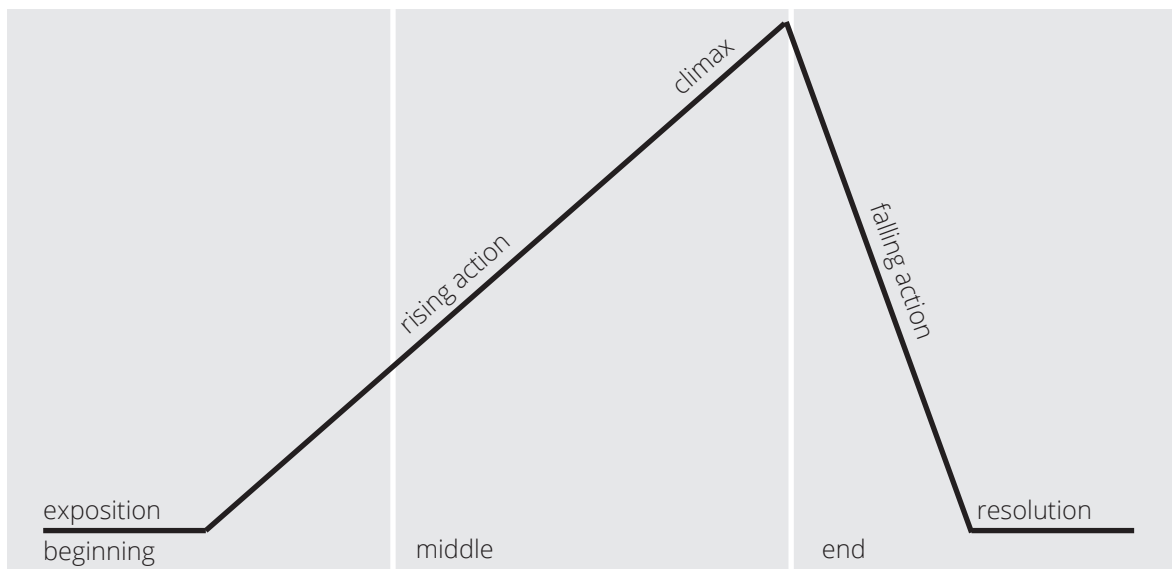
##### SETTING:

- 1 Lastly, instruct learners to write the heading ‘Setting’ in their exercise books.
- 2 Under this heading they must write notes about both the place and time when their story will be set.

- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

### C PLAN THE PLOT

- 1 Explain to learners that they now need to plan the structure of the plot so that it flows in a logical order.
- 2 Draw this on the board under the heading 'Narrative Arc' and instruct learners to copy it into their exercise books.



- 3 Explain that every story has the sections shown in the arc. You can use the arc to guide you by writing one paragraph for each section on the arc.
- 4 Explain the sections of the arc as follows:
  - **Paragraph 1: Introduction/Exposition**  
Describe the main characters and setting in detail, so we know who and what the story is about. (It can be effective to state the conflict in one sentence at the start of the introduction, to get your readers excited.)
  - **Paragraph 2: Conflict/Rising Action**  
Narrate the events that lead to the conflict. Build the tension.
  - **Paragraph 3: Climax**  
Narrate the main events that make up the conflict. This is the most intense part of the story, containing the action.
  - **Paragraph 4: Falling Action**  
What happens as a result of the climax?
  - **Paragraph 5: Resolution/Conclusion**  
How is the conflict resolved? The resolution can be happy or sad.
- 5 Under each heading on the arc, instruct learners to fill in a few sentences explaining what they will write in that section of their story. This will be their plan from which they will create their first draft.

- 6 Give learners time to fill in their narrative arcs.
- 7 As they work, walk around the room to assist learners who are struggling.
- 8 If you have time, it's a good idea to ask learners to share their plans with a partner or with the whole class, so they can learn from the way that other learners are planning.

### SAMPLE FOR TEACHER

#### SAMPLE OF ROUGH PLANNING NOTES

##### CONFLICT:

Conflict between a daughter and her father. External conflict. The daughter wants to study; her parents want an arranged marriage for her.

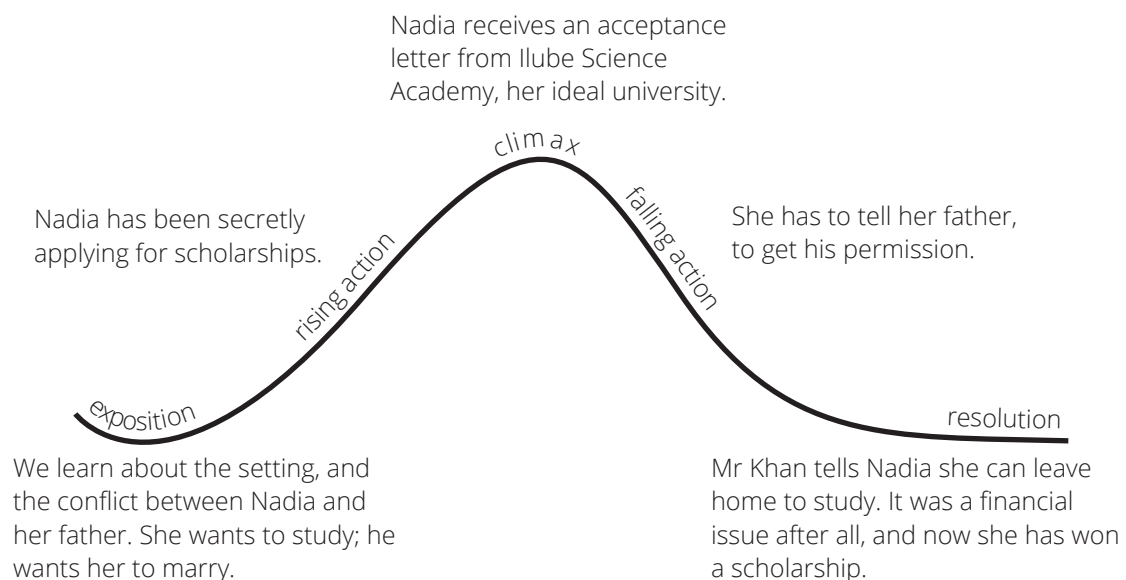
##### CHARACTER:

- The protagonist (main character) is a Matric learner, Nadia Khan. She is clever, thoughtful, creative and determined. She is very good at Maths, and wants to be an astrophysicist (someone who studies the stars, science and space).
- The antagonist (villain/bad character) is her father, Mr Khan. He wants the best for his daughter, but doesn't know how to explain this to her without shouting.

##### SETTING:

- Place: The Khans' house
- Time: Set in the present. The action takes place over the course of one day near the end of Nadia's matriculation year.

##### PLOT: NARRATIVE ARC



### 3. Drafting

---

#### INTRODUCE CRITERIA

Explain that they must remember the following criteria when drafting their writing:

- 1 This is an essay, so it must be 250–300 words. The word count must appear at the bottom of the essay.
- 2 Language and spelling must be perfect.
- 3 The writing must be structured in paragraphs.
- 4 The essay should include dialogue.
- 5 Essays must have an introduction, rising action, climax, falling action, and conclusion.

#### INSTRUCTIONS

- 1 Instruct learners to open their exercise books to a clean page and write the heading 'Narrative Essay'.
- 2 Explain that they will turn their rough notes and narrative arcs into a first draft.
- 3 Explain to learners that their essays don't have to keep everything the same as in their rough notes. They can change things if they come up with better ideas.
- 4 Give learners time to write. Walk around the room to assist struggling learners.
- 5 Learners may finish drafting their writing as homework if needed.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate	
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context <b>30 MARKS</b>	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>	
	<b>Upper level</b>					
	<b>Lower level</b>		<b>25-27</b> <ul style="list-style-type: none"> <li>Excellent response but lacks the exceptionally striking qualities of the outstanding essay</li> <li>Mature and intelligent ideas</li> <li>Skilfully organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>13-15</b> <ul style="list-style-type: none"> <li>Satisfactory response but some lapses in clarity</li> <li>Ideas are fairly coherent and convincing</li> <li>Some degree of organisation and coherence, including introduction, body and conclusion</li> </ul>	<b>7-9</b> <ul style="list-style-type: none"> <li>Largely irrelevant response</li> <li>Ideas tend to be disconnected and confusing</li> <li>Hardly any evidence of organisation and coherence</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>No attempt to respond to the topic</li> <li>Completely irrelevant and inappropriate</li> <li>Unfocused and muddled</li> </ul>
			<b>19-21</b> <ul style="list-style-type: none"> <li>Well-crafted response</li> <li>Relevant and interesting ideas</li> <li>Well organised and coherent (connected), including introduction, body and conclusion</li> </ul>			

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling <b>15 MARKS</b>	<b>14-15</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Language confident, exceptionally impressive</li> <li>Compelling and rhetorically effective in tone</li> <li>Virtually error-free in grammar and spelling</li> <li>Very skilfully crafted</li> </ul>	<b>11-12</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Language is effective and a consistently appropriate tone is used</li> <li>Largely error-free in grammar and spelling</li> <li>Very well crafted</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Appropriate use of language to convey meaning</li> <li>Tone is appropriate</li> <li>Rhetorical devices used to enhance content</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Very basic use of language</li> <li>Tone and diction are inappropriate</li> <li>Very limited vocabulary</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>Language incomprehensible</li> <li>Tone, register, style and vocabulary not appropriate to purpose, audience and context</li> <li>Vocabulary limitations so extreme as to make comprehension impossible</li> </ul>
	<b>13</b> <ul style="list-style-type: none"> <li>Language excellent and rhetorically effective in tone</li> <li>Virtually error-free in grammar and spelling</li> <li>Skilfully crafted</li> </ul>	<b>10</b> <ul style="list-style-type: none"> <li>Language engaging and generally effective</li> <li>Appropriate and effective tone</li> <li>Few errors in grammar and spelling</li> <li>Well crafted</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>Adequate use of language with some inconsistencies</li> <li>Tone generally appropriate and limited use of rhetorical devices</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>Inadequate use of language</li> <li>Little or no variety in sentence</li> <li>Exceptionally limited vocabulary</li> </ul>	
<b>STRUCTURE</b> Features of text; Paragraph development and sentence construction <b>5 MARKS</b>	<b>5</b> <ul style="list-style-type: none"> <li>Excellent development of topic</li> <li>Exceptional detail</li> <li>Sentences, paragraphs exceptionally well-constructed</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>Logical development of details</li> <li>Coherent</li> <li>Sentences, paragraphs logical, varied</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>Relevant details developed</li> <li>Sentences, paragraphs well-constructed</li> <li>Essay still makes sense</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>Some valid points</li> <li>Sentences and paragraphs faulty</li> <li>Essay still makes some sense</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>Necessary points lacking</li> <li>Sentences and paragraphs faulty</li> <li>Essay lacks sense</li> </ul>
		<b>13</b> Upper level	<b>10</b> Lower level		

**CYCLE 2**

## 4. Editing

---

### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Instruct learners to copy the editing checklist on the next page. They must read each question, and then re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 4 Give learners time to edit their work. Walk around to assist struggling learners.
- 5 If you do not have time to edit in class, instruct them to use the checklist at home.

### EDITING CHECKLIST

- 1 Does the essay contain an interesting conflict?
- 2 Does the introduction describe the main characters and setting in detail?
- 3 Does the body of the essay contain the rising action, climax and falling action, written in well-structured paragraphs?
- 4 Is the climax the most dramatic and exciting part in which the main events take place?
- 5 If you have used direct speech, have you used quotation marks, the correct punctuation and started each person's lines on a new line?
- 6 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 7 Have you checked that your spelling is correct?

## 5. Presenting

---

### PUBLISHING REQUIREMENTS

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading 'Narrative Essay' and their own title for the essay.
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their essay they must write the words 'Word count' followed by the number of words in their essay (not including the title).
- 5 Publishing can be assigned as homework.



**PRESENTING STRATEGY**

Turn and talk

**PRESENTING INSTRUCTIONS**

- 1 Instruct learners to turn to the person next to them and read their essay out loud to their partner. Both partners must have a chance to read.
- 2 Instruct learners to find at least one specific thing they like about their partner's writing, and to share this feedback with their partner.
- 3 Ask for three volunteers to read their writing to the class.
- 4 Praise each one for one specific thing they did well.

