

**ENGLISH
FIRST**

**ADDITIONAL
LANGUAGE**

Grade 10

**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

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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 10 FAL (2019) are as follows:

GENRE	TITLE	AUTHOR / EDITOR
Novel	Finders Keepers	Rosamund Haden
Novel	Mhudi	Sol Plaatjie
Drama	The African Dustbin	Victor C.D. Mtubani
Poetry	Shuters English First Additional Language, Grade 10 Poetry Anthology	B. Krone
Short Stories	Fabulous: An Anthology of Short Stories	Lucy Z Dlamini

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

SECOND WEEK IN A CYCLE			
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 2×1 -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 10, poetry is one of the prescribed options.
- 2 Any eight poems may be selected from 'Shuters English First Additional Language Poetry Anthology, Grade 10', compiled by B. Krone.
- 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:
 - No man is an island by John Donne
 - Cattle in the rain by Musaemura Zimunya
 - The Will by Siphso Sepamla

Lesson Plan Components

- The Clothes by Mongane Wally Serote
- Those Winter Sundays by Robert Hayden
- Excuses, excuses by Gareth Owen
- African Thunderstorm by David Rubadiri
- How Poems are Made – A Discredited View by Alice Walker
- I have my father's voice by Chris van Wyk
- Handcuffs by Mbuyiseni Oswald Mtshali

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 'Shuters English First Additional Language Poetry Anthology, Grade 10', compiled by B. Krone
- 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 'Shuters English First Additional Language Poetry Anthology, Grade 10', compiled by B. Krone
- 2** A dedicated Literature Journal for this programme - this should be an A4 faint 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 'Shuters English First Additional Language Poetry Anthology, Grade 10', compiled by B. Krone.
- 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 **No man is an island** by John Donne
- 2 **Cattle in the rain** by Musaemura Zimunya
- 3 **The Will** by Siphso Sepamla
- 4 **The Clothes** by Mongane Wally Serote
- 5 **Those Winter Sundays** by Robert Hayden
- 6 **Excuses, excuses** by Gareth Owen
- 7 **African Thunderstorm** by David Rubadiri
- 8 **How Poems are Made – A Discredited View** by Alice Walker
- 9 **I have my father's voice** by Chris van Wyk
- 10 **Handcuffs** by Mbuyiseni Oswald Mtshali

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 7×2 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 7×2 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, write out a copy of the poem, ‘How do I love thee?’ by Elizabeth Barrett Browning in large letters on the chalkboard or flip chart, as learners need to write it down at the end of 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 a different idea about what makes good poetry, just like everyone has a different taste 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 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 the poet has far less space to get their message 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 expect 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** Learners must quickly copy down the poem, 'How do I love thee?' by Elizabeth Barrett Browning off the board. Tell them to make sure that they copy the poem EXACTLY as it is below: if they change how the lines are structured or forget punctuation marks, the meaning can change completely!
- 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 (work out the rhyme scheme),
 - Divide the poem (a fourteen-line sonnet) into an octave (eight lines) and sestet (six lines).

How Do I Love Thee?

Elizabeth Barrett Browning

How do I love thee? Let me count the ways
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.

I love thee to the level of every day's 5

Most quiet need, by sun and candle-light.

I love thee freely, as men strive for right.

I love thee purely, as they turn from praise.

I love thee with the passion put to use

In my old griefs, and with my childhood's faith. 10

I love thee with a love I seemed to lose

With my lost saints. I love thee with the breath,

Smiles, tears, of all my life! And, if God choose,

I shall but love thee better after death.

SAMPLE ANSWER FOR TEACHER:**How Do I Love Thee?****Elizabeth Barrett Browning****[OCTAVE]**

How do I love thee? Let me count the ways	[a]	
I love thee to the depth and breadth and height	[b]	
My soul can reach, when feeling out of sight	[b]	
For the ends of being and ideal grace	[a]	
I love thee to the level of every day's	[a]	5
Most quiet need, by sun and candle-light	[b]	
I love thee freely, as men strive for right	[b]	
I love thee purely, as they turn from praise	[a]	

[SESTET]

I love thee with the passion put to use	[c]	
In my old griefs, and with my childhood's faith	[d]	10
I love thee with a love I seemed to lose	[c]	
With my lost saints. I love thee with the breath,	[d]	
Smiles, tears, of all my life! And, if God choose,	[c]	
I shall but love thee better after death	[d]	

NOTE FOR TEACHER:

- In general, sonnets have fourteen lines. However, there are different types of sonnets.
- A Petrarchan (or Italian) sonnet such as this one 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. The rhyme scheme is abba, abba, cdcdcd.
- A Shakespearean (Elizabethan or English sonnet) 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).
- Rhyme is usually when there are the same sounds at the ends of the lines.

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 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 with those opinions or not.

Lesson 2: Reading

(IMPORTANT NOTE: In preparation for the lesson, write out a copy of the poem, 'The Clothes' by Mongane Wally Serote on pg. 13 in the anthology in large letters on the chalkboard or flip chart, as learners may need to write it down at the end of 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.)

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 to the reader. We have to work out both the literal (actual, primary) meaning and the figurative (extra, secondary) meaning each time we find 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: On the next page, there 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 would 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: **c**uddling **k**ittens or **sh**ocking and **sh**iny)
- 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: **K**oki
- 7 Then, give learners 2–3 minutes to come up with as many alliterative examples to describe themselves as possible.
- 8 For example: **K**ind **K**oki; **K**oki is **c**omfortable and **q**uiet.
- 9 Call learners back together. Ask for volunteers to share their sentences.
- 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 **o** saw the **o**ar. (Remember that it 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 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 spelt 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 (COMPARISONS)

- 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 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 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 metaphor?
- 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 is far shorter than a short story or a whole novel). Comparisons also help the reader to picture the descriptions vividly.

PART 4: SIMILE/HYPERBOLE (COMPARISONS)

- 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 blood being as cold as 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? Use this structure: My... and the... are similar because...
For example:
 - My eyes and dark chocolate are both 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/vertical, extend far up above the earth, and people look up to them.
- 9 After learners have discussed with a partner, call the class back together.
- 10 Instruct learners to share their partner's similes with the class.
- 11 Ask the whole class: Why do you think poets use figurative devices such as simile?
- 12 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 is far shorter than the length of a short story or a whole 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 their literature and language studies – not just poetry.
- 2 Split learners into pairs. Try to allocate them a different partner than in 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

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

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

HOMEWORK: ANSWER JOURNAL QUESTIONS

- 1** ‘The Clothes’ is one of the prescribed poems for Grade 10. Either make copies of the poem for each learner, tell them to find the poem in their textbooks or they can copy it quickly off the board EXACTLY as it is. Remind them that the line structure and punctuation must be exactly as you’ve written it on the board, otherwise the meaning of the poem can change!
- 2** Tell learners to open their journals.
- 3** Read the poem to learners twice.
- 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).
- 5** At the beginning of the next lesson, check that learners can correctly identify the figures of speech in the poem. They may have found additional ones too. Check them with the class and see if you agree with what learners have found.

THE CLOTHES**Mongane Wally Serote**

Word/Phrase	Figure of speech/ Figurative device
I came home in the morning	
There on the stoep,	
The shoes I know so well	symbol: The shoes (things) stand for a person or idea (the stabbed friend).
Dripped water like a window crying dew;	simile/personification: Windows cannot cry. Only people can cry. The window is given human qualities: it is personified.
The shoes rested the first time	metaphor/personification: Shoes cannot rest, but people can.
From when they were new.	
Now it's forever.	
I looked back,	
On the washing line hung	
A shirt, jacket and trousers	
Soaked wet with pity,	hyperbole: They are wet, but with water, not with emotion. This is exaggeration.
Wrinkled and crying reddish water, perhaps also salty;	metaphor/personification: Clothes cannot cry, but people can. The shirt has been given human qualities.
The pink shirt had a gash on the right,	
And stains that told the few who know	metaphor/personification: Stains are being compared to people, who can talk.
An item of our death-live lives.	oxymoron: The two opposites – life and death – are combined.
The colourless jacket still had mud	
Dropping lazily from its body	
To join the dry earth beneath.	