**COMPLETED EXAMPLE**

**NARRATIVE ESSAY**

**To the stars**

Nadia had always been good at Maths, but her father had different ideas. How would Nadia ever be allowed her freedom if she didn't study? The idea of marrying the boy her parents had picked out for her (all the way from Mumbai!) made her stomach flip over with nausea and fright.

'This is ridiculous. It's the twenty-first century,' she told herself. 'I'm not the princess in the white tower. I'm the dragon!'

She could never say that out loud to her father.

'Do you think I am made of money?' he always asked.

A safe marriage was his only hope for her.

It was the reason Nadia had been applying for scholarships for the last three months. Surely one of them would pay off! Tom Ilube's Science Academy was her first choice. Ghana! Imagine! Her father would have zero control over her there – and she could be an astrophysicist if she wanted. She would show them.

As she went to the postbox again Nadia's palms were slippery with excitement.

And there it was: the long envelope that held the precious answer to her question.

'This is it,' Nadia whispered.

The paper was thick and inviting.

And inside was even better: the gold and blue seal of the Science Academy. And they wanted her! Nadia Kahn! Of course they did!

Waiting two hours until her father got home was the second-most difficult thing Nadia had to do that day. She held out the envelope, her heart racing.

Her father wasn't angry: he was blinking away tears.

'I knew this day would come,' he sighed. 'I decided a long time ago to let you study far away. But I needed you to find your own money. Your mother and I could never afford it. My daughter – you must go with our blessing.'

Word count: 302 words

**Mark: 46/50**

**TEACHER FEEDBACK**

This is a lovely story, and you have used all the structural elements correctly in your narrative arc. The ending is satisfying. Your use of direct speech is especially pleasing. Well done on your careful editing. I hope you continue to write stories!

**Poetry**

**Writing and  
presenting**

**CYCLE 3**

# Writing and presenting

## Discursive essay

### Topic:

In ‘Sonnet 18’, Shakespeare argues passionately about loving one special person. This is called monogamy – having one partner. But some people are polygamists: they have more than one wife or husband (polyandry). Different people have strong views both for and against monogamy, and there is a lot of argument about it. Write a discursive essay in which you discuss the arguments for and against monogamy. You may choose a side at the end if you wish, but it is not essential.

(NOTE: This is not an essay about the sonnet, and you must not refer to the sonnet. Rather, focus on arguments and supporting evidence for and against the practice of monogamy.)

### Length of task

250–300 words

### CAPS reference:pg. 39

Text type	Purpose	Text Structure	Language Features
Discussion/ Discursive Essay	To present arguments from differing viewpoints	Statement of the issue; may preview main arguments, e.g. <i>The issue of whether or not we should wear school uniforms is very important. There are good reasons for both...</i>  Arguments for, plus supporting evidence  Arguments against, plus supporting evidence  Conclusion – summary/ recommendation	Simple present tense  Generic participants, e.g. schools, uniforms, students  Reason, cause and effect, concessive conjunctions/ logical connectors, e.g. <i>therefore, however, so</i>  Movement from generic to the specific

### Introduction

Tell learners that today they are going to write a discursive essay. The essay will be linked to the poem, ‘Sonnet 18’. In this essay, learners will discuss the good things and the bad things about monogamy.

## Teach the genre

### PURPOSE:

The purpose of a discursive essay is to discuss a topic: to think about it in writing and to work out a meaningful position on the topic.

### HOW TO WRITE A DISCURSIVE ESSAY:

- The writer must consider arguments on all sides: both for and against the topic. This means that they must discuss ideas that suggest the topic is correct AND ideas that suggest that the topic is wrong.
- All arguments must be supported by evidence: facts that back up what the writer is arguing.
- In the conclusion, learners can say which side they think is correct, but they don't have to.

## Teach selected text structures and language features

### Activity 1: Pair debates

#### INSTRUCTIONS:

- 1 Put learners into pairs.
- 2 Tell learners that each pair will have a two-minute debate: each person will have one minute to convince their partner that they are right.
- 3 The topic is: Should English be the only official language (used by government, schools and so on) in South Africa?
- 4 Explain that in their one minute, they need to give as many reasons for their opinion as possible. Each reason is called an argument. The reasons given for each argument are evidence.

#### ROUND 1:

- 1 Instruct learners to start their debates.
- 2 After a minute tell the other partner that it is their turn.
- 3 After another minute call the class together again.

#### ROUND 2:

- 1 Explain that now they need to take the opposite position. For example, if a learner argued that English should be the only official language, they now need to argue that English should NOT be the only official language.
- 2 Give pairs another two minutes to debate, indicating when one minute is up.

#### DISCUSSION:

- 1 Call the class back together.

- 2 Ask for a few learners to share their experiences about what it was like to argue the other side.
- 3 Explain that the most important thing about discursive writing is that it doesn't only argue from one side.
- 4 A discursive essay examines the arguments on both sides of a topic.

### **Activity 2: Read a discursive text**

#### **Should English be the only official language in South Africa?**

Some people believe that English should definitely be the only official language. The arguments are many: Most people in South Africa already learn English at school, even if English is not their home language. English is freely available. We are exposed to English television, film, music and books because of Hollywood and the entertainment industry in general. Eighty per cent of the information on the Internet is in English, so people who speak English will have a technological advantage. English is still the most popular language for teaching at university. If you understand English, you will be able to study further. English should be the official language so that the same opportunities are accessible to everyone.

On the other hand, some people are fiercely against making English the only national language. They argue that making English the only official language would be an unfair and discriminatory change. Our mother tongues or home languages are the ones we learn first, as babies. We learn to think in those languages, and the way they are set out (their sounds, grammar and idiomatic sayings) shapes the way we think about the world. If we only speak one language (English), we run the risk of those languages dying. Then our cultures die too, as we forget our traditions. Languages protect culture. Our home languages need to be supported and developed because they are different and because they are such rich resources. We should be making our own books, movies and music in the vernaculars. One language is boring! Who wants a monoculture - only one way of doing things? We need to learn one another's languages. All our spoken languages, as well as sign language (the language of the deaf), should be official.

- 1 Instruct learners to listen out for the two different sides of the discussion as you read the text above.
- 2 When you finish reading the text out loud, ask them what the two sides of the discussion were.
- 3 Make sure they understand that the one side is the idea that English SHOULD be the only official language of South Africa, and the other side is that English should NOT be the only official language of South Africa.

Useful genre-related vocabulary	
<b>discuss, discussion, discursive</b>	talk about something, looking at the issue from all sides. Think about arguments for and against
<b>argument</b>	a reason to believe something
<b>evidence</b>	facts supporting an argument
<b>tone</b>	the way the writer feels about what they are writing
<b>register</b>	formal or informal language
<b>connectives</b>	phrases at the beginning of each paragraph that show how that paragraph is connected to the one before it, e.g. furthermore, however, on the other hand, nevertheless.

## 1. Setting the task

### SET THE TASK

Explain that in this lesson, learners will learn how to write a discursive essay.

- 1 First, they will learn how to think about evidence both for and against a topic. They will do this by arguing on both sides in a mini-debate.
- 2 After that, they will read a short text to see an example of discursive writing.
- 3 Lastly, they will use a writing frame to draft a discursive essay that presents the arguments for and against monogamy.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Compile arguments.
- c Use a writing frame.

### INSTRUCTIONS FOR PLANNING

#### A REMIND LEARNERS OF THE TOPIC

**Topic:** In 'Sonnet 18' Shakespeare argues passionately about loving one special person. This is called monogamy – having one partner. But some people have more than one wife (polygamy) or husband (polyandry). Different people have strong views both for and against monogamy, and there is a lot of argument about it. Write a discursive essay in which you discuss the arguments for and against monogamy. You may choose a side at the end if you wish, but it is not essential.

(NOTE: this is not an essay about the sonnet, and you must not refer to the sonnet. Rather, focus on arguments and supporting evidence for and against the practice of monogamy.)

**B COMPILER ARGUMENTS**

- 1 Explain that in order to construct a discursive essay, they first need to come up with as many arguments as they can that are both for and against monogamy.
- 2 Draw the following table on the chalkboard:

**MONOGAMY SHOULD BE ENCOURAGED**

No	Yes
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

**MODELLING:**

- 1 Demonstrate to learners how to fill in the table on the board.
- 2 In the ‘yes’ column, write one reason why monogamy should be encouraged. For example, ‘Monogamy has been part of many cultures for centuries.’

**JOINT ACTIVITY:**

- 1 Ask for a volunteer to come up to the board.
- 2 Ask them to add a reason to the ‘no’ column. For example, ‘Monogamy can be more exhausting for women who work outside the home, because they don’t have help.’
- 3 If the learner struggles, assist them.

**INDEPENDENT WORK:**

- 1 Instruct learners to copy the table into their exercise books.
- 2 Give them some time to fill in as many arguments ‘for’ and ‘against’ as possible.

**DISCUSSION:**

- 1 Call the class back together.
- 2 Ask for a few volunteers to share their arguments with the class.
- 3 Help them to improve their arguments. (Reference the table in the ‘Sample for Teacher’ section below for some ideas)

**C WRITING FRAMES**

**GETTING READY:**

- 1 Before the lesson begins, place blank writing frame templates on each desk.
- 2 You will find the frame in the ‘Sample for the Teacher’ section below. (If you don’t have access to a photocopy machine, draw it on the chalkboard and instruct your learners to quickly copy it into their exercise books once they arrive.)



**INTRODUCTION:**

- 1 Explain that a 'writing frame' is a template that they can fill in during their planning stage.
- 2 Explain that first you will show learners how to use this writing frame.

**MODELLING**

Demonstrate how to fill in a writing frame

- 1 Point out that the writing frame template contains the topic and six empty boxes: one for the introduction, four for the body of the essay and 1 for the conclusion.
- 2 Draw their attention to the introduction box.
- 3 Read the first writing prompt: 'Monogamy is...'
- 4 Explain that they are expected to complete the sentence by providing a definition for the term 'monogamy.'
- 5 Demonstrate by writing a definition on the board, like: 'Monogamy is having only one sexual or romantic partner at a time.'
- 6 Explain that introductions also often have useful background information.
- 7 After the definition, add the following sentence, as an example of background information: 'Although monogamy could apply to any culture, in reality it is most popular in the West and in Europe.'

**JOINT ACTIVITY**

Do the activity together with a learner.

- 1 Read the second prompt in the introduction: 'This topic is controversial because...'
- 2 Explain that they need to work out how to complete this sentence.
- 3 Ask for a volunteer to come up to the board to help you complete it.
- 4 Let the learner make the decision, but step in to guide them if they go wrong.

**INDEPENDENT WORK**

Fill in the writing frame.

- 1 Ask learners to look at the next 4 boxes.
- 2 Explain that these 4 boxes will help them to write the 4 paragraphs that will make up the body of their essays.
- 3 Point out that the first two boxes require arguments for monogamy, and the next two require arguments against monogamy.
- 4 Explain that they will need to choose from their lists of reasons in their exercise books to fill in the two strongest reasons that support monogamy and two strongest reasons against monogamy.
- 5 Then they will need to fill in the last box on the frame: the conclusion. This box should summarise the four arguments. If they want to, they can state which side they think is stronger, i.e. whether they think that monogamy should or shouldn't be encouraged.
- 6 Give learners time to fill in these boxes.
- 7 Walk around the room and assist learners who are struggling to stay on task.
- 8 Instruct learners to complete the writing frame for homework.

**SAMPLE FOR TEACHER**

Below are three samples:

- 1 A completed ‘for’ and ‘against’ list.
- 2 A blank template of the writing frame to give each learner.
- 3 A completed writing frame so you can see what it looks like when filled in.

**SAMPLE COMPLETED ‘FOR’ AND ‘AGAINST’ LIST**

**MONOGAMY SHOULD BE ENCOURAGED**

<b>No</b>	<b>Yes</b>
<b>1</b> 40 to 50 percent of monogamous first marriages end in divorce, anyway.	<b>1</b> Monogamy has been part of many cultures for centuries.
<b>2</b> It places more pressure on women to work outside the home as well as perform more domestic duties than their partners.	<b>2</b> Many religions promote monogamy.
<b>3</b> It encourages infidelity because it teaches people that they don't have to be faithful, as long as they keep it secret.	<b>3</b> In cultures where women aren't encouraged to work, monogamy allows women to be stay-at-home mothers.
<b>4</b> Even monogamous married people can feel lonely, ignored and powerless.	<b>4</b> People feel naturally jealous. Having one partner lets people feel secure, safe and special in their relationship.
<b>5</b> Unfaithful spouses can transmit sexually transmitted infections between partners.	
<b>6</b> Only one wife or husband means that households are expensive to run because there are fewer people in them.	

**BLANK TEMPLATE FOR LEARNERS**

**TOPIC:**

Should monogamy be encouraged? Write a discursive essay in which you discuss the arguments for and against monogamy. You may choose a side at the end if you wish, but it is not essential.

INTRODUCTION: Monogamy is

This is a controversial topic because

Some people think that monogamy should be encouraged because

Furthermore, supporters of monogamy believe

On the other hand, many people do not support monogamy. This is because

Another reason why some people do not support monogamy is

In conclusion

### SAMPLE COMPLETED TEMPLATE

#### TOPIC:

Should monogamy be encouraged? Write a discursive essay in which you discuss the arguments for and against monogamy. You may choose a side at the end if you wish, but it is not essential.

**INTRODUCTION: Monogamy is** the practice of one person having only one romantic or sexual partner at one time.

**This is a controversial topic because** people have strong opinions about it and often disagree.

**Some people think that monogamy should be encouraged because** it has been part of religions and cultures for centuries, so it must be useful. They think we should protect our cultures and traditions, and one Western tradition is monogamy.

**Furthermore, supporters of monogamy believe** that it is good because in cultures where women aren't encouraged to work for money outside the home, monogamy allows them to be stay-at-home mothers because the men/fathers are paid for working.

**On the other hand, many people do not support monogamy.** This is because it places more pressure on women to work outside the home as well as perform more domestic duties than their partners.

**In addition,** monogamy encourages infidelity because it teaches people that they don't have to be faithful, as long as they keep it secret. Unfaithful spouses can transmit sexually transmitted infections between partners.

**In conclusion,** although some people support monogamy, the evidence shows that it is unfair. It places more of a burden on women in terms of work, and can be a violation of everyone's human rights when infidelity spreads disease. Monogamy should not be encouraged.

## 3. Drafting

---

### INTRODUCE CRITERIA

Explain that learners will now use their Writing frames to help them draft their final essays. Explain that they must remember the following criteria when drafting their writing:

- 1 This essay, must be 250–300 words. The word count must appear at the bottom.
- 2 They must present the arguments on both sides of the discussion.
- 3 Each argument must be backed up with evidence, i.e. facts that support it.
- 4 Language and spelling must be perfect, and there must be no slang.

- 5 The writing must be structured in paragraphs.
- 6 Every paragraph in the body of the essay must have a topic sentence.

### INSTRUCTIONS

- 1 Instruct learners to open their exercise books to a clean page. On the top of the page, they must write the date and the heading 'Discursive Essay'.
- 2 Instruct learners to copy the information from their Writing frames into their exercise books, turning each box into a paragraph.
- 3 The first paragraph must be an introduction that gives a definition of monogamy and any relevant background information. It must introduce the idea that this is a controversial topic. However, they must not copy down the word 'Introduction'. It was on the frames only to show them that the first paragraph of a discursive essay is always an introduction.
- 4 The first two paragraphs of the body must present two reasons for supporting monogamy, with evidence wherever possible.
- 5 The next two paragraphs of the body must present two reasons for not supporting monogamy, with evidence wherever possible.
- 6 They must still use the time connectives from the prompts (phrases like 'Furthermore' and 'On the other hand') to help create a logical flow in the piece of writing.
- 7 They can add in ideas that did not appear on their Writing frames. The information on the frame is simply a start, and that they can add to it where needed.
- 8 The final paragraph must be a conclusion that does NOT introduce any new ideas. It can do one of two things. Either it can summarise the four arguments from the body, or it can say which side the writer supports.
- 9 Give learners time to write. Walk around the room to assist struggling learners.
- 10 Learners may finish drafting their writing as homework if needed.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate	
<b>CONTENT &amp; PLANNING</b> (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context <b>30 MARKS</b>	<b>28-30</b> <ul style="list-style-type: none"> <li>Outstanding/Striking response beyond normal expectations</li> <li>Intelligent, thought-provoking and mature ideas</li> <li>Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>22-24</b> <ul style="list-style-type: none"> <li>Very well-crafted response</li> <li>Fully relevant and interesting ideas with evidence of maturity</li> <li>Very well organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>16-18</b> <ul style="list-style-type: none"> <li>Satisfactory response</li> <li>Ideas are reasonably coherent and convincing</li> <li>Reasonably organised and coherent, including introduction, body and conclusion/ending</li> </ul>	<b>10-12</b> <ul style="list-style-type: none"> <li>Inconsistently coherent response</li> <li>Unclear ideas and unoriginal</li> <li>Little evidence of organisation and coherence</li> </ul>	<b>4-6</b> <ul style="list-style-type: none"> <li>Totally irrelevant response</li> <li>Confused and unfocused ideas</li> <li>Vague and repetitive</li> <li>Unorganised and incoherent</li> </ul>	
	<b>Upper level</b>					
		<b>25-27</b> <ul style="list-style-type: none"> <li>Excellent response but lacks the exceptionally striking qualities of the outstanding essay</li> <li>Mature and intelligent ideas</li> <li>Skilfully organised and coherent (connected), including introduction, body and conclusion/ending</li> </ul>	<b>19-21</b> <ul style="list-style-type: none"> <li>Well-crafted response</li> <li>Relevant and interesting ideas</li> <li>Well organised and coherent (connected), including introduction, body and conclusion</li> </ul>	<b>13-15</b> <ul style="list-style-type: none"> <li>Satisfactory response but some lapses in clarity</li> <li>Ideas are fairly coherent and convincing</li> <li>Some degree of organisation and coherence, including introduction, body and conclusion</li> </ul>	<b>7-9</b> <ul style="list-style-type: none"> <li>Largely irrelevant response</li> <li>Ideas tend to be disconnected and confusing</li> <li>Hardly any evidence of organisation and coherence</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>No attempt to respond to the topic</li> <li>Completely irrelevant and inappropriate</li> <li>Unfocused and muddled</li> </ul>
	<b>Lower level</b>					

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling <b>15 MARKS</b>	<b>14-15</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Language confident, exceptionally impressive</li> <li>Compelling and rhetorically effective in tone</li> <li>Virtually error-free in grammar and spelling</li> <li>Very skilfully crafted</li> </ul>	<b>11-12</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Language is effective and a consistently appropriate tone is used</li> <li>Largely error-free in grammar and spelling</li> <li>Very well crafted</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Appropriate use of language to convey meaning</li> <li>Tone is appropriate</li> <li>Rhetorical devices used to enhance content</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Very basic use of language</li> <li>Tone and diction are inappropriate</li> <li>Very limited vocabulary</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>Language incomprehensible</li> <li>Tone, register, style and vocabulary not appropriate to purpose, audience and context</li> <li>Vocabulary limitations so extreme as to make comprehension impossible</li> </ul>
	<b>13</b> <ul style="list-style-type: none"> <li>Language excellent and rhetorically effective in tone</li> <li>Virtually error-free in grammar and spelling</li> <li>Skilfully crafted</li> </ul>	<b>10</b> <ul style="list-style-type: none"> <li>Language engaging and generally effective</li> <li>Appropriate and effective tone</li> <li>Few errors in grammar and spelling</li> <li>Well crafted</li> </ul>	<b>7</b> <ul style="list-style-type: none"> <li>Adequate use of language with some inconsistencies</li> <li>Tone generally appropriate and limited use of rhetorical devices</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>Inadequate use of language</li> <li>Little or no variety in sentence</li> <li>Exceptionally limited vocabulary</li> </ul>	
<b>STRUCTURE</b> Features of text; Paragraph development and sentence construction <b>5 MARKS</b>	<b>5</b> <ul style="list-style-type: none"> <li>Excellent development of topic</li> <li>Exceptional detail</li> <li>Sentences, paragraphs exceptionally well-constructed</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>Logical development of details</li> <li>Coherent</li> <li>Sentences, paragraphs logical, varied</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>Relevant details developed</li> <li>Sentences, paragraphs well-constructed</li> <li>Essay still makes sense</li> </ul>	<b>2</b> <ul style="list-style-type: none"> <li>Some valid points</li> <li>Sentences and paragraphs faulty</li> <li>Essay still makes some sense</li> </ul>	<b>0-1</b> <ul style="list-style-type: none"> <li>Necessary points lacking</li> <li>Sentences and paragraphs faulty</li> <li>Essay lacks sense</li> </ul>

## 4. Editing

---

### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work. Remind learners that all writers edit.
- 3 Instruct learners to copy the editing checklist on the next page into their exercise books.
- 4 Instruct learners to read each question, and then to re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 5 Give learners time to edit their work. Walk around the room to assist learners who are struggling.
- 6 If you do not have time to edit in class, give them the checklist and ask them to edit at home.

### EDITING CHECKLIST

- 1 Does your essay start with an introduction?
- 2 Does the introduction provide a clear definition of monogamy and provide relevant background information? Does it introduce the idea that monogamy is controversial?
- 3 Do the next 2 paragraphs contain 2 clear arguments in favour of monogamy, plus supporting evidence where possible?
- 4 Do the next 2 paragraphs of the body contain 2 clear arguments against monogamy, plus supporting evidence where possible?
- 5 Is the final paragraph a conclusion? Have you made sure that the conclusion does not contain new information? Either it can summarise the four arguments from the body or it can present your final opinion.
- 6 Do all your sentences start with capital letters and end with full stops?
- 7 Have you checked that your spelling is correct?
- 8 Have you checked that every sentence has at least a subject and a verb?



## 5. Presenting

---

### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading 'Discursive Essay' and their own title for the essay.
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their essay they must write the words 'Word count' followed by the number of words in their essay (not including the title).
- 5 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and talk

### **PRESENTING INSTRUCTIONS**

- 1 Instruct learners to turn to the person next to them and read their essay out loud to their partner. Both partners must have a chance to read.
- 2 Instruct learners to find at least one specific thing they like about their partner's writing, and to share this feedback with their partner.
- 3 Ask for three volunteers to read their writing to the class.
- 4 Praise each one for one specific thing they did well.

**COMPLETED EXAMPLE**

**DISCURSIVE ESSAY**

**Should monogamy be encouraged?**

Monogamy is the practice of one person having only one romantic or sexual partner at one time. This is a controversial topic because people often disagree about it. We have different ideas about how people should organise their relationships in society.

Some people think that monogamy should be encouraged because it has been part of religions and cultures for centuries. They argue that it must be a useful system because it has existed for so long. They think we should protect our cultures and traditions, and one Western tradition is monogamy.

Furthermore, supporters of monogamy believe that it is good because in cultures where women aren't encouraged to work for money outside the home, monogamy allows them to be stay-at-home mothers because the men/fathers are paid for working. These people argue that full-time mothering is the most important job a woman can have.

On the other hand, many people do not support monogamy because it can be sexist (discriminate against women). It places more pressure on women to work outside the home as well as perform more unpaid domestic duties (at least sixty per cent of the total duties, according to recent studies in the UK) than their partners. This is unfair to women because they have to do more work.

In addition, monogamy encourages infidelity because it teaches people that they don't have to be faithful, as long as they keep it secret. Unfaithful spouses can transmit sexually transmitted infections among partners.

In conclusion, although some people support monogamy, the evidence shows that it is unfair. It places more of a burden on women in terms of work, and can be a violation of everyone's human rights when infidelity spreads disease. Monogamy should not be encouraged.

Word count: 289 words

**Mark: 44/50**

**TEACHER FEEDBACK**

This is a very good discursive essay. The introduction does an effective job of defining the concept of monogamy. You have grouped your arguments 'for' and 'against' monogamy in a logical way. I can see that you used the writing frame well, as your essay has a clear structure. In your conclusion you've taken a clear position, and after reading your arguments I am persuaded that monogamy is not a good idea! Your language is good – I can see that you've been using your dictionary to find new words and make sure your spelling is correct. This is a really outstanding effort. Keep it up.

**Poetry**

**Writing and  
presenting**

**CYCLE 4**

# Writing and presenting

## Personal recount

### Topic:

In the poem ‘Alexandra’, the speaker recalls his difficult childhood in this township near Johannesburg. Write down one of your own experiences of the place you grew up, so your children will know some of their family history – and so that you don’t forget what happened. Choose one of these places: your home, suburb, village or city. Write a personal recount of an experience you had there.