Reading and viewing (Pre-read)

Word/Phrase	Figure of speech/ Figurative device
The over-sized black-striped trousers	repetition of two hyphenated words. assonance: Repetition of the vowel sound/i/ alliteration: Repetition of the/s/ sound in ' s ized', ' s triped' and 'trou sers '.
Dangled from one hip,	
Like a man from a rope 'neath his head,	simile: Indirectly comparing a dead, hanged man and the trousers, because they both droop/sag
Tired of hoping to hope.	repetition/assonance: The/-ope/sound is repeated, to emphasise the message of despair and to sound final.

Poetry
Reading

POEM 1

Reading and viewing

Cattle in the Rain

MUSAEMURA ZIMUNYA

Genre

Free verse; narrative poem

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. This is the story (narrative) of one rainy day in the life of a shepherd (someone who looks after livestock) and his cattle.
- 5 Write down the following questions on the board for discussion:
 - a What mood or atmosphere do you expect in a poem about rain? Why?
 - b 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 and instruct them to discuss the questions. They do not need to write down the answers. The questions are for discussion only.
- 7 As learners discuss the questions, walk around the classroom and help learners/pairs who are struggling.
- 8 Call the learners back together and ask learners to share their thoughts and ideas.
- 9 Emphasise the following points about the tone and atmosphere:
 - a We usually associate rain with sadness or gloominess. Often the speaker is feeling sorrowful or resigned about something, and the weather seems to mirror (copy) their emotions.
 - b 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. It might help to know that the poet grew up in Zimbabwe and probably had to do this job when he was a boy. He might feel now that all that frustration in his youth made him a stronger person as an adult, for example.

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 says that we think terrible situations will never end when they are happening, but they always end at some point. This poem describes the physical and emotional suffering a shepherd went through while looking after cows in rural Zimbabwe. The shepherd has grown up, and is now telling his story in retrospect (looking back). The poet says 'used to'. This tells us that the story happened in the past.

Back then, the boy thinks his terrible job will never be over. It has been raining for a long time, and the boy feels that he is not properly prepared: he has no raincoat – only an old sack. The cattle do not want to obey him, and their resistance to his efforts makes his job harder. He even wishes he was a girl so he wouldn't have to do this kind of work. (Girls worked the land and boys herded the cattle.) He is so exhausted by the physical effort of trying to herd the cattle that he cries. The poem shows us how lonely the shepherd feels. The shepherd feels that the cattle are deliberately (on purpose) making his work harder by refusing to co-operate (work with him).

When a wasp comes, the whole herd stampedes (runs away fast) and scatters in different directions. The shepherd realises that he needs help to herd them again, but everyone else is sheltered in their homes, out of the rain. Only he is there, and he has to rely on himself. He is tense, demoralised (feels like giving up) and frightened. Even though he controls the most difficult bull, Gatooma, at last, he knows that he will have to keep doing this very difficult job day after day.

- 5 Point out and explain important vocabulary words:

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
cajole	Cajole means persuade or ask nicely. The shepherd is trying to cajole the cattle to move in the right direction, to graze (eat grass) and then go to the kraal.
jute	Jute is a kind of plant fibre used to make sacks. It is brown and rough and scratchy. The shepherd is poor and lives in a rural area. He does not own proper rainwear that can keep him dry. He has a recycled sack made from jute to cover himself, but it doesn't keep the rain out.
mucus	Mucus is snot. The shepherd is crying so hard that he doesn't have time to wipe his face which is wet with tears from his eyes and snot from his nose.

WORD	BASIC DEFINITION
penetrating	Penetrating means pushing through. The cattle don't go where he wants them to go. They just push through the thin bush and go where they like.
skelter	A helter-skelter is a children's slide on a playground. The poet means that the cattle are playful and unorganised. The word also sounds like 'scatter'. The cattle are all over the place instead of together in one neat, obedient herd.
stampede	A stampede is when cattle panic and then rush madly. It is very dangerous to get in their way because you can be trampled to death. The wasp has made the animals panic and run away because they don't want to be stung.

6 Identify and explain important figures of speech.

DICTION/FIGURATIVE LANGUAGE

1 METAPHOR

A metaphor directly compares two things to see how they are the same. There is usually one literal (physical, actual, real) meaning, and one figurative or deeper meaning.

- a** 'a bone of anger blocking my breath' (line 34) tells us that the poet is so angry and frustrated with the cattle that he feels as if he is choking. It seems as if there is a bone stuck in his throat and he cannot breathe.
- b** 'pebbles of water' (line 12) tells us that the water is hard when it pelts the boy. It feels heavy and hurts him, like real pebbles (little stones) feel when someone throws stones at your head.
- c** 'his ghost of silent disapproval shattering to your mind' (line 23) tells us that the boy feels as if the ox is judging him negatively. You can't touch a ghost, but it is still frightening. The boy feels threatened and afraid when the silent ox looks at him. He feels so anxious that his mind is 'shattered'. We usually say 'shatter' when we describe breaking glass. Here it means that the boy is fragile and the ox's disapproving look badly disturbed his thoughts (shattered them).

2 ALLITERATION

This is a word-sound device when words share the same hard consonant, usually at the beginning.

- a** 'cry and curse' are hard/k/sounds that help us to imagine how desperate the boy felt. When you curse, you say swearwords to vent your frustration.
- b** 'hooves hammering' helps us to picture and hear the stampede of the cattle. The repetition of the/h/sound copies (mimics) the way their feet strike the wet earth. It is a heavy, tense, frightening feeling or atmosphere.

3 ONOMATOPEIA

This is a word-sound device when the word has the actual sound inside it. The word is the sound that the thing makes. ‘hooves hammering’: The word ‘hammering’ sounds like the animals running fast as they stampede. It is a heavy, repetitive sound. It helps us to feel, see and hear how heavily and fast the cattle were moving.

Step 3: Use investigative skills and 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 Emphasise that the speaker is probably the poet, Musaemura Zimunya, himself.
- 8 Go through the following points of evidence:
 - a He uses ‘I’ and ‘we’, first-person (eyewitness) narration, so we can infer that he was there, and is speaking about his personal experiences.
 - b The poet says ‘The rain used to soak us’ (line 3). From this we can infer that he has made himself a character in his poem. The poem is a narrative: it tells the story of his childhood experience herding cattle.
- 9 Ask learners: What is important to think about based on the speaker of this poem?
- 10 Discuss this with learners.
- 11 Emphasise that the speaker is reflecting (looking back and thinking about) on his unpleasant childhood experience as a shepherd. He starts off the poem with a general statement, ‘Nothing has no end’ (line 1), as if this is a lesson he has learned in his lifetime. He is passing on his wisdom that even bad things come to an end to his own family, but also to us readers.

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 of where the poem takes place. 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 in pastures outside the kraal of the boy's (unnamed) village or town.
- 7 Go through the following pieces of evidence:
 - a Line 3: From 'in the pastures' we can infer that the boy is with his cattle outside his village, in the rural countryside.
 - b Line 5: From 'would not be driven to the kraal' we can infer that there is a place where the cattle stay (the kraal), which is part of the village.

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 past, because the language is modern (twentieth-century). It is within the poet's lifetime, because he is reflecting (looking back and thinking about) on his unpleasant childhood experience as a shepherd. He starts off the poem with a general statement, 'Nothing has no end' (line 1), as if this is a lesson he has learned in his lifetime.

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 pastures are usually green and lush, so that is why shepherds take their cattle there to graze and grow fat. It is a rainy day, which we can infer from the title: 'Cattle in the rain.'

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 which reflects the mood/tone.
- 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 frustrated, frightened/panicked, and resigned.
- 9 Go through the following pieces of evidence:

- a Frustrated: Lines 6 and 7: 'It made me cry and curse sometimes/and I used to wish I was born for the skirt' we can infer that the shepherd hates his job so much that he wishes he was a girl. Girls had different chores to do, such as farming and cooking. Line 6 tells us he was 'cursing' (swearing because he was angry) and line 27 tells us he was frustrated by the 'maddening' rain.
 - b Frightened/panicked: Like the cattle, the shepherd is made 'frantic' by the stampede (line 16) and has lost control of the herd.
 - c Resigned: Lines 18 and 19: 'And the rain does not cease/and the cows just go on.' we can infer that the shepherd knows he has to keep doing this job. He has resigned himself to it (given up hoping it will change).
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Ask learners: Why is the change in mood and tone important to understanding this poem?
- 12 Discuss this with learners.
- 13 Emphasise that the mood of the poem is contemplative (thinking) and reflective at the beginning, when the adult speaker looks back at his childhood job. He can talk about it now in a calm way. But the mood/atmosphere is different in the actual retelling of the events. Back then, when he is experiencing the stampede, the terrible weather, and the stinging insects and thorns, the boy's tone is miserable and frustrated.

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 the main themes or messages of this poem:
 - a **Nature versus humans:** The boy is trying to control the wayward herd in the rain. The rain makes him feel miserable and defeated.
 - b **Isolation versus community:** The boy knows that his cries for help will go unheard, and that he must handle the animals alone.
- 3 Ask learners: How do you feel about the chores you have to do around the house/garden? 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:

‘We think terrible situations will never end when they are happening, but they always end at some point. This poem describes the physical and emotional suffering a shepherd went through while looking after cows in rural Zimbabwe. Even though he controls the most difficult bull, he knows that he will have to keep doing this very difficult job day after day.’

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 state of mind (what he was thinking) 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
But people at home in warm huts/could hardly hear me through the maddening rain. (line 26)		
and the rain swept the salty tears/and watery mucus into my lips. (lines 38 and 39)		

- 5 Give learners time to fill in the table.
- 6 Call learners back together.

- 7 Ask learners: What were the inferences you made about the poet's state of mind in the poem?
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
But people at home in warm huts/could hardly hear me through the maddening rain. (line 26)	<ul style="list-style-type: none"> When you need help, sometimes you shout or scream. When people can't hear you, they can't help you. 	<ul style="list-style-type: none"> The boy realises that he is completely alone, and that no one will come to help him. He feels isolated and helpless. He understands that he alone will be forced to deal with the problem.
and the rain swept the salty tears/and watery mucus into my lips. (lines 38 and 39)	<ul style="list-style-type: none"> When we feel sad and frustrated, we cry tears from our eyes. Tears taste salty. Our noses also run mucus (clear snot) when we weep. 	<ul style="list-style-type: none"> The boy is so frightened and upset that he is crying. He has been crying for so long that the tears and mucus have run down his cheeks and reached his mouth. He can taste them.

Journal questions

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

- 1 Refer to 'they would not be driven to the kraal/.../and I used to wish I was born for the skirt' (lines 5–8):

1.1 Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the question number (1.1).

The poet wrote 'Cattle in the rain' to make the reader...(1)

- A** criticise the shepherd's life.
B sympathise with the shepherd's life.
C feel entertained by the shepherd's life.
D be angry at the shepherd's life.

- 1.2** Explain what the poet means by ‘...I used to wish I was born for the skirt’. (1)
1.3 Explain why he would want what he wishes in 1.3 above. (2)
1.4 In your opinion, would this change make a big difference to his life? Why or why not? (3)
- 2** Refer to ‘chugging after the rhythmic hooves hammering the earth’ (line 35):
2.1 Identify the onomatopoeia in this line. (1)
2.2 Explain how the onomatopoeia works in this line. (1)

B: Answers

- 1.1** B (1)
1.2 He means he wished he was a girl. (1)
1.3
- Girls didn’t have to look after cattle. (1)
 - Girls had to work on the land/garden. (1)
- 1.4**
- It would probably not make a big difference. (1)
 - He would find other things hard about ‘women’s work’ too. (1)
 - In fact, being a girl/woman is often harder as they are subject to patriarchy and the rules that go with living in a patriarchal society. (1)
- 2.1** ‘hooves hammering the earth’ (1)
2.2 It is as if we can hear how hard the hooves are hitting the ground. (1)

**Poetry
Reading**

POEM 2

Reading and viewing

The Will

SIPHO SEPAMLA

Genre

Lyrical poem

Characteristics

7 stanzas: 4 stanzas of four lines each and 3 stanzas of 3 lines each; only two pairs of rhyming words

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:
 - a What do you think ‘The Will’ could be referring to? Make a list of all the possible meanings.
 - b In the poem, very little punctuation is used. What effect does this have on reading the poem?
 - c What do you think this poem will be about?
- 3 Instruct learners to turn and discuss each of these questions with a partner. They do not need to write down the answers. The questions are for discussion only.
- 4 As learners discuss the questions, walk around the classroom and help learners/pairs who are struggling.
- 5 Call the learners back together and ask learners to share their thoughts and ideas.
- 6 Make sure learners understand that:
 - a ‘The Will’ could be the determination to do something, for example: He has lost the will to live. ‘The Will’ could be referring to the legal document (testament) that determines (says) who will inherit (get) your money or property after you die.
 - b The lack of punctuation can make the reading of the poem difficult as you don’t know where to pause. This could also influence the understanding of the poem.
 - c The poem could be about either of the explanations given above: the determination to do something, or someone’s testament.
- 7 Sipho Sepamla is a South African poet, who wrote this poem during the Apartheid era. During this time, the rights of people of colour were limited. The speaker in the poem has very few possessions to pass on to his children but he specifies who should get what.

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 in this poem has left instructions in his will about the handling of his estate. He is giving instructions about the literal distribution of his possessions. At the same time, he is commenting on the wrongdoings of the Apartheid government.

The speaker is talking directly to his beneficiaries (those who will receive his things) and each stanza mentions a different thing and how it must be dealt with.

In Stanza 1, the speaker says that the house must be vacated and the permit surrendered. During Apartheid, black people needed a permit to work and live in a specific area. The speaker suggests that in order to keep the peace, his family should not fight the government to keep the house.

In Stanza 2, the speaker's elder son inherits the burglar-proofing, the gate, the bicycle and a pair of bracelets. The burglar-proofing and gate are both for protection and passing them on to the oldest son is symbolic of passing on the responsibility of taking care of the family. The bicycle is for transportation and will allow the elder son to get to and from work to earn money and provide for the family.

In the third stanza, the speaker's little girl receives the kitchen-scheme, the utensils, the bathtub and two brooms. The speaker is using the stereotype of women being the ones required to cook and clean to justify leaving these items to his daughter.

Stanza 3 determines that the bedroom suite and the studio couch will go to the younger son because he is married. It will be his responsibility to grow the family. By producing children, this son will thwart the mission of the Apartheid government to oppress black people.

The peach tree is to be uprooted (pulled out) and is symbolic of the manner in which black people were forcibly removed from their homes and placed in homelands.

The stem is the main part of the tree which will hopefully remain strong, even after being moved.

In Stanza 6, the speaker determines that the family bible will have to be shared because it is such an important possession. It is the light that will guide them forward.

In the last stanza, the speaker wants the black and white cat to be divided. This is ridiculous because it would kill the cat but the speaker is commenting on the absurdity of dividing people according to skin colour. The government will be accountable to God for its actions.

The speaker has few possessions but does not want to leave anything behind for the government to take from him, even when he has died.

5 Point out and explain important vocabulary words.

CONCEPTUAL VOCABULARY

WORD	BASIC DEFINITION
vacate	to leave a place so that someone else can use it The speaker indicates that his family should leave the house they have lived in without complaint so that the government can give it to someone else.
surrender	to stop fighting or trying to escape; to give something to someone in authority The family should not fight to keep their home but should give it up to keep the peace.
the permit	an official written statement allowing someone to do something In this poem, the speaker needed permission to live in this particular house.
homelands	an area of South Africa for black people to live in under the apartheid system In order for the apartheid government to keep black people segregated, it created homelands away from designated white areas.

6 Identify and explain important figures of speech.

DICTION/FIGURATIVE LANGUAGE

1 SARCASM

Sarcasm is when someone says the opposite of what they really mean. Sometimes sarcasm is meant to be funny but it can also be used to be hurtful or mocking (making fun of something). The speaker uses sarcasm to show his disdain (lack of respect) for the Apartheid government. He does not really want the cat to be divided, but is rather commenting on the division of people according to their skin colour.

2 REPETITION

Repetition is when words are used more than once in a poem, to make a point. The verb ‘will’ is used by the speaker in each stanza. ‘Will’ is used to indicate the future tense but in combination with ‘have to’ means that something must happen. The speaker is determining what will happen to his things once he is dead but he is not necessarily making these decisions because he wants to.