### Length of task

120–150 words

### CAPS reference: pg. 41

Text type	Purpose	Text Structure	Language Features
Personal Recount, also called Informal Report	To tell the reader about a personal experience	<p>Orientation: scene setting or establishing context. e.g. <i>During the school holidays...</i></p> <p>An account of the events that took place, often in chronological order. e.g. <i>I went to Tumelo’s place ... Then ...</i></p> <p>Some additional detail about each event e.g. <i>He was surprised to see me.</i></p> <p>Reorientation: a closing statement that may include elaboration. e.g. <i>I hope I can spend more time with Tumelo. We had fun.</i></p>	<p>Usually written in the past tense</p> <p>Told in the first or third person</p> <p>Time connectives are used, e.g. <i>First, then, next, afterwards, just before that, at last, meanwhile</i></p> <p>Can be in an informal style</p>

### Introduction

Tell learners that today they are going to write a personal recount. This recount will be linked to the poem, ‘Alexandra’.

## Teach the genre

### PURPOSE:

Explain to learners that a personal recount is a piece of writing that records a personal experience.

### HOW TO WRITE A PERSONAL RECOUNT:

Explain to learners that it is clear, simple and informative. It should have the following structure:

- 1 Orientation: Set the scene or establish the context (where and when).
- 2 Narration of events: Explain what happened in chronological order.
- 3 Reorientation: Make a closing statement.

## Teach selected text structures and language features

### Activity 1: Examine and example of a personal recount

#### INTRODUCTION:

- 1 Hand out the following short personal recount or write it on the board before class.
- 2 Read the text aloud, or get a learner to read it aloud.

My last year at home was the worst. In January, my parents told me that I had to share a room with my sister. When I tried to study for exams she played her stupid music. One day I got really angry, and I ended up nearly choking her. Once she realised that I wasn't joking she started panicking. First she wriggled free. After that, I tried to stop her, but she ran out of the room and went straight to my dad. Let's just say that by the time he had finished lecturing me I was ready to leave home then and there. But I still had another ten months to go. I bit my lip and resolved never to let my family see me angry again. That was one of the hardest days of my life. But I passed Matric in the end, so who's sorry now?

- a When does the writer give the setting (time and place)?
- b What verb tense does she use?
- c What is the narrative voice? (Is the narrator talking about herself or someone else?)
- d What time connectives have been used? (These are words that show the order in which things happened.)
- e What register has been used (formal or informal)?
- f How does the piece of writing end?

**PAIR WORK:**

- 1 Instruct learners to work in pairs.
- 2 Give learners 10 minutes to work out the answers to questions (a) – (f) that appear below the text. Walk around and help struggling learners.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Ask for volunteers (or cold-call learners) to answer each question. In the discussion, ensure that they understand:
  - a The writer gives the setting ('My last year' and 'In January') at the beginning of the personal recount. This is called the orientation. It is important that it is at the beginning so that the readers have a context for the events.
  - b The writer has used past tense verbs (e.g. told, tried, wriggled, bit, realised.) Most personal recounts are written in the past tense.
  - c The writer has used a first person narrative voice, i.e. 'I'. This is because she is writing about something that happened to her. Most personal recounts use a first-person narrative voice, because they are usually records of what happened to the writer.
  - d The following time connectives have been used: in the beginning, once, first, then, after that and by the time. It is very important to use time connectives in a personal recount. These show the order in which the events happened and explain how each event is connected to the one before it. Most personal recounts are written in chronological order. This means that the events are written in the order in which they happened. It is not good enough to start each event with the phrase 'And then.' Learners must learn a wider variety of time connectives to use.
  - e The register is reasonably informal. However, the language and spelling are still perfect, and there is no slang.
  - f The final sentence sums up something about the events. This is called the reorientation. In this case, the last two sentences tell us what the writer concluded and how she feels about it. In other texts, it could tell us what the writer learned from the experiences or what their plans are for the future.

**Useful genre-related vocabulary**

<b>personal</b>	from your own perspective
<b>recount</b>	to tell someone what happened
<b>informal</b>	not formal; casual; ordinary language
<b>first-person narration</b>	telling your own story from your own perspective
<b>chronological order</b>	in the order in which things happened
<b>connectives</b>	linking words; words that link one paragraph to the next

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will now write their personal recounts. (Also called an informal report. Make sure learners know both names.)
- 2 They will use a writing frame to plan a personal recount.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a writing frame.

### INSTRUCTIONS FOR PLANNING

#### A REMIND LEARNERS OF THE TOPIC

**Topic:** In the poem 'Alexandra', the speaker recalls his difficult childhood in this township near Johannesburg. Write down one of your own experiences of the place you grew up, so your children will know some of their family history – and so that you don't forget what happened. Choose one of these places: your home, suburb, village or city. Write a personal recount of an experience you had there.

#### B WRITING FRAME

##### GETTING READY:

- 1 Before the lesson begins, draw a blank writing frame on the chalkboard.
- 2 Make sure that you make it big enough for the learners at the back of the room to see it. (You can copy the template in the 'Sample for the Teacher' section below.)

##### MODELLING:

- 1 Explain that a writing frame is a template that learners can fill in to help them build their text in the correct structure.
- 2 Explain that you will show learners how to fill out a writing frame to help them prepare to write a personal recount.
- 3 Read the topic to learners. Remind them that they must write about one of their own experiences of the place they grew up.
- 4 Read the prompt in the 'Orientation' box and fill in the rest of the first sentence on the board, like: 'Kimberley looks tame from the outside.'

##### JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board to help you fill in the second sentence, still in the 'Orientation' box.
- 2 For example: 'It could be the heat, or the wide, deserted streets, or the sweating faces of the townspeople – or the fact that everyone drinks beer instead of water at parties.'

- 3 Let the learner make the decisions, but step in to guide them if they are go wrong.

**INDEPENDENT WORK:**

- 1 Instruct learners to open their books to the poem, 'Alexandra'.
- 2 They must reread the poem to get a sense of the atmosphere and mood of the writing. The poem is just a prompt. They must write their own, different experiences in the boxes in the writing frame.
- 3 Give them time to fill in their frames.
- 4 Walk around the room and assist learners who are struggling to stay on task.
- 5 Instruct learners to complete the writing frame for homework.

**SAMPLE FOR TEACHER**

Below are two samples:

- 1 A blank template for the learners.
- 2 A completed writing frame to show you what a completed frame might look like.



**BLANK TEMPLATE FOR LEARNERS****TOPIC:**

Write down one of your own experiences of the place you grew up, so your children will know some of their family history – and so that you don't forget what happened. Choose one of these places: your home, suburb, village or city. Write a personal recount of your experiences there.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

ORIENTATION: My hometown

To begin,

Next,

After that,

Then,

When

REORIENTATION: In the end

### SAMPLE COMPLETED WRITING FRAME

#### TOPIC:

Write down one of your own experiences of the place you grew up, so your children will know some of their family history – and so that you don't forget what happened. Choose one of these places: your home, suburb, village or city. Write a personal recount of your experiences there.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**ORIENTATION: My hometown** Kimberley looks tame from the outside. It could be the heat, or the wide, deserted streets, or the sweating faces of the townspeople – or the fact that everyone drinks beer instead of water at parties.

**To begin**, it was another sweltering evening. The heat makes people's brains shrivel and dehydrate, I think. That's why they do stupid things – like this teenage boy who had stolen his uncle's box of red wine.

**Next**, he told me that this place was driving him nuts, and that he would do anything to escape. He began mixing the red wine with Coke. He said that's what the soldiers on the border were doing.

**After that**, I left him to his drinking. I didn't want to watch.

**Then** I realised that I hadn't heard his squeaky voice in hours.

**When** I found him, he was under a hedge, vomiting. He couldn't stop. We had to get him to hospital. The nurses just shook their heads. 'Another one. Alcohol poisoning. This place makes people behave badly.'

**REORIENTATION: In the end** I was grateful that I was returning to university. It made me work harder, so I didn't have to go back to Kimberley.

## 3. Drafting

---

### INTRODUCE CRITERIA

Explain that learners will now use their writing frames to help them draft their final pieces of writing.

Explain that they must remember the following criteria when drafting their writing:

- 1 This is a longer transactional piece, so it must be 120–150 words. The word count must appear at the bottom of the piece.

- 2 It should be written in a first person narrative voice ('I').
- 3 All verbs must be in the past tense.
- 4 The register can be fairly informal, but language and spelling must be perfect, and there must be no slang.
- 5 The writing must be structured in paragraphs.

### INSTRUCTIONS

- 1 Instruct learners to open their exercise books to a clean page. On the top of the page, they must write the date and the heading, 'Personal recount'.
- 2 Instruct learners to copy the full writing topic from their frame onto the page under the heading. (This is important so that they can refer back to it while writing, to make sure they are following instructions.)
- 3 Explain to learners that in this lesson, they are going to copy the information from their writing frames into their exercise books, but instead of writing the information in boxes, they will now structure the writing in paragraphs.
- 4 They must keep the following in mind:
  - a Each paragraph must be about one part of their own experience of the place they grew up. It can be an event as well.
  - b They can join two boxes together to form one paragraph, as long as the content is related, and the whole recount remains in chronological order.
  - c They must still use the time connectives from the prompts (phrases like 'After that' etc.) to help create a chronological flow in the piece of writing.
  - d They must not copy down the words 'Orientation' and 'Reorientation'. Those appeared on the frames to remind them what they were supposed to do.
  - e They can add in details that did not appear on their writing frames. The information on the frame is simply a start.
  - f The criteria for a personal recount (see above).
- 5 Give learners time to write. Walk around the room to assist struggling learners.
- 6 Learners may finish drafting their writing as homework if needed.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context <b>18 MARKS</b>	<b>15-18</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus and coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>11-14</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>8-10</b> <ul style="list-style-type: none"> <li>Adequate response demonstrating knowledge of features of the type of text</li> <li>Not completely focused – some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>5-7</b> <ul style="list-style-type: none"> <li>Basic response demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-4</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>		<b>25-30</b>	<b>19-23</b>	<b>14-17</b>	<b>9-12</b>

## 4. Editing

### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist on the next page.
- 6 Instruct learners to read each question, and then to re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly.
- 7 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 8 Give learners time to edit their work. Walk around the room to assist learners who are struggling.

### EDITING CHECKLIST

- 1 Does the recount start with orientation? (Does it give the context?)
- 2 Do the paragraphs appear in chronological order?
- 3 Have you written about your own experiences in the place you grew up?
- 4 Have you used a first person narrative voice?
- 5 Have you used past tense verbs?
- 6 Does the recount end with a reorientation (a sentence that sums up what you learned, what you know or how you feel)?
- 7 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 8 Have you checked that your spelling is correct?
- 9 Have you checked that every sentence has at least a subject and a verb?
- 10 Is your piece minimum 120 words and maximum 150?

## 5. Presenting

### PUBLISHING REQUIREMENTS

Remind learners that their final versions must:

- 1 Have the heading 'Personal recount'

- 2 Have a word count of 120–150 words written at the bottom.
- 3 Be written clearly and neatly.

### PRESENTING STRATEGY

Turn and talk

### PRESENTING INSTRUCTIONS

- 1 Instruct learners to turn to the person next to them and read their writing out loud to their partner. Both partners must have a chance to read.
- 2 Instruct learners to find at least one specific thing they like about their partner's writing, and to share this feedback with their partner.
- 3 Ask for three volunteers to read their writing to the class.
- 4 Praise each one for one specific thing they did well.

### COMPLETED EXAMPLE

#### PERSONAL RECOUNT

Kimberley looks tame from the outside. It could be the heat, or the wide, deserted streets.

To begin, it was another sweltering evening. The heat makes people's brains dehydrate. That's why they do stupid things – like this teenage boy who had stolen his uncle's box of red wine.

Next, he told me that this place was driving him crazy. He was mixing the red wine with Coke. He said that's what the soldiers on the border were doing.

After that I left him to his drinking.

Then I realised that I hadn't heard his squeaky voice in hours.

When I found him, he was under a hedge, vomiting. We had to get him to hospital. The nurses said, 'Another one. This place makes people behave badly.'

In the end I was grateful that I was returning to university. It made me work harder, so I didn't have to go back to Kimberley.

Word count: 152

**Mark: 24/30**

### TEACHER FEEDBACK

Well done! This is a clear, simple and straight-forward recount. You've included all the essential facts, and really shown what it must have been like to grow up in Kimberley – not very pleasant. Your sentence structure and spelling are excellent. I liked that you used a matter-of-fact tone, like a journalist reporting on a scene. The orientation and reorientation worked really well.