- a** Stanzas 1, 6, 7 – ‘will have to’: Some decisions are out of the speaker’s hands. In Stanza 1, he would prefer his family to inherit his house so that they can have a place to live but he is not able to leave it to them because he does not own it. In Stanzas 6 and 7, the Bible and the cat have to be shared, even though this is not really possible.
- b** Stanza 2, 3, 4 – ‘will go’: Here the speaker is clearly instructing which of his children will get what. Each child and item is mentioned individually.

3 ALLITERATION

Alliteration is a sound device where words that are close together begin with the same consonant sound.

- a 'bicycle' and 'bracelet' (Stanza 2), 'bathtub' and 'bracelet' (Stanza 3): the/b/sound is repeated in the things that the speaker leaves to his elder son and daughter. The strong sound emphasises the practicality of these items.
- b 'God's guidance' (Stanza 7): the/g/sound is strong and guttural and points to the strength the family must have in their faith in God.

Step 3: Use investigative skills and 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 narrating (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 a father speaking directly to his family, specifying who will inherit what.
- 9 Go through the following points of evidence:
 - a The speaker addresses his children directly: 'to my elder son' (line 6), 'to my little girl' (line 10), 'to my younger son' (line 14)
 - b We can infer that this is first-person narration: 'you will have to' (lines 2, 21, 24) is repeated and shows that the speaker is leaving direct instructions.
- 10 Ask learners: Based on who the speaker of this poem is, what is important to think about?
- 11 Discuss this with learners.
- 12 Emphasise that the speaker is concerned about his earthly possessions and that they will go to the right person. However, he owns very little and he has no control over anything that is of any significance.

Step 4: Identify/Visualise the setting

- 1 Remind learners that the 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 of the setting in the poem. 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 where the poem takes place.
- 6 Emphasise that the setting is South Africa during the Apartheid era, when black people were severely restricted in terms of what they were allowed to do and where they were allowed to be.
- 7 Go through the following pieces of evidence:
 - a The speaker mentions ‘the homelands’ (line 18), which refers to the racially segregated areas created in South Africa.
 - b We can infer that the speaker is living in a place that is not his own because he needs a ‘permit’ (line 3) to allow him to be there and it is not transferable to his family.

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 can infer that it is sometime during the apartheid era, when black people were required to carry a permit with them at all times.

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 poem is set during apartheid South Africa. This is a time in which a person could not do or own certain things because of the colour of his skin.

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 bitter and sarcastic.
- 10 Go through the following pieces of evidence:

- a bitter: ‘you will have to vacate’ (line 2), ‘you will have to share’ (line 21) and ‘you will have to divide’ (line 24) show us that the speaker is angry and upset because he cannot make the decisions he wants to. This is unfair.
 - b sarcastic: ‘The cat spotted black and white/you will have to divide’ (lines 23 and 24) show us that the speaker is using sarcasm to express his anger that he is not allowed to make the decisions that he wants. The cat cannot literally be divided but is symbolic of the division of races in South Africa.
- 11 Ask learners: Why are the mood and tone important to understanding this poem?
 - 12 Discuss this with learners.
 - 13 Emphasise that the mood and tone are important because they show us how strong the speaker’s feelings are. The situation is frustrating but he cannot do anything about it. His death, like his life, is essentially meaningless.

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: In your opinion, what is the main theme or message of this poem?
- 2 Instruct learners to back up their responses with evidence from the poem.
- 3 Explain that the main themes or messages of this poem are:
 - a **An expression of frustration and anger.** The speaker is feeling incredibly angry and frustrated. He has very few possessions and is powerless in the society in which he lives.
- 4 Ask learners: Do you think that the speaker is powerless? Support your response.
- 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 saying that his life seems to be worthless in that he has very little to show for it. Apartheid has robbed him of providing for his family both during his life and now at his death.’

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 speaker's disdain for the Apartheid government.
- 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
The Bible/you will have to share/for you will always want its Light (lines 20 to 22)		
The cat spotted black and white/you will have to divide/for that you'll need God's guidance. (lines 23 to 25)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What inferences did you make about the speaker's disdain for the apartheid government?
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
The Bible/you will have to share/for you will always want its Light (lines 20 to 22)	<ul style="list-style-type: none"> The Bible is the holy book of the Christian religion. It is a light (guideline) by which to live. 	<ul style="list-style-type: none"> We can infer that the speaker is Christian and believes in the wisdom of the Bible. He is telling his family that they should use the Bible as their light to guide them in the way forward.
The cat spotted black and white/you will have to divide/for that you'll need God's guidance. (lines 23 to 25)	<ul style="list-style-type: none"> Christians believe that God is the creator of the universe. God is a guide in times of trouble. Sometimes divine guidance (prayer) is needed as opposed to earthly guidance. 	<ul style="list-style-type: none"> We can infer that the speaker believes in a higher power that provides advice about what we should do. He feels that apartheid is a system that requires divine intervention. Only God is able to help at this stage.

Journal questions

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

- 1** Refer to 'The house, by right,/you will have to vacate' (lines 1–2):
 - 1.1** Explain why the poet's children will have to vacate the house. (3)
- 2** Refer to 'The peach tree uproot/it might grow in the homelands/so might it be with your stem' (lines 17–18):
 - 2.1** Quote one word from these lines that indicates the poet is not sure the peach tree will survive in the homelands. (1)
- 3** Refer to 'for you will always want its Light' (line 22):
 - 3.1** Explain why the poet's children will always want the 'Light'. (2)
- 4** Refer to 'The cat spotted black and white/.../for that you'll need God's guidance' (lines 23–25):
 - 4.1** Identify the figure of speech represented by 'The cat'. (1)
 - 4.2** Explain how this figure of speech is appropriate. (3)

B: Answers

1.1

- Black people were not entitled to own land; they merely had a permit to live on it. (1)
- Once the permit holder died, the land had to be handed back to the state. (1)
- He could therefore not leave his house to his children. (1)

2.1 ‘might’ (1)

3.1

- ‘Light’ is synonymous with the guidance offered from the bible.
- The children will need the wisdom of the bible to guide them.

4.1 Metaphor. (1)

4.2

- The cat is a metaphor for the people of South Africa. (1)
- The poet is saying to his children they will have to find a way to divide the cat with God’s help. (1)
- He is commentating on the fact that they will also have to rely on God’s help to deal with the division of races under Apartheid. (1)

**Poetry
Reading**

POEM 3

Reading and viewing

Excuses, Excuses

GARETH OWEN

Genre

Free verse

Characteristics

Dialogue

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:
 - a What do you think of when you hear the word ‘excuses’? How many different meanings of ‘excuses’ can you list?
 - b How do you feel about someone who always has an excuse? Support your response.
 - c What do you think this poem will be about based on the title?
- 3 Split learners into groups of 5–6 learners. Instruct learners to discuss these questions in their small groups. They do not need to write down the answers. The questions are for discussion only.
- 4 As learners discuss the questions, walk around the classroom and help learners/groups who are struggling.
- 5 Call the class back together. Ask learners to share their groups’ responses.
- 6 Help learners understand that an excuse can be an explanation or justification for fault or wrongdoing (‘I’m late because the taxi was in an accident’), as well as a poor example of something (‘A sorry excuse for a man’). Most of us don’t think very highly of someone who avoids doing their task and has an excuse every time. It is usually because the person is lazy/forgetful/unreliable, and sometimes the excuse is untruthful, as well! We expect the poem to be about a person who is trying to get out of an unpleasant situation in which they’ve been caught doing something wrong.

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 poem is a humorous dialogue (two people talking) between a teacher and a learner. The teacher asks the learner (Blenkinsopp) about three things: being late, not attending class for a test and why he can't participate in a physical education (P.E./gym) class. For every question the teacher asks, the learner has an untrue answer.

First the boy says his grandmother has died – but he has already used that excuse three other times in the same month. Then he says he had to go to the dentist and he was sorry to miss the Maths test – which is clearly not true. Lastly, the boy says that he can't do P.E. because his gym clothes haven't been ironed and he has a sore hand – and it was always his dead granny's job to iron them! This is a circular argument. The clothes can't be ironed, because his grandmother is dead (if we believe that excuse). He avoids doing the things at school that he dislikes.