**Poetry**

**Writing and  
presenting**

**CYCLE 5**

# Writing and presenting

## Formal (or business) letter

### Topic:

Imagine that you are the father of Seamus Heaney in the poem, ‘Mid-term break’. Your youngest child, Christopher, has just died after being hit by a car. Your whole family is in mourning, but you are also worried that Seamus, your oldest child, is not taking his brother’s death well.

Write a formal letter to the principal teacher at Seamus’s boarding school. Tell him that Seamus will not be returning to school this term, because you would like to keep him at home for a while until you are certain that he is mentally stable enough to return to boarding school. This year is especially important, because his final examination marks might get him into a good secondary (high) school.

### Length of task

120–150 words (This is the content only; do not include the address and greeting in this word count.)

### CAPS reference:pg. 43

Text type	Purpose	Text Structure	Language Features
Formal (business) letter (Long)	Various, e.g. to apply for a job or bursary; to complain, request etc.  For this topic, the purpose is to persuade the reader to change his course of action.	Writer’s address, date, recipient’s address, salutation  Heading  Structure of letter will vary depending on purpose.  In this case, because the purpose is to persuade, the structure must be designed for this purpose  Closing and signature	Usually formal in style.  Makes use of language conventions, e.g. <i>Dear Sir/Madam, Yours sincerely</i>  Generally concise: brief and to the point

### Introduction

Tell learners that today they are going to write a formal letter. This letter will be linked to the poem, ‘Mid-term break’.



## Teach the genre

### PURPOSE:

- Explain to learners that in this task they are going to write a formal letter. The purpose of a formal letter is to communicate something important to the reader.
- This letter is formal.

### HOW TO WRITE A FORMAL LETTER:

- Because this is a formal letter, they will need to use formal language.
- Formal language is not slang or colloquial. This is different from a friendly letter.

The section below contains activities that will teach both the format and the register of the personal letter.

## Teach selected text structures and language features

(NOTE: If you don't have time to do both Activity 1 and Activity 2, please make sure that you do at least Activity 1.)

### Activity 1: Work out the formal letter format

- 1 Explain that the format of a letter is the layout – the way it is written on the page, where everything goes, and the order in which it appears. It is extremely important that learners get the format right. This is important in a real letter as well as in the final exam, when markers will deduct marks if the format is incorrect.
- 2 Give learners the letter (on the next page), along with the questions below. If you do not have access to a photocopy machine, copy the address, date and greeting on the board. Read the formal letter on the next page and answer the following questions about the format:
  - a How many addresses are there?
  - b Whose addresses appear on the letter?
  - c Where are the addresses written?
  - d Where is the date written?
  - e Where is the greeting written?
  - f Where is the subject line?
  - g Where are there empty line spaces?
  - h Is the body of the letter written in paragraphs? If so, how many?
  - i How does the writer end the letter?
- 3 Instruct learners to work with a partner. In pairs, they must read the letter and answer the questions in their exercise books. This will give them a chance to remind themselves of the format of a formal letter.
- 4 Give learners 5–10 minutes to work on this. Walk around the room to assist learners who are struggling.

12 Kildare Road  
Emerald Crescent  
Belfast  
Northern Ireland  
BT169RW  
16 October 1965

The Grange Nursery School  
Saint Patrick's Lane  
Belfast  
BT169RW

Dear Mr O'Malley

**Re: Cancellation of registration for 1966**

It is with great heaviness of heart that I write to you now in this time of mourning for our family. As you know, our youngest boy, Christopher, was fatally injured in a motor vehicle accident some weeks ago.

Christopher was registered for his first year at your school, in 1966. We hope you will accept our withdrawal of his name from the register for next year. We respectfully request that you return our deposit as well. We understand that it was non-refundable, but these are exceptionally difficult, disastrous circumstances, and we are dependent on every available penny.

Our family has seen such disruption this year, and we have always been grateful for the support and stability that The Grange has provided – for all our children. Seamus, the oldest, still speaks of you fondly. Perhaps he could visit you again this term, as he seems to be suffering particularly with this terrible loss.

I urge you to respond in writing to our request. We are also available on the telephone. Alternatively, we will see you at the parent-teacher meeting for our next-oldest, Siobhan, next week.

Yours sincerely,

*M Heaney*

Margaret Heaney

- 5 Call learners back together and very quickly go through their answers.
- 6 Make sure that learners know the following:
  - 1 **How many addresses are there?**  
Two
  - 2 **Whose addresses appear on the letter?**  
The sender and the recipient (receiver/addressee)
  - 3 **Where are the addresses written?**

The sender's address is in the top right hand corner; the recipient's is just below that on the left side

**4 Where is the date written?**

Underneath the sender's address in the top right hand corner

**5 Where is the greeting (salutation) written?**

Under the recipient's address, on the left hand side

**6 Where is the subject line?**

Under the greeting, centred in the middle of the line

**7 Is the body of the letter written in paragraphs? If so, how many?**

Yes. Four

**8 How does the writer end the letter?**

'Yours sincerely' on the left side, followed by their signature and then their name directly underneath on the next line

**9 Where are there empty line spaces?**

Under the addresses, under the greeting, under the subject line, under each paragraph

**Activity 2: Identify formal language, colloquial language and slang**

1 Before this activity, draw and label this table on the board:

**REGISTER (LEVEL OF LANGUAGE)**

Slang	Colloquial/Casual	Formal/Euphemism

1 Write these words on the board: die, kick the bucket, pass on, expire, give up the ghost, depart, croak, pass away.

2 Tell learners that we use different levels of language in different situations, even when we are talking about the same basic thing.

3 Split learners into pairs.

4 Explain to learners that these words all mean 'die.'

5 Instruct learners to put each word in the correct column.

6 Call learners back together.

7 Discuss the answers with learners. Write the answers into the table on the board, like:

Slang	Colloquial/Casual	Formal/Euphemism
kick the bucket	die	pass on
give up the ghost		expire
croak		depart
		pass away

- 8 Ask the whole class: Which column has the fewest words? Why?
- 9 Answer: Colloquial, because its meaning is neutral and has no emotion attached to it.
- 10 Ask learners: Which column has the most words? Why?
- 11 Formal has the most words. Death makes people feel awkward and uncomfortable, so we use big words to talk around it or make it sound less frightening (euphemism). We also use slang words for the same reason!
- 12 Ask learners: Which level of language (slang, colloquial or formal) is right for a letter to a school principal? Why?
- 13 Formal. It is a written record, almost like a legal document, and will go on file in the school's office. We also use a polite, reasonable, formal tone in letters like this.
- 14 Now learners are ready to write their own formal letter.

#### Useful genre-related vocabulary

<b>register</b>	level of language (formal, colloquial or slang). A school register is a list of the names of the members of the class.
<b>colloquial</b>	casual, ordinary, informal
<b>slang</b>	very casual language, often in idioms or sayings that are only understood by the in-group using the terms
<b>addressee</b>	person to whom the letter is addressed ('Dear Mr X')
<b>salutation</b>	greeting or ending ('Dear Mr X' and 'Yours sincerely')

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they are now going to write a formal letter.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Create a list.
- c Choose the three best reasons from the list.
- d Work out the order.
- e Use the list to create topic sentences.

### INSTRUCTIONS FOR PLANNING

#### A REMIND LEARNERS OF THE WRITING TOPIC

**Topic:** Imagine that you are the father of Seamus Heaney from the poem, 'Mid-term break'. Your youngest child, Christopher, has just died after being hit by a car. Your

whole family is in mourning, but you are also worried that Seamus, your oldest child, is not taking his brother's death well.

Write a formal letter to the principal teacher at Seamus's boarding school. Tell him that Seamus will not be returning to school this term, because you would like to keep him at home for a while until you are certain that he is mentally stable enough to return to boarding school. This year is especially important, because his final examination marks might get him into a good secondary (high) school.

## B CREATE A LIST OF IDEAS

### INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they will start planning their letters by explaining why Seamus will not be returning to school this term.
- 3 These plans will later be turned into full letters.

### MODELLING:

- 1 To show learners how to do this, demonstrate by doing the first one for them on the board.
- 2 On the board, write the heading 'Why Seamus will not be returning to boarding school this term.'
- 3 Under the heading, write '1' and add the first reason. For example, you could write, '1. Our family is in mourning and we need Seamus at home.' or you could write '1. Seamus is worryingly quiet, and we are anxious not to disturb him any further.'

### JOINT ACTIVITY:

- 1 Now that you have shown them how to do it, do one more example together.
- 2 This time ask a volunteer to come to the board and add the second reason why Seamus should stay at home.
- 3 Ask the class if they agree with the learner's ideas and discuss.
- 4 If the learner has written a reason that does not make sense or is not appropriate, explain to them why it is incorrect and help them come up with a correct one.

### INDEPENDENT WORK:

- 1 Explain that learners must NOT copy the examples you have written in the board. Give learners time to complete their own lists in their exercise books.
- 2 Encourage them to come up with as many reasons why Seamus should stay at home for a while.
- 3 While learners work, walk around the room and assist learners who are struggling.

## C CHOOSE FROM THE LIST

- 1 Call learners back together.
- 2 Remind learners that – just like a building – every piece of writing needs a structure. The letter's structure will come from the paragraphs. Each paragraph of the letter will give a different reason why Seamus should stay at home.

- 3 They must examine their own lists and select the best three reasons for Seamus to stay at home this term. Each reason will become one paragraph.
- 4 Give learners five minutes to choose from their lists.
- 5 As learners write, walk around the room to assist learners who are struggling with the language or struggling to stay on task.

**D WORK OUT THE ORDER**

- 1 Call learners back together.
- 2 Explain that once learners know what each paragraph will be about, they must put their ideas into an order that makes sense.
- 3 Explain that the order in which they present their reasons is important. Their order must make sense so that the reasons follow on logically from each other. Everyone's ideas will be different. For example, they could order their ideas like this:
  - least personal to most personal, or
  - most important to least important, or
  - most pleading to most aggressive.
- 4 Give learners five minutes to order the reasons on their lists, so they know what order they will write their paragraphs in.
- 5 As learners write, walk around the room to assist struggling learners.
- 6 Ask a few learners to share their lists with the class.

**E WRITE THE TOPIC SENTENCE FOR EACH PARAGRAPH**

- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence. This topic sentence is a basic summary of the whole paragraph. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations and further elaboration on the topic sentence. It could be anywhere in the paragraph, but it is usually the first sentence.
- 2 For example, if the paragraph will be about the idea that it is always important for families to stay together when something traumatic happens a topic sentence could be: 'I believe that families can recover from traumatic experiences better together.' Or a topic sentence could be: 'We feel freer to share each other's grief when we are together.'
- 3 Instruct learners to write the topic sentence for each one of their paragraphs. They will need a topic sentence for each of the three reasons they have selected from their lists.
- 4 Give learners five minutes to write their three topic sentences. Walk around the room to assist struggling learners.
- 5 Ask a few learners to share their topic sentences with the class.

**SAMPLE FOR TEACHER****SAMPLE OF A LIST****WHY SEAMUS SHOULD STAY AT HOME FOR THE REST OF THE TERM:**

- 1 Staying at home is only a temporary measure, until Seamus feels better.
- 2 Families heal better if they are together.
- 3 We would like to share in each other's grief and comfort one another.
- 4 Seamus is very quiet, and we are worried about him.
- 5 Our whole family has had a terrible shock with the death of Christopher.
- 6 This is a very important year for Seamus academically, and we want him to do his best.

**SAMPLE OF CHOOSING THE BEST THREE AND COMING UP WITH THE ORDER WHY SEAMUS SHOULD STAY AT HOME FOR THE REST OF THE TERM:**

Staying at home is only a temporary measure, until Seamus feels better.



third paragraph

Seamus is very quiet, and we are worried about him.



second paragraph

Our whole family has had a terrible shock with the death of Christopher.



first paragraph

**SAMPLE OF TOPIC SENTENCES CREATED FROM THE LIST**

- 1 Our whole family has had a terrible shock with the death of Christopher.
- 2 Seamus is very quiet, and we are worried about him.
- 3 Staying at home is only a temporary measure, until Seamus feels better.

**3. Drafting****INTRODUCE CRITERIA**

Tell learners that as they draft, they must consider the following criteria:

- 1 The body of the letter must be 120–150 words long (not including the address and greeting).
- 2 The formal letter format must be perfect.
- 3 They must write from Mr Heaney's/Seamus's father's perspective.
- 4 The body of the letter must persuade the head teacher to let Seamus stay at home for the rest of the term.

- 5 The writing must show that they understand what has happened in the poem and can express the Heaneys' feelings.
- 6 The register must be formal and the language must be error-free.

### **INSTRUCTIONS**

#### **HOMEWORK:**

- 1 Instruct learners to take their topic sentences home and elaborate on each one to form paragraphs for homework.
- 2 Explain that they must finish each paragraph by adding other sentences to each topic sentence, in order to persuade the head teacher to let Seamus stay at home for the rest of the term.
- 3 They must use a formal register and language.
- 4 Remind learners of the criteria (see above). They must also add in all the elements of a formal letter:
  - They can make up the sender's and recipient's addresses, keeping in mind that both men are in Northern Ireland, so the addresses must show that.
  - They can make up the date, but it should be somewhere around 1965.
  - They must come up with a relevant subject line.
  - They must use appropriate salutations and closings.
  - They can forge (fake) Mr Heaney's signature.



Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context <b>18 MARKS</b>	<b>15-18</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus and coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>11-14</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>8-10</b> <ul style="list-style-type: none"> <li>Adequate response demonstrating knowledge of features of the type of text</li> <li>Not completely focused – some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>5-7</b> <ul style="list-style-type: none"> <li>Basic response demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-4</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>		<b>25-30</b>	<b>19-23</b>	<b>14-17</b>	<b>9-12</b>

## 4. Editing

---

### STRATEGY

Self-edit

### INSTRUCTIONS FOR EDITING

(NOTE: If you do not have time to do this activity in class, give learners the checklist and instruct them to do it for homework.)

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look messy, as they will need to rewrite it for the final version.
- 7 Give learners time to edit their work. Walk around the room to assist learners who are struggling.

### EDITING CHECKLIST

- 1 Does each paragraph contain one clear reason why the head teacher should let Seamus stay at home for the rest of the term?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Do all your sentences start with capital letters and end with full stops?
- 4 Have you checked that your spelling is correct?
- 5 Have you used the appropriate formal register (language level)?
- 6 Is your letter laid out in the correct format for a formal letter?
  - Does it have the writer's address (in Northern Ireland) in the top right hand corner, followed by the date (in 1965)?
  - Does it have the recipient's address (in Northern Ireland) on the left?
  - Is there a greeting, subject line and closing with Mr Heaney's signature?
  - Are there empty line spaces under each element of the layout?

## 5. Presenting

---

### PUBLISHING REQUIREMENTS

- 1 Learners must write out their letters neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading 'Formal letter.'
- 3 They must ensure that they use the correct format for a formal letter.
- 4 They must write neatly, leaving an empty line between paragraphs.
- 5 At the bottom of their letter they must write the words 'Word count' followed by the number of words in their letter (not including the address and greeting).

### PRESENTING STRATEGY

Posting and delivering the letters

### PRESENTING INSTRUCTIONS

#### POSTING THE LETTERS:

- 1 Create a 'postbox' in your classroom. You can do this with an old cereal or shoe box or something similar. Paint it red to resemble a real postbox, or simply cover it with newspaper. Make sure there is a slit at the top.
- 2 Instruct learners to fold their letters neatly and 'post' them by putting them into the box.

#### DELIVERING THE LETTERS:

- 1 Hand out the letters at random, so that each learner receives a letter from someone else in their class.
- 2 Once you have handed them out, check that no one received their own letter. If they did, quickly swap it with another one.
- 3 Instruct learners to imagine that they are the head teacher at the boarding school. They must read the letter and decide whether or not it would convince them to let Seamus stay at home for the rest of the term.
- 4 Give learners 5–10 minutes to read the letter they have received.
- 5 Discuss any issues with learners.

**COMPLETED EXAMPLE**

**LONGER TRANSACTIONAL TEXT: FORMAL LETTER**

23 St Cyprian's Way  
St Cyprian's Close  
Killarney  
County Meath  
Northern Ireland  
BT75TX  
21 June 1965

Greenways College  
Colenso Road  
Belfast  
Northern Ireland  
BT16PZ

Dear Mr O'Hare

**Re: Absence due to death in the family**

Our whole family has had a terrible shock with the death of Christopher, our youngest son, in a collision with a motor vehicle some weeks ago. You kindly gave Seamus a few days off school to return home to attend the wake and funeral proceedings for his little brother. We do appreciate your generosity.

Seamus is very quiet, and we are worried about him. Unfortunately, he is not responding well to the sorrowful circumstances. He is anxious and tearful. Both his mother and I are worried, as he is unable to concentrate on his academic studies. This last year in your establishment is vital for his secondary school career. We would be most grateful if you would allow Seamus to remain here at home for the last few days of term.

Staying at home is only a temporary measure, until Seamus feels better. He will return next term, hopefully restored.

Yours sincerely,

*G Heaney*

Garrett Heaney

Word count: 150

**Mark: 28/30**

**TEACHER FEEDBACK**

This is a clear and convincing piece of writing. The format is perfect. I am impressed that you structured your arguments clearly in three paragraphs that follow a logical order. You have made a big effort to use formal language.

This is a convincing and well thought-out piece of writing. Well done.

**Poetry**

**Writing and  
presenting**

**CYCLE 6**

# Writing and presenting

## Obituary

### Topic:

‘Captive’, by Francis Carey Slater, is about a feverish mineworker in a mining compound (hostel) hospital. He feels like a prisoner (a captive) because he is a migrant worker. He moved away from his home for a long time, so that he can earn money for his family. He knows that he cannot go back to his village because he is too sick to travel, and because his contract is not finished.

Imagine that the mineworker dies of his terrible fever described in the poem. Back home he is actually a community leader and a union organiser – someone who fought for the rights of workers. Write his obituary that will appear in the local newspaper.

### Length of task

120–150 words

### CAPS reference:pg. 41

Text type	Purpose	Text Structure	Language Features
Obituary (longer transactional)	To commemorate and inform others of someone's death	Full name; date of death, where the person was living at the time of death; birthplace; key survivors (spouse, children) and their names; time, date, place of funeral  Some of the following may also be included: Cause of death; biographical information; memorial tribute information	Style: formal  May use euphemisms, e.g. <i>passed away</i> instead of <i>died</i>  Usually concise  Makes use of language conventions, e.g. <i>In lieu of flowers, donations may be made to</i>

### Introduction

Tell learners that today they are going to write an obituary. This obituary will be linked to the poem, ‘Captive’. Learners will write an obituary for the mineworker.

## Teach the genre

### PURPOSE:

- When someone dies, people often put death notices into the Classifieds section in the newspaper. These are usually short messages from their loved ones, notifying the community that the person has died. (NOTE: It is a good idea to show learners what these look like in the Classifieds section of a daily newspaper.)
- A full-length obituary is a longer piece of writing published online or in a newspaper that notifies the public about the death of someone who was famous or highly regarded in their field. It commemorates their life, which means that it celebrates their achievements. (NOTE: It is a good idea to show learners what these look like. You will be likely to find one in the Analysis/Comments/Opinion section of a daily newspaper.)

### HOW TO WRITE AN OBITUARY:

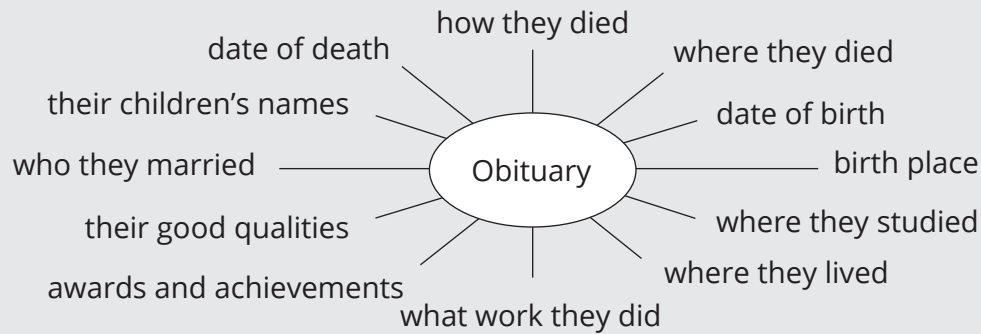
- An obituary contains information about the person's death and it provides background information about their life.
- It is written in a formal register.
- The style should be matter-of-fact, i.e. not overly dramatic. At the same time, it is always written by someone who cared about the deceased (the person who has died), so this positive attitude is expressed in the writing.

The section below contains activities that will teach the content of the obituary and the format in which it should be written.

## Teach selected text structures and language features

### Activity 1: Content (What goes into an obituary?)

- 1 Explain that when they are older, some learners might get the responsibility of writing an obituary for someone they know.
- 2 Instruct learners to imagine that someone important in their community has died.
- 3 Tell them to work with a partner and think about the following two questions. These are discussion questions, and they don't need to write their answers down:
  - a What information would you want to know about their death?
  - b What information would you want to know about their life?
- 4 Call the class back together. Ask a few volunteers to share their answers with the class.
- 5 As they speak, add all relevant answers to a mind map on the chalkboard, so you can collect all the correct types of information that they identify. (If a learner's answer is not relevant, explain to them why it is irrelevant.) Your mind map on the board could look something like this:



### Activity 2: Format (What order should the content be written in?)

- 1 Explain that the 'format' of an obituary is the order in which all the content is written.
- 2 Give learners the a obituary for Msizi Justice Kunene, along with the questions on format below it. (If you do not have access to a photocopy machine, read it aloud to them.)

#### Obituary for Msizi Justice Kunene

It is with great sorrow that the global free press has learned of the death of Msizi Justice Kunene on Sunday, 3 December 2018.

Kunene was born in Rhini in the Eastern Cape on 27 July 1942, to Nongaphi Smith Kunene and Davidson Angelus Kunene. By the time he was twenty, Msizi Justice Kunene had lived up to his middle name, and already served time in jail for reporting the illegal torture activities of the Apartheid state. When he was released from prison, Kunene focused on reporting first-hand from international war zones, and was injured badly in Iraq during the 1990s. On his return, he set up a fund to train young journalists.

But the story that won the Golden Drum Award was his daring exposé of conditions in the mine compound hospitals, where his close friend, Anton Gumedi, the well-known community leader and union organiser, died of a fever. The dying Gumedi was photographed by Kunene and immortalised in a poem by Francis Carey Slater.

Kunene is survived by his partner Simon, their two adopted daughters and seven grandchildren. His funeral will be held in Rhini in the Eastern Cape on 10 December 2018.

- 3 Instruct learners to work with a partner. In pairs, they must read the obituary and answer the questions in their exercise books:
  - a What kind of information does the obituary start with?
  - b What kind of information is in the body of the obituary?
  - c What information does the obituary end with?
- 4 Give learners 5–10 minutes to work on this. Walk around the room to assist learners who are struggling.
- 5 Call learners back together and ask volunteers to share their answers.



- 6 Make sure that learners understand the following:
- The introduction of an obituary contains information about the person's death: when, where and sometimes how they died.
  - The body of an obituary contains information about the person's life: where and when they were born, what they studied, the work they did, their awards and achievements and their personality traits.
  - The conclusion of an obituary contains information about who they left behind (husband/wife and children) and practical information (date and address) about the funeral/cremation/memorial service, so that readers can attend. If it has already been held by the time the obituary is written, the conclusion can report where and when it was held.
- 7 Hand out the following step-by-step guide to writing an obituary. If you do not have access to a photocopier, write it on the chalkboard and instruct learners to copy it down.

### Step-by-step guide to writing an obituary

- Paragraph 1 (Introduction):** Who died, where and when. If appropriate, state briefly how they died. (No details about the death – this is not a newspaper article.)
- Paragraph 2: Background biographical details:** when and where they were born, where they lived; a short history of their career, including what type of work they did and where they worked. Include any awards or achievements here.
- Paragraph 3: Their character and personality – what was special about them;** any notable interests or hobbies; and what people will miss about them.
- Paragraph 4: (Conclusion):** 'S/he will be missed by...' and fill in the names of their spouse (husband or wife) and children. Give the funeral/cremation/memorial service arrangements: where and when it will be (or was) held.