The dialogue is supposed to be funny. But it does highlight how learners can feel that some classes are a waste of time. It also looks at the frustration that adults and teenagers can feel with one another.

5 Point out and explain important vocabulary words.

Conceptual vocabulary

WORD	BASIC DEFINITION
absent	Absent means away. The learner has not been in class.
dialogue	There are two meanings of 'dialogue': The first meaning of dialogue is the spoken words between two speakers, taking turns when they talk to each other. This is the meaning we see in the poem. The second meaning (of a dialogue) is the direct speech of two characters in a play. If this poem were performed on stage, we would say it is a dialogue.
kit	Kit refers to special clothes or equipment. The teacher means the clothes that the learner needs to do gym/P.E. at school – not his uniform.
P.E.	P.E. is the abbreviation of Physical Education – gym class or exercise class during the school day. The teacher says the learner's grandmother has died four times in the term, and each time she has died, it has been when the learner happens to have P.E.
upsetting	When you are upset you are sad, anxious or you feel like crying. The learner says he is upset that his grandmother has died. When someone close to you dies, you should be grieving or in mourning – feeling more extreme emotions than just 'upset'.

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

DICTION/FIGURATIVE LANGUAGE

1 SARCASM

Sarcasm is when someone says the opposite of what they really mean. Sometimes sarcasm is meant to be funny. Other times, sarcasm is used to be hurtful or mocking (making fun of something). When the learner in the poem says ‘I’d been looking forward to it, sir.’ (line 24), he doesn’t mean what he says. He really means he wasn’t looking forward to the maths test. That’s why he chose to go to the dentist instead. He speaks like this so he can mock (laugh at) his teacher, but not in an open or direct way.

2 UNDERSTATEMENT

This device makes a situation seem less serious or important than it really is. We usually use an understatement to make jokes, or to seem as if we are more casual and cool than we really feel. When the speaker says ‘I know. It’s very upsetting, sir’ (line 12) this is an understatement. The learner is pretending that grandmothers dying on P.E. days is upsetting. He is faking seriousness, when in fact he doesn’t care at all. ‘Very upsetting’ tells us that he is not upset at all. Someone whose grandmother had really died would look heartbroken and terribly upset. His grandmothers are probably alive and well. He just wants to avoid P.E.!

3 HYPERBOLE

Hyperbole is when someone exaggerates or over-states a situation. This device is the opposite of an understatement. The line ‘She’s seriously dead all right, sir’ (line 9) is a hyperbole. This line is a hyperbole because someone can only either be dead or alive (you can’t be any more dead than just being dead!) To say someone is seriously dead is to over-state the truth of the grandma’s death. Instead of believing the student, now we question his statement. This hyperbole is supposed to be funny.

4 REPETITION

Repetition is when the same words are used over and over, usually to emphasise something.

- a ‘sir’: The learner keeps saying ‘sir’, which is usually used to show respect. The teacher is officially more powerful, but unofficially the learner is more powerful. This is because the learner uses the word without its usual meaning or worth. ‘Sir’ loses its power because it has been over-used. We understand that he is just using it to pretend to respect the teacher, so he can avoid trouble.
- b ‘Blenkinsopp’: The teacher repeatedly calls the learner by his surname, to show who is more powerful. The learner has to call the teacher ‘sir’. The repetition of the surname is supposed to add humour to the poem.

Step 3: Use investigative skills and 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 narrating (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 there are two speakers: the tired, angry teacher who is asking Blenkinsopp all the questions, and the learner who is answering them cheekily. The dialogue shows us both speakers' points of view.
- 9 Go through the following points of evidence:
 - a The dialogue is direct speech, in question-and-answer format. For example: 'What's the excuse this time?/Not my fault, sir' (lines 2 and 3). From this we can infer that there are two speakers, talking directly to each other.
 - b The speakers address each other as 'Blenkinsopp' (the teacher addresses the boy) and 'sir' (the boy addresses the teacher). We can infer there are two speakers, talking to each other.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that learners can identify with either or both of the speakers: we have all been in situations where we have to make an excuse or hear an excuse. There is ONLY dialogue (with no commentary) in this poem, so we have to work out from both speakers' words what is happening. We have to make our own judgements about who is right in the situation. (Maybe the teacher has been unfair to the boy in the past!)

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 of where the poem takes place. 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 a classroom, probably in a place such as England.
- 7 Go through the following pieces of evidence:
 - a Although it is not mentioned in the poem, the English/colonial schooling system uses learners' surnames to address them: 'Blenkinsopp' (line 12 and throughout the poem).
 - b There is a teacher who has to ask a learner about three different things the boy has done wrong:
 - Firstly, he was late for class ('Late again, Blenkinsopp?' in line 1);
 - Secondly, he had been absent from class recently: 'You missed the maths test, Blenkinsopp!' in line 23);
 - Lastly, he was without his gym uniform ('What's it doing at home?', in line 31).

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 near present. The language is simple and fairly modern, and the school system which is the setting of the poem might be quite familiar to South African high school learners.

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 teacher is probably tired and angry: he seems to hear excuses from this learner quite frequently ('again', in line 1). The learner is probably quite cheeky (we can infer that he is being sarcastic when he says he was looking forward to the maths test) or trying to look honest, when both speakers know that he is not telling the truth.

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 (or speakers, in this case!) of the poem are feeling. We must look at the words the speakers use 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 are the two speakers feeling throughout the poem? Is the mood/tone the same or different for each of the speakers in 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 tone of voice of the poem is in two parts: the teacher's tone of voice seems frustrated, weary, and disbelieving. The learner's tone of voice is a mixture of calm/casual, sarcastic/mocking and sly rudeness.
- 10 Go through the following pieces of evidence:

Teacher:

- a Frustrated/weary (tired): 'Late again, Blenkinsopp?' (line 1) tells us that the teacher is tired of hearing excuse after excuse from this particular learner.
- b Disbelieving: 'You said you had four [grandmothers]' (line 14) tells us that the teacher is suspicious of the tall stories (lies) that the learner is telling him. Most people only have two grandmothers. The boy has used the excuse four times in a row of his grandmother dying.

Blenkinsopp:

- a Calm, slyly rude/sarcastic: He says calmly 'I know, it's very upsetting, sir' (line 12) when they are discussing his grandmother's supposed death. He does not look upset at all. He speaks quite happily. Also, the boy is lying/being sarcastic about the maths test, when he says 'I'd been looking forward to it, sir' (line 24). He missed the test on purpose. He was definitely NOT looking forward to it.
 - b Casual : Blenkinsopp also uses contractions and ellipsis – he leaves out words, and uses informal terms: for example, 'Can't, sir' (line 34) should be 'I can't, sir'. We can infer that his casual speech is because he is not showing the teacher much respect. He is showing that he doesn't care very much.
- 11 Ask learners: Why are the mood and tone important to understanding this poem?
 - 12 Discuss this with learners.
 - 13 Emphasise that the boy sounds as if he is being polite, but his words actually have a second, less polite meaning. He is clearly just making things up, as he is not bothering to make the excuses sound realistic. This lack of respect is clear to his teacher. The difference in their tone is important to understanding the poem as well. We understand that the conversation is not a pleasant one.

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 the main themes or messages of this poem:
 - a **Power:** Because he is the adult in charge of the class, the teacher has the power to punish the boy for not following the rules. The boy, being younger and also a learner, has to be polite to the teacher because these are the social rules we use. The boy is using sarcasm to try to take away from of the teacher's power.

- b Conflict:** The teacher is accusing the boy of doing wrong things, and the boy is trying to get out of trouble.
- 3 Ask learners: Do you agree that learners should always respect their teachers? 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:

‘For every question the teacher asks, the learner has an answer – but it is obviously an untrue answer. We can infer that the learner is actually mocking his teacher, even though he seems to sound polite.’

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 whether the learner is lying or not.
- 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
I'd been looking forward to it, sir. (line 24)		
That makes four grandmothers this term, Blenkinsopp./And all on P.E. days. (lines 10 and 11)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What inferences did you make about whether the learner was telling the truth?
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
I'd been looking forward to it, sir. (line 24)	<ul style="list-style-type: none"> • Tests are nerve-racking and difficult. No one really looks forward to them. • The learner is telling the teacher something he thinks the man wants to hear. 	<ul style="list-style-type: none"> • He is being overly polite – he is saying something so polite that we know it must be a lie. • Blenkinsopp is lying. He was NOT looking forward to the Maths test.
That makes four grandmothers this term, Blenkinsopp./And all on P.E. days. (lines 10 and 11)	<ul style="list-style-type: none"> • The teacher is questioning the learner very closely, trying to catch him out in a lie. • The teacher is being sarcastic here, himself. • No one has four grandmothers. 	<ul style="list-style-type: none"> • The teacher does not believe that Blenkinsopp's grandmother has died. • He is making fun of the learner's excuse. • Blenkinsopp must make excuses a lot. • We can infer that Blenkinsopp does not like P.E. – he always makes excuses to miss P.E.

Details or statements from the poem	What I know from reading or experience	Inference
		We can infer that they both know that Blenkinsopp is lying, but the teacher does not have the energy to take the issue further and punish the boy.

Journal questions

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

- 1** Refer to ‘Late again, Blenkinsopp?/.../Not my fault, sir.’ (line 16):
 - 1.1** State whether the student is often or seldom (not often) late. (1)
 - 1.2** Quote two consecutive words that support your answer in 1.1 above. (1)
 - 1.3** Use your OWN words to explain how your quote in 1.2 supports your answer in 1.1. (2)
- 2** Refer to ‘I’d been looking forward to it, sir.’ (line 24):
 - 2.1** Identify the tone used by the learner in this line. (1)
 - 2.2** Explain the appropriateness of the tone. (4)

B: Answers

- 1.1** He is often late. (1)
- 1.2** Either ‘this time’ OR ‘Late again’ (1)
- 1.3** ‘this time’:
 - ‘this time’ tells us there have been other, previous times. (1)
 - This is not the first time the learner has been late for class. The teacher is used to it. (1)
 OR
 ‘Late again’:
 - The word ‘again’ tells us there have been other previous times. (1)
 - This is not the first time the learner has been late for class. The teacher is used to it. (1)
- 2.1** Sarcastic. (1)
- 2.2**
 - He did not want to write the maths test at all. (1)
 - We know this because he is making up an excuse for not being at school the previous day. (1)
 - He is saying the opposite of what he means. (1)
 - He says the opposite of what he means to be funny and to show the teacher he really doesn’t care. (1)

**Poetry
Reading**

POEM 4

Reading and viewing

Handcuffs

MBUYISENI OSWALD MTSHALI

Genre

Free verse; protest poetry

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. Handcuffs are steel devices used to restrain (stop from running away) prisoners, usually by police.
- 5 Write down these questions on the board for discussion.
 - a Handcuffs could have several (more than one) meanings. Give one literal and one figurative meaning for the term 'handcuffs'.
 - b What mood or atmosphere do you expect in a poem about handcuffs? Support your response.
- 6 Split learners into groups of 5–6 learners. Instruct learners to discuss each of these questions with their small groups. They do not need to write down the answers. The questions are for discussion only.
- 7 As learners discuss the questions, walk around the classroom and help learners/groups who are struggling.
- 8 Call the learners back together and ask learners to share their thoughts and ideas.
- 9 Emphasise that:
 - a Literally, handcuffs are restraining devices used by the police to imprison criminals or suspects (people who might have committed a crime). The figurative meaning might have to do with someone feeling trapped or imprisoned emotionally, as if they cannot escape from a situation. They do not have to be physically handcuffed; they may feel helpless or powerless for other reasons.
 - b Sombre, serious. No one wants to be arrested or imprisoned. It usually means that some kind of punishment is coming for some act you have committed (or are accused of). You would probably feel dread and fear.

- 10** Tell learners that Mtshali was an anti-Apartheid activist and writer, and much of his poetry is protest poetry (arguing against Apartheid). His first collection of poems, 'Sounds of a Cowhide Drum', was a bestseller. Mtshali's poetry was banned by the Apartheid government in 1980, and he went to teach in America until his return to South Africa in 2007.

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 poem describes the physical and mental suffering of someone during Apartheid. It could be a protestor who has actually been put in handcuffs by the police. Or it could be anyone who feels emotionally trapped and helpless. The handcuffs are painful because they were put on too tightly. But the pain described is also emotional suffering. The handcuffs are a symbol (a physical thing that stands for an idea) of the lack of political freedom for black people in South Africa pre-1994. The poem details the intense frustration of the speaker because he has no freedom. It ends with the person trying to inspire himself not to give up his struggle for liberation (freedom).

In stanza 1 the speaker refers to his handcuffs. He gives them animal qualities (fangs are sharp animal teeth). The handcuffs have a powerful bite, which is causing him (physical) pain.

In stanza 2 the speaker refers to the 'itch in his heart' (line 6). However, the 'itch in his heart' isn't an actual itch – it is a frustration that he feels for the way things are, and a desire to change things.

Stanza 3 discusses the reasons the speaker's 'itch' cannot be scratched. Firstly, he cannot scratch any actual itch that he has, because his hands are in handcuffs. Then, he talks about his 'caged' mind and 'shackled' soul. By this, the poet means that the systems of oppression during Apartheid are like the handcuffs around his wrists. These figurative shackles prevent the speaker from freedom – from fulfilling the desires in his heart.

In stanza 4 he encourages himself to keep fighting for freedom – not be 'defeated' (beaten). He imagines a motto or slogan written on a banner in the clouds. It tells him not to give up.

5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
battalion	A battalion is an organised group of soldiers, ready for battle. In the poem, the poet compares his handcuffs to a whole battalion of fleas.
billowed	When something billows, it moves and swells like a wave or a cloud. The poet means that he keeps the idea of freedom in his head. It is invisible, but he imagines it covering and protecting him.
emblazoned	Emblazoned means decorated or written. The poet imagines a banner with a motto (saying) written on it, reminding him to have hope.
ethereal	Ethereal means airy or ghostly, without form. Mtshali imagines the cloud above him floating and changing shape.
fangs	Fangs are sharp animal teeth. The poet means that the handcuffs around his wrist feel like an animal's teeth, biting him.
grimace	A grimace is when you frown or pull an ugly face. Often when people are lifting something heavy, the effort makes them grimace. The poet is trying to show that he is suffering. It is affecting him, but he is trying to bear it.
manacled	Manacles are iron handcuffs for prisoners' wrists. Mtshali's wrists are trapped (manacled) inside the handcuffs. He feels manacled in other ways too – he feels trapped without real freedom.
shackled	Shackles are thick iron rings for prisoners' ankles (like handcuffs). The poet feels as if he cannot escape.

6 Identify and explain important figures of speech.

DICTION/FIGURATIVE LANGUAGE

1 METAPHOR

A metaphor directly compares two things to find their similarities (sameness). There is usually one literal (actual, physical) meaning, and then another deeper, figurative meaning.

- a** 'steel fangs' (line 2) compares the handcuffs to the teeth of an animal/snake. The handcuffs are tight around his wrists: the metal of the handcuffs is breaking his skin. The image helps us to imagine how vicious and sore the handcuffs are, like an animal's bite. The handcuffs are so tight they feel alive.
- b** 'the itch in my heart' (line 6): This metaphor is a figurative, emotional 'itch' (irritation/frustration/desire). It is compared to the literal, physical itch felt from a flea bite. Fleas were mentioned in the stanza (verse) before. This is an extended (over more than one line) metaphor.

- c 'my mind is caged' (lines 12–13) uses the image of captivity. Animals are usually put in cages, to keep them from attacking humans. The speaker is saying that his ideas of equality are dangerous to the Apartheid system. The government is trying to keep the speaker from spreading his ideas of equality, because then it would lose power. But the speaker is also saying that he feels trapped and helpless. He is thinking the same angry thoughts about injustice over and over, like an animal pacing inside a cage.
- d 'a banner billowing in the sky' (line 17) compares a cloud to a banner (a message painted onto cloth or cardboard). Protestors on a march usually hold banners, to get their message across to the people watching. The speaker imagines the message or slogan over his head, like a cloud. It is not really there, but the idea helps to inspire him to have hope that things will change.

2 ALLITERATION

Alliteration is the repetition of consonant sounds.

- a '**d**espair is for the **d**ebeated': The repeated use of the hard/d/sound helps to reinforce the tough, persevering attitude of the speaker.
- b '**b**anner **b**illowing': The repeated/b/sound helps the reader to imagine the strong movement of the cloud. A cloud is not dangerous by itself, but it appears before a storm to tell you that something is coming. The hidden metaphor here is that a change in government is coming, like a cloud before a storm.

3 RHETORICAL QUESTION

A rhetorical question is not a real question but a poetic device. The poet asks a question but then answers it himself. In 'How can I?' (line 9), the speaker asks himself how he can scratch 'the itch in his heart'. He then goes on to say that he cannot bring himself relief, because his hands are manacled (handcuffed). The speaker is pointing out how trapped and helpless he feels. Both his mind (his personality and ideas) and his body have been damaged by the systems of oppression under Apartheid. He feels frustrated because he is only protesting, and for that he has been arrested. He has to endure the suffering and not give up hope. Then the unfair system will not defeat him. He will have won a victory by not accepting the idea that black people are inferior to (not as good as) white people.

Step 3: Use investigative skills and 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, Mbuyiseni Oswald Mtshali, himself.
- 9 Go through the following points of evidence:
 - a We know from his biographical information that Mtshali was an anti-Apartheid activist and writer, and much of his poetry is protest poetry (arguing against Apartheid). We can infer that he was handcuffed during his protest years, and he definitely knew lots of other activists who were handcuffed and jailed. So we can guess that he is writing from his own personal experience.
 - b He uses ‘I’, first-person (eyewitness) narration, which tells us that he has written himself into his poem as the main character.
 - c Mtshali also uses rhetorical questions. He asks and then answers himself: ‘How can I [scratch]?’ (line 9) because his hands are cuffed. Mtshali is setting up his own question-and-answer structure to talk about what he thinks is important.
- 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 wants to express both his frustration and his hope at being in this depressing situation of arrest. While he is literally, physically trapped, he also says that he must have hope. He intends for his readers to have the same experience – to take heart even though Apartheid is making them suffer.

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 Apartheid South Africa, when activists were being arrested in their home country (mostly the 1960s and 1970s). Mtshali went back and forth between America and South Africa, as his work was banned by the South African government.
- 7 Go through the following pieces of evidence:
 - a The poem is titled ‘Handcuffs’, so we can infer that someone is being arrested and put into handcuffs – probably a protestor. Lines 10 and 11 also tell us, ‘my wrists/are

manacled,' which is another way of saying 'handcuffed'. We can infer from Mtshali's own background as an activist that this probably happened in South Africa, when police were arresting anti-Apartheid protestors.

- b** From lines 12 to 15, 'My mind/is caged./My soul/is shackled.' we can infer that it is not only a physical handcuffing, but some other kind of punishment or system that the handcuffed man has to deal with. Mtshali means that people feel frustrated because they are being told to believe untrue things about themselves: in Apartheid South Africa, for example, black people were told by the government that they were inferior to (not as good as) white people. This suffering feels like a trap or a prison, emotionally.

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 Apartheid, when anti-Apartheid activists such as Mtshali were being arrested in their home country (mostly the 1970s). We can infer this from Mtshali's biographical information: he wrote about Apartheid, and his work was banned by the South African government in 1980.

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 handcuffs are steel. If they are closed too tightly, they can injure the prisoner by chafing (scraping the skin away from) the wrist bones. The handcuffed person is probably being taken to jail, so there might be a yellow or white police van in the setting too – as well as the arresting officers, in their blue uniforms.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling created by a poem.
- 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 frustrated and angry at the beginning of the poem, but by the end, the poet's tone is hopeful.
- 10 Go through the following pieces of evidence:
 - a Frustrated: 'How can I [scratch]?/my wrists/are manacled.' (lines 9 to 11) tells us that the poet wants to fight back to scratch 'the itch' in his soul (i.e. resist Apartheid policies that make him feel inferior). He can't fight back because his hands are in handcuffs.
 - b Hopeful: From lines 16 to 19 ('I can only grimace/.../despair is for the defeated") we can infer that freedom is still far away for him. The poet says it is ethereal, which means insubstantial/thin (you can't touch it)/cloud-like. However, the sense is that he is not yet defeated, even though he is wearing handcuffs. He knows he will survive.
- 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 poet starts off trying to express his rage and frustration with the oppressive system in which he lives. He asks himself how he can fight back or save himself if his hands are handcuffed. He is experiencing inner conflict (struggle) about what he can or cannot realistically do. This tone of despair changes to hope towards the end of the poem, when Mtshali imagines a banner flying in the sky. It tells him not to give into despair.

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:
 - a **Symbols of oppression (things that represent ideas)**
 - b **Hope and courage (bravery)**

The handcuffs are both a literal thing, because they restrain prisoners, and they are also a symbol of Apartheid oppression and suffering. When we think of handcuffs, we think of protestors being jailed by the police.
- 3 Ask learners: Do you think people should always resist injustice? 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 poem describes the physical and mental suffering of someone who has actually been put in handcuffs by the police. Or it could be anyone who feels emotionally trapped and helpless. The poem details the intense frustration of the speaker because he has no freedom. It ends with the person trying to inspire himself not to give up his struggle for liberation (freedom).’

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 ‘Handcuffs’.
- 3 Instruct learners to read through the poem. They must think about what the person in the poem is doing and where they are doing it.
- 4 Instruct learners to take out their exercise books.
- 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 the first stanza (lines 1–5):
 - 1.1 Identify the figure of speech in this stanza. (1)
 - 1.2 Explain how this figure of speech is appropriate. (3)
- 2 Refer to stanza 2 (lines 6–8):
 - 2.1 Quote FOUR consecutive words which prove the following statement to be TRUE:
The speaker feels frustrated. (1)
 - 2.2 Explain why the speaker feels that the ‘itch’ is growing ‘deeper and deeper’. (3)

B: Answers

- 1.1 Metaphor (1)
- 1.2
 - The grip of the handcuffs looks like and feels like fangs – teeth of an animal. (1)
 - The handcuffs are so tight that it feels like they are alive and biting the speaker. (1)

- We can imagine the pain the speaker is going through as the handcuffs pinch him like an animal is biting him. (1)

2.1 ‘itch in my heart’ (1)

2.2

- The itch is the injustice and suffering the poet (and all people of colour) goes through under Apartheid. (1)
- The itch is getting worse and worse. (1)
- The poet’s frustration with being trapped is getting worse and worse too. (1)

Poetry
Reading

POEM 5

Reading and viewing

African Thunderstorm

DAVID RUBADIRI

Genre

Free verse

Characteristics

Single stanza with short and longer lines

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.
- 4 Explain the meaning of the poem's title. The title literally refers to a thunderstorm in Africa but figuratively, it refers to the destructive effect of the Western world on Africa.
- 5 Write down the following questions for discussion:
 - a What mood or atmosphere do you expect in this poem?
 - b In your opinion, can one person have conflicting (opposite or mixed) feelings about a thunderstorm?
- 6 Split learners into groups of six. Instruct learners to discuss each of these questions with their group. They do not need to write down the answers. The questions are for discussion only.
- 7 As learners discuss the questions, walk around the classroom and help learners/groups who are struggling.
- 8 Call learners back together. Ask learners to share their thoughts and ideas.
- 9 Ask learners to report back on the responses. Make sure they understand that people experience thunderstorms, or other extreme weather, differently. Some people might be scared and others might be excited by it. The mood or atmosphere could reflect these feelings: fear or exhilaration.
- 10 Explain that the poem is a comparative description of an African thunderstorm and it describes the effects of the extreme weather. On a figurative level, the poet uses the thunderstorm as a metaphor for the destructive effects of the Western world inflicted on Africa.

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 poem describes a typical African thunderstorm. The effect of the storm is frightening but also exciting. The force of nature is unrelenting (does not lessen) and anything in its path is in danger. Nature and humans are vulnerable as the storm is unpredictable. The poet uses the thunderstorm as an analogy (comparison) to the effect of colonisation and the influence from Western countries.

- 5 Point out and explain important vocabulary words.

Conceptual vocabulary

WORD	BASIC DEFINITION
plague	a disease that spreads quickly and kills many people; an increase in the number of insects or animals that is difficult to control The storm is compared to a plague that is taking over and is uncontrollable.
whirling	turning or spinning around very quickly The wind is spinning things around.
stately	formal and impressive Water-filled clouds move around in a grand way.
sinister	unpleasant or frightening in a way that seems bad or evil The clouds look dangerous because they are dark and are about to burst.
din	a loud unpleasant noise The wind is making a loud noise.
tattered	old and torn The clothes have been torn by the wind.
jagged	with a rough edge with sharp points The flashes of the storm look like rough edges.
pelting	throwing a lot of things at someone; raining very hard As the storm approaches, the wind is throwing things around and it is starting to rain.

- 6 Identify and explain important figures of speech in the poem.

DICTION/FIGURATIVE LANGUAGE

1 SIMILE:

A simile is an indirect comparison between two things, using 'like' or 'as'.

- a** Lines 6 and 9: The clouds are compared to ‘a plague of locusts’ and ‘a madman chasing nothing’. The clouds are coming so fast that they are uncontrollable (‘plague’) and unpredictable (‘madman’).
- b** Line 13: As the clouds become heavier with rain they sit on the hills ‘like dark sinister wings’. They look scary because they are dark and it is as if they are just waiting to explode.
- c** Line 27: ‘Clothes wave like tattered flags.’ People’s clothes are being ripped off them by the wind and look like a flag that has been damaged by the elements (weather).

2 EXTENDED METAPHOR:

A metaphor is a figure of speech in which a direct comparison is made between two unlike things that share a common quality. In an extended metaphor, the comparison runs through more than one line. In this poem, the thunderstorm is a metaphor for the destruction of the West. The West commonly implies North America and Western Europe: the colonisers of undeveloped countries.

3 ONOMATOPOEIA:

Onomatopoeia is the use of a word that sounds like the thing it is describing.

- a** The wind ‘whistles’ (line 14) and is ‘whirling’ (line 19). Both these adjectives sound like the noise that wind makes.
- b** In line 31, the flashes of the storm ‘Rumble, tremble, and crack.’ The verbs describe the noises that thunder makes.

Step 3: Use investigative skills and 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 narrating (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 a third person narrator.
- 9 Go through the following points of evidence:
 - a** The lack of pronouns is an indication that there is no specific person who is telling this story. It is simply a description of the event.
- 10 Emphasise that the poet is describing the destruction that a thunderstorm is causing but there is no specific indication that he is writing from personal experience.

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 visualise (form pictures in our mind) of what the poem looks like.

IDENTIFY THE PLACE:

- 1 Ask learners: Where does the poem take place? How do you know?
- 2 Instruct learners to look for where the poem takes place. 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 Africa in a region where thunderstorms take place.
- 7 Go through the following pieces of evidence:
 - a The title of the poem indicates that this is an 'African Thunderstorm'.

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 a specific time is not mentioned, however, the poem is written in the present tense which gives the impression that this thunderstorm could be occurring at any time.

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 poem is describing a violent, destructive and noisy weather phenomenon. It happens in Africa but the effects of a thunderstorm would be the same in any country and at any time in history.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling created by a poem. The tone is the attitude a speaker displays towards the person or thing it is addressing.
- 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 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 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 predominant mood/tone is ominous (the feeling that something bad is happening) but there are also moments of excitement.
- 9 Go through the following pieces of evidence:
 - a ominous: ‘plague’ (line 6) and ‘madman’ (line 9) and the similes used to describe the clouds indicate that a storm is about to break and cause destruction.
 - b excitement: ‘screams of delighted children’ (line 17) indicates that the children find the coming storm thrilling, maybe because they don’t understand how dangerous it can be.
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the mood and tone created by the poet are important to understand the impact that the thunderstorm is about to have. There is a build up of excitement and fear that highlights the emotions that the people are experiencing.

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: In your opinion, what 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 message of this poem is:
 - a **Anticipation:** We can sense the anticipation of the thunderstorm’s arrival. This is both frightening and exciting. The force of nature described here is a metaphor for the force of man, in the form of colonisers.
- 3 Ask learners: Do you agree with that? 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:

‘A thunderstorm is approaching from the west. The clouds bring darkness and rain, while the wind brings noise and destruction. While the children are excited, the adults understand the destructive nature of the storm. In the same way, people coming from the west (colonisers) cause excitement and fear.’

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 impending (soon to happen) thunderstorm.
- 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
Pregnant clouds (line 10)		
The Wind whistles by/ And trees bend to let it pass. (lines 14 and 15)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What inferences did you make about the storm that is coming?
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
Pregnant clouds (line 10)	Pregnant implies that something is fertile and with child.	The clouds are so full of water that they look like they have bellies and are about to give birth.
The Wind whistles by/ And trees bend to let it pass. (lines 14 and 15)	Wind is a powerful force.	The wind is so strong that it is moving whatever is in its way. Nothing is safe from the force of the wind.

Journal questions

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

- 1 Refer to ‘Pregnant clouds/Ride stately on its back/Gathering to perch on hills/Like dark sinister wings;’ (lines 10–14):
 - 1.1 Identify the figure of speech in these lines.(1)
 - 1.2 Explain how this figure of speech is appropriate. (4)
- 2 Refer to ‘Rumble, tremble and crack’ (line 31):
 - 2.1 Identify TWO sound devices used in this line. (2)
 - 2.2 Explain how each of these sound devices work. (4)

B: Answers

1.1 Personification

1.2

- The clouds are full of water. (1)
- Because they are full of water, they look like a pregnant woman. (1)
- The clouds also gather on the hills. (1)
- The clouds on the hills look like vultures. (1)

2.1 Onomatopoeia (1) AND Alliteration (1)

2.2 Onomatopoeia:

- Onomatopoeia is when the word makes the sound of the thing it is describing. (1)
- In this line, the thunder rumbles and trembles and the lightning cracks. (1)

Alliteration:

- Alliteration is the repetition of a consonant sound. (1)
- In this line the /r/ sound in ‘rumble’, ‘tremble’ and ‘cracks’ as well as the /mble/sound in ‘rumble’ and ‘tremble’ creates a sense of the repetition of the thunder and lightning happening again and again. (1)

**Poetry
Reading**

POEM 6

Reading and viewing

How Poems are Made – a Discredited View

ALICE WALKER

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 based on the title.
- 4 Explain the meaning of the poem's title: The title tells us that the poem will explain and reflect on why people write poetry. She adds that her view is 'discredited' – that her opinion is controversial, and that not everyone would agree with her about where the inspiration for poetry comes from.
- 5 Write the following questions on the board for discussion:
 - a Why do you think people write poems? Explain your response.
 - b Have you ever written any poetry? Why or why not?
 - c What does 'discredited' mean?
 - d Is Walker being serious when she says her view is 'discredited'?
- 6 Instruct learners to turn and discuss each of these questions with a partner. They do not need to write down the answers. The questions are for discussion only.
- 7 As learners discuss the questions, walk around the classroom and help learners/pairs who are struggling.
- 8 Call the class back together and ask learner to share their answers to the questions.
- 9 Help learners understand that poems are often written when the poet feels some strong emotion – love or rage, jealousy or sorrow (and often a mixture of these feelings!). Poems are a way for us to document or keep a record of an experience or a time in our lives that we want to remember. Often we don't know how we feel about things until we set them down in words.

We say that something is 'discredited' when an idea that used to be thought of as true is now considered false or wrong. Walker does not think that her view should be discredited. Rather, she is mocking people who think that poetry should only deal with

very serious issues, or should only be written by academics. She is saying that poetry is for everyone who has strong feelings and needs to record them.

- 10 Explain that Alice Walker is a black American poet, and she sometimes uses the Southern state of Georgia as the setting for her poems. But the setting for this poem is more universal – using the human body to talk about feelings we all have. Those feelings are made into poems.

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 poem is one explanation for why people write poems. Walker explains that a poem is a place to express the mixed feelings that are still with us after a love affair ends. Writing a poem can bring