#### Useful genre-related vocabulary

<b>euphemism</b>	Sometimes we use a more polite word as an alternative for a word that makes us uncomfortable, e.g. passed away for 'died'.
<b>deceased</b>	more formal way of saying 'dead'
<b>passed away</b>	a common euphemism for 'died'
<b>is survived by</b>	If someone 'is survived' by their wife, this means that when died he left her behind, i.e. she is still alive.
<b>commemorate</b>	to think about something and celebrate what was good about it
<b>memorial</b>	a ceremony in which we remember and commemorate something or someone

## 1. Setting the task

---

### SET THE TASK

- 1 Learners will now write an obituary for the character of the unnamed mineworker on the hospital.

## 2. Planning

---

### PLANNING STRATEGY

- a Remind learners of topic.
- b Work out what information is needed in an obituary.
- c Make up the necessary information for the obituary.

### INSTRUCTIONS FOR PLANNING

#### A REMIND LEARNERS OF THE WRITING TOPIC

**Topic:** ‘Captive’, by Francis Carey Slater, is about a feverish mineworker in a mining compound (hostel) hospital. He feels like a prisoner (a captive) because he is a migrant worker. He moved away from his home for a long time, so that he can earn money for his family. He knows that he cannot go back to his village because he is too sick to travel, and because his contract is not finished.

Imagine that the mineworker dies of his terrible fever described in the poem. Back home he is actually a community leader and a union organiser – someone who fought for the rights of workers. Write his obituary that will appear in the local newspaper.

#### B WORK OUT WHAT INFORMATION IS NEEDED

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they will create a plan before writing their obituaries. These plans will later be turned into full obituaries.
- 3 Explain that they will start by working out the type of information they need to make up.
- 4 To do this, instruct them to look at the ‘Step-by-Step Guide to Writing an Obituary’ (in the section above). Instruct them to look at each paragraph and, with a partner, work out what type of information to make up for each paragraph.
- 5 Give them a few minutes to do this.
- 6 Call learners back together.
- 7 Ask learners: What type of information will you need to make up for your obituary?
- 8 Make a list on the chalkboard of points, like:

**INTRODUCTION:**

- place of death:
- cause of death:

**BODY:**

- job/studies:
- personality:
- interests:
- place where he was born:
- father's name:
- mother's name:
- grew up:
- interests:
- activities:
- achievements and contribution to community:

**CONCLUSION:**

- funeral:
- family left behind:

- 9 Instruct learners to take out their copies of the poem.
- 10 Explain that here we can find some factual information about the mineworker.
- 11 Ask learners: When does the action of the poem take place?
- 12 Refer to the information about the setting of the poem: Migrant labour has been a part of South Africa's history for nearly 150 years. This poem was written in the early twentieth century. Migrant labour is still a significant part of the South and southern African economies. But learners will have to estimate when exactly the mineworker was in hospital, as the poem does not tell us exactly - sometime during this era.
- 13 Explain that we do not know too much about the mineworker. We know that:
  - The mineworker was away from home.
  - He was very ill with a fever.
- 14 Explain that learners must use what they know about the text to make up logical facts about the mineworker. They must give him a name as well!
- 15 Explain that it is now their job to write rough notes in their exercise books. These rough notes are part of their planning, so they don't have to be in full sentences.

**C MAKE UP THE INFORMATION**

- 1 Instruct learners to copy all the points from the board.

- 2 Explain that learners must now work independently to fill in information for each of the points. They must make up the information for each point. The information must be logical (make sense with the poem).
- 3 While they work, walk around the room and assist learners who are struggling.
- 4 Explain that if learners have not finished, they must fill in the information as homework.

### **SAMPLE FOR TEACHER**

(The following example is just for reference. Please note that most of the information is made up, so each learner's plan will look different!)

#### **INFORMATION FOR PLANNING THE MINEWORKER'S OBITUARY**

##### **INTRODUCTION:**

- Name (Learners can use Anton Gumedi if they like, or make up their own name for the worker.)
- place of death: the mine hospital (probably Witwatersrand/Gauteng. Learners must make up the name for the mine.)
- cause of death: fever

##### **BODY:**

- job: mineworker/blaster
- personality: (made up) hard-working, caring, dreamy, imaginative
- interests: (made up) socialising, music, soccer
- place where he was born: (made up) Kliptown
- achievement: community leader, union organiser
- place of birth: (made up) Kliptown
- grew up: (made up) Kliptown
- interests: (made up) socialising, music, soccer
- activities: (made up) community justice, church choir

##### **CONCLUSION:**

- funeral: (made up) Meadowlands Congregational Church on Thursday, 16 June 1973
- family left behind: (made up) close friend – Msizi Justice Kunene

### 3. Drafting

---

#### INTRODUCE CRITERIA

Tell learners that as they draft, they must consider the following criteria:

- 1 The obituary must be 120–150 words long.
- 2 The obituary format must be perfect: all the important elements of an obituary must be present, and they must be in the correct order.
- 3 The register must be formal and the language must be error-free.

#### INSTRUCTIONS

##### HOMEWORK:

- 1 Instruct learners to use the notes they created in the planning process and turn those into a first draft.
- 2 To do this, they must follow the structure in the ‘Step-by-Step Guide to Writing an Obituary’. This will tell them which information to put in each paragraph.
- 3 They must write in full sentences and paragraphs now.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context <b>18 MARKS</b>	<b>15-18</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus and coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>11-14</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>8-10</b> <ul style="list-style-type: none"> <li>Adequate response demonstrating knowledge of features of the type of text</li> <li>Not completely focused – some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>5-7</b> <ul style="list-style-type: none"> <li>Basic response demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-4</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>	<b>25-30</b>	<b>19-23</b>	<b>14-17</b>	<b>9-12</b>	<b>0-7</b>

## 4. Editing

---

### STRATEGY

Peer edit

### INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier machine).
- 2 Explain that for this writing task, learners will edit a peer's work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to read their partner's obituary to see if they have done what the question in the checklist asks. If they find that their partner has not done something required by the checklist, they must make a note of it.
- 7 When they are finished reading, they must explain to their partner where they think changes need to be made.
- 8 Give learners time to edit their partners' work. Walk around the room to assist learners who are struggling.

### EDITING CHECKLIST

- 1 Does the introduction contain information about the mineworker's death (where, when, how)?
- 2 Do the paragraphs in the body contain relevant information about the mineworker's life?
- 3 Do these paragraphs appear in an order that makes sense (i.e. information about death, chronological information about life, information about funeral)?
- 4 Does the conclusion contain information about the mineworker's funeral (where and when)?
- 5 Do all the sentences start with capital letters and end with appropriate punctuation?
- 6 Is the spelling correct?
- 7 Does every sentence have at least a subject and a verb?

## 5. Presenting

---

### PUBLISHING REQUIREMENTS

- 1 Learners must write out their obituaries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading 'Obituary for (mineworker's name)'.
- 3 They must write neatly, leaving an empty line between paragraphs.

- 4 At the bottom of their obituary they must write the words 'Word count' followed by the number of words in their obituary.
- 5 There must be an empty line under each paragraph.

### PRESENTING STRATEGY

Display

### PRESENTING INSTRUCTIONS

- 1 Give each learner a piece of tape or Prestik.
- 2 Instruct them to stick their obituaries to a wall in your classroom.
- 3 Give them some time to walk around and read the other obituaries.

### COMPLETED EXAMPLE

#### OBITUARY

#### **Obituary for Anton Gumedi**

Anton Keats Gumedi died on 6 June 1973. He passed away after a long illness and then a short fever in the Canary Mine Compound Hospital on the Witwatersrand.

Gumedi was born in 1941 in Kliptown. From early on, he saw how difficult conditions were for workers. Gumedi started as a blaster on Canary Mine, and quickly got promoted to line manager. Back home during the holidays, he became head of the Kliptown Community Forum, and was also a union representative for NEHAWU all his working life. He always fought for the rights of the workers, even at great personal risk. His close friend, the photojournalist Msizi Justice Kunene, was with him at the end of his life.

Gumedi will be missed by all who knew him. Canary Mine has sponsored mass transport to his funeral, which will be held at the Meadowlands Congregational Church on Thursday, 16 June 1973.

Word count: 150

**Mark: 24/30**

### TEACHER FEEDBACK

Good work. You managed to include the appropriate information about Gumedi in the obituary, and it appears in a logical order. There is a clear introduction containing information about his death; a body, which gives information about his early days and social contributions; and a conclusion providing the practical information about the funeral arrangements. The information you have made up makes sense. More personal information about his personality and interests would have given you even better marks, but this effort is very well done.



**Poetry**

**Writing and  
presenting**

**CYCLE 7**

# Writing and presenting

## Diary entry

### Topic:

Imagine that you are the woman in Maya Angelou’s poem, ‘Still I rise’. She has just experienced bullying by another person because of her skin colour (she is black/a person of colour) or gender (she is a woman). Write a diary entry from her point of view, in the first person. Write it after the woman has experienced this bullying. You will have to work out her opinions about what is happening in her life and how she feels about her enemy. Make sure you express her feelings and ideas.

### Length of task

80–100 words

### CAPS reference:pg. 40

Text type	Purpose	Text Structure	Language Features
Diary/ journal (Short transactional)	To record and reflect on personal experience	Usually written in a special book (a diary or a journal)  Entries written regularly (e.g. daily or weekly)  Entries dated  May use personal recount text type (For more information, see the personal recount lesson in this guide.)	Usually written in past tense Informal in style  Uses first-person narrative voice ('I')  The writer is writing for him or herself.

### Introduction

Tell learners that today they are going to write a diary entry. The diary entry will be linked to the poem, ‘Still I rise’. Learners will pretend to be the woman speaking in the poem.

### Teach the genre

#### PURPOSE:

Explain that people write diary entries to express their personal thoughts and feelings. They don’t generally intend to show this writing to anyone else.

**HOW TO WRITE A DIARY ENTRY:**

- Describe things so the reader experiences the topic vividly.
- Help the reader empathise with or imagine the writer's feelings.
- Remember that a diary in real life is only supposed to be read by the writer. It is a private book.

**FEATURES:**

Diary entries

- record someone's personal experiences and how they feel about them
- are written in a special book (a diary or a journal)
- are written regularly (e.g. daily or weekly)
- start with a salutation ('Dear Diary')
- are dated (e.g. 21 June 2018)
- use the personal recount/first-person point of view
- are written in the past tense

**Teach selected text structures and language features****Activity 1: Read and analyse the sample diary entry****GETTING READY:**

Make copies of the following diary entry for each learner. If you don't have access to a photocopy machine, write the diary entry and questions on the board before class begins:

29 October 2017

Dear Diary

I'm so tired of being afraid. That sounds crazy, but I don't know if I can stand it anymore. Every day I see Marlise at work, and every day she has something nasty to say. It's always racist.

Something about me being happy just makes her insane. Today she walked past with her (all white) friends and grabbed one of my locks. Then - can you believe this? - she just PULLED! She actually ripped out my hair! There was blood! It was the one lock that was really long. I've had it in since I was little. No one else saw. And all the others are scared of M too: she's huge. She's never going to stop. I love working there. What am I going to do?

- Who wrote the entry? (Without knowing her name, what can you work out?)
- When was this entry written?
- What happened in this entry? (What is the person writing about?)

- d** Why did this person write this? How are they feeling?
- e** How do we know this person is feeling this way?
- f** Who does it sound like she is speaking to? How do you know that?
- g** Why do you think she may have written a diary entry like this?
- h** Have you ever kept a diary? Why or why not?

**INTRODUCTION:**

- 1 Explain that we will read and analyse a sample diary entry.
- 2 Read the diary entry out loud to learners.

**PAIR WORK:**

- 1 Split learners into pairs.
- 2 Instruct them to discuss the answers to the following questions. (Hand them out or write them on the board.)
- 3 Walk around and help struggling pairs.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Discuss the answers to the questions.
- 3 Make sure your learners understand the following:
  - a** A woman
  - b** 29 October 2017
  - c** She was attacked by another woman at work.
  - d** She is furious and terrified, and feels helpless.
  - e** She says all the other workers are scared, and that Marlise ('M') is too big to fight. She uses exclamation marks and rhetorical questions like 'Can you believe it?' to show how shocked and frightened she is.
  - f** It sounds like she is speaking to a good friend or family member. She uses informal language (e.g. rhetorical questions and contractions.) She also talks about feelings that are very personal to her.
  - g** A diary is a place to write our thoughts or ideas. It is a place where we can express our joy, sorrow or humiliation. A diary can help us sort out and deal with our feelings, just like speaking to a best friend.
  - h** Discuss learners' experiences of diary writing.

**Activity 2: Expressing feelings with words**

**INTRODUCTION:**

- 1 Explain that when we can express our feelings using adjectives (e.g. angry, sad, frustrated, disappointed, excited) or we can choose our words to show a feeling.
- 2 For example, the woman who wrote the diary entry above is outraged when she writes: 'She actually ripped out my hair!' The exclamation mark emphasises how shocked she is. She doesn't have to use adjectives to show her feelings.
- 3 Explain that today, we will practise choosing words to show our feelings.

**MODELLING:**

- 1 Write the following on the chalkboard:  
She will not stop.
  - a Angry: She makes me want to pull my hair out – I ask her to stop and she won't!
  - b Resigned (like you have given up):
  - c Triumphant (a feeling of winning):
- 2 Explain that we could write this sentence in other ways, e.g. resigned or triumphant.
- 3 Show learners how to write the sentence to show a different emotion. Next to 'Resigned' write: 'What can I do? She's never going to stop.'

**JOINT ACTIVITY:**

- 1 Ask for a volunteer to help you write the sentence in a triumphant way, and fill it in next to 'triumphant'. For example: Triumphant: 'Look at her go! Yay! She's never going to stop!'

**PAIR WORK:**

- 1 Write the following sentence on the chalkboard:  
I've had enough.  
Satisfied (content/happy):  
Threatening:  
Sad:
- 2 Explain that learners must make the sentence show satisfaction, threat, and sadness.
- 3 Split learners into pairs and give them 5–10 minutes to write their sentences.

**DISCUSSION:**

- 1 Call learners back together.
- 2 Call on learners to share examples for each of the different feelings.
- 3 Write good examples on the chalkboard, like:  
I've had enough.  
Satisfied: I've had enough, thank you. That was delicious.  
Threatening: I warn you, little man: I've had enough!  
Sad: I just can't manage anymore – I've had enough.
- 4 Explain that when learners write their own diary entries, they must write their sentences in a way that shows their feelings.
- 5 Explain that this creates a tone for their diary entry.

Useful genre-related vocabulary	
<b>empathy</b>	feeling or imagining the same emotions that another person feels
<b>entry</b>	a short piece of writing for each day in a diary
<b>first-person</b>	when a story is told from the perspective of the person to whom it happened, or who performed the action ('I')
<b>personal</b>	something private, that we do not want shared with a lot of people

## 1. Setting the task

### SET THE TASK

- 1 Remind learners that they will now write their diary entries.

## 2. Planning

### PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a planning table.

### INSTRUCTIONS FOR PLANNING

#### A REMIND LEARNERS OF THE TOPIC

**Topic:** Imagine that you are the woman in Maya Angelou's poem, 'Still I rise'. She has just experienced bullying by another person because of her skin colour (she is black/a person of colour) or gender (she is a woman). Write a diary entry from her point of view, in the first person. Write it after the woman has experienced this bullying. You will have to work out her opinions about what is happening in her life and how she feels about her enemy. Make sure you express her feelings and ideas.

#### B USE A PLANNING TABLE

##### GETTING READY:

Draw a blank planning table on the board (see below in the 'sample' section).

##### RESEARCH:

- 1 Explain that today, learners will plan for their own diary entry, which they will write as if they are the woman in 'Still I rise'.
- 2 Remind learners that they are writing as if they are the speaker in the poem, so they must try to think about how she would react to an experience of bullying.
- 3 Instruct learners to copy down the topic and the empty planning table (in the 'Sample' section below), leaving at least five lines for each item in the table.
- 4 Remind learners that the important thing about a diary entry is that it uses language to express the writer's thoughts and feelings about their experiences.

- 5 Instruct learners to reread the poem to find evidence about the woman's thoughts and feelings. This can be done in pairs or groups, or it can be assigned for homework.
- 6 Give learners time to fill in their planning tables. Walk around the room and help struggling learners.

**SAMPLE FOR TEACHER****BLANK PLANNING TABLE**

<b>What happened?</b>	
<b>How did you feel?</b>	
<b>Why did you feel that way?</b>	
<b>What are some words you can use to show your feelings?</b>	
<b>What is the tone of your diary entry?</b>	

**SAMPLE COMPLETED PLANNING TABLE**

<b>What happened?</b>	Nettie insulted me again but I stood up for myself and challenged her.
<b>How did you feel?</b>	I was frightened, but then I just felt triumphant and delirious with happiness and empowerment.
<b>Why did you feel that way?</b>	I couldn't believe that I'd finally stood up to this woman and her friends, who've been harassing me since I started working there.
<b>What are some words/phrases you can use to show your feelings?</b>	fright, triumph, satisfaction, super-calm, triumph
<b>What is the tone of your diary entry?</b>	triumphant, satisfied, exuberant, happy

**3. Drafting****REINFORCE CRITERIA**

Tell learners that as they draft, they must consider the following criteria:

- 1 The entry should be 80–100 words long. Include a word count in brackets at the end.
- 2 There should be a date in the top right hand corner.

- 3 The entry should be addressed to ‘Dear Diary’ (the salutation).
- 4 It should be written in a first-person narrative voice (‘I’) from the woman in the poem’s perspective.
- 5 Use words that show her feelings.
- 6 You can use informal language – as though you are talking to a friend. But avoid slang.
- 7 The entry should use the past tense verbs to narrate events, but can use present tense verbs to communicate how they feel.
- 8 Be clear about what tone you want to use. Then choose words to create that tone.

### **INSTRUCTIONS**

#### **INTRODUCTION:**

- 1 Instruct learners to take out their exercise books.
- 2 Instruct learners to use their planning table to write their own diary entries.
- 3 Remind learners about the criteria (see above).
- 4 Learners can finish writing their diary entries for homework. They must bring them to class for the next lesson.



Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
<b>CONTENT, PLANNING &amp; FORMAT</b> Response and ideas; Organisation of ideas; Features/conventions and context <b>12 MARKS</b>	<b>10-12</b> <ul style="list-style-type: none"> <li>Outstanding response beyond normal expectations</li> <li>Intelligent and mature ideas</li> <li>Extensive knowledge of features of the type of text</li> <li>Writing maintains focus</li> <li>Coherence in content and ideas</li> <li>Highly elaborated and all details support the topic</li> <li>Appropriate and accurate format</li> </ul>	<b>8-9</b> <ul style="list-style-type: none"> <li>Very good response demonstrating good knowledge of features of the type of text</li> <li>Maintains focus – no digressions</li> <li>Coherent in content and ideas, very well elaborated and details support topic</li> <li>Appropriate format with minor inaccuracies</li> </ul>	<b>6-7</b> <ul style="list-style-type: none"> <li>Adequate response, demonstrating knowledge of features of the type of text</li> <li>Not completely focused –some digressions</li> <li>Reasonably coherent in content and ideas</li> <li>Some details support the topic</li> <li>Generally appropriate format but with some inaccuracies</li> </ul>	<b>4-5</b> <ul style="list-style-type: none"> <li>Basic response, demonstrating some knowledge of features of the type of text</li> <li>Some focus but writing digresses</li> <li>Not always coherent in content and ideas</li> <li>Few details support the topic</li> <li>Necessary rules of format vaguely applied</li> <li>Some critical oversights</li> </ul>	<b>0-3</b> <ul style="list-style-type: none"> <li>Response reveals no knowledge of features of the type of text</li> <li>Meaning obscure with major digressions</li> <li>Not coherent in content and ideas</li> <li>Very few details support the topic</li> <li>Necessary rules of format not applied</li> </ul>
	<b>LANGUAGE, STYLE &amp; EDITING</b> Tone, register, style, vocabulary appropriate to purpose and context; Language use and conventions; Word choice; Punctuation and spelling <b>8 MARKS</b>	<b>7-8</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary highly appropriate to purpose, audience and context</li> <li>Grammatically accurate and well-constructed</li> <li>Virtually error-free</li> </ul>	<b>5-6</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary very appropriate to purpose, audience and context</li> <li>Generally grammatically accurate and well-constructed</li> <li>Very good vocabulary</li> <li>Mostly free of errors</li> </ul>	<b>4</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary appropriate to purpose, audience and context</li> <li>Some grammatical errors</li> <li>Adequate vocabulary</li> <li>Errors do not impede meaning</li> </ul>	<b>3</b> <ul style="list-style-type: none"> <li>Tone, register, style and vocabulary less appropriate to purpose, audience and context</li> <li>Inaccurate grammar with numerous errors</li> <li>Limited vocabulary</li> <li>Meaning obscured</li> </ul>
<b>MARK RANGE</b>	<b>17-20</b>	<b>13-15</b>	<b>10-11</b>	<b>7-8</b>	<b>0-5</b>

## 4. Editing

---

### STRATEGY

Peer edit

### INSTRUCTIONS FOR EDITING

- 1 Settle the class so that you have their attention.
- 2 Explain to the learners that they will use peer editing to improve their writing.
- 3 Instruct learners to take out their written drafts.
- 4 Instruct learners to copy the peer editing checklist into their exercise books on the next page. Give learners 5 minutes to copy the peer editing checklist.
- 5 Then, instruct learners to swap their exercise book with a neighbour.
- 6 Tell the learners that they must read the draft in front of them in silence.
- 7 Instruct learners to take out a pencil and correct any grammatical, spelling or punctuation errors that they find.
- 8 Instruct learners to read the draft again and to think about the tone. The learner must think about the words in the draft that show the tone of the diary entry.
- 9 Instruct learners to fill in the peer editing checklist in their partner's books by ticking each item if it is included and has been done correctly. Explain that learners must try to think of how they can help their partner make their writing better.
- 10 When the learners are finished, they must hand back the draft to its writer.
- 11 Give learners 2–3 minutes to read the notes their partners have given them.
- 12 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 13 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move words around with arrows and correct their language mistakes on the page. Remind them that it is fine if this draft starts to look very messy, as they will need to rewrite it for the final version.

### EDITING CHECKLIST

- 1 Is the entry 80–100 words long? Is there a word count in brackets at the end?
- 2 Is there a date at the top of the page?
- 3 Is the entry addressed to 'Dear Diary' (the salutation)?
- 4 Is it written in a first-person narrative voice ('I') from the woman in the poem's perspective?
- 5 Does the entry use past tense verbs to narrate her experiences and present tense verbs to express her feelings?
- 6 What is the tone/feeling of this diary entry? What words show you this?
- 7 What is one thing you like about this diary entry?
- 8 What is one thing you think can be improved?

## 5. Presenting

---

### **PUBLISHING REQUIREMENTS**

- 1 Learners must write out their diary entries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date and the words 'Diary Entry'.
- 3 They must write neatly, leaving an empty line between the date, the salutation ('Dear Diary') and the body of the entry.
- 4 At the bottom of their diary entry they must write 'Word count', followed by the number of words (content only).
- 5 Publishing can be assigned as homework.

### **PRESENTING STRATEGY**

Turn and talk

### **PRESENTING INSTRUCTIONS**

- 1 Split learners into new pairs. They must not have the same partners who peer edited their work.
- 2 Instruct learners to take turns reading their diary entries out loud to their partners.
- 3 Instruct learners to come up with one compliment, i.e. they must tell their partner something they liked about the writing.
- 4 If time permits, call the learners back together.
- 5 Ask for a few volunteers to read their entries to the class.
- 6 Applaud each learner after they have read their work.
- 7 Praise the class on the process of writing, and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.

**COMPLETED EXAMPLE**

**DIARY ENTRY**

24 December 2018

Dear Diary

I can't believe I finally stood up to this woman who's been harassing me for months. I was so brave! Nettie started with me. I finally did it – I turned around and confronted her!

And I wasn't even horrible to her. I said, 'Look. If you want to be friends with a cool black woman, just say so. I'm happy to help you out.' You should have seen her face! It went pale and red simultaneously! Obviously I don't want to be her friend, and OBVIOUSLY she doesn't want to be mine, but it was so satisfying. I rise!

Word count: 99 words

**Mark: 17/20**

**TEACHER FEEDBACK**

This is good work. I can see evidence of careful planning, drafting and editing. You've followed the correct process, and it has resulted in a diary entry that could easily have been written by the woman in 'Still I rise'. I can feel how confident she has become, and how satisfying her (sweet!) revenge must have been for her. Well done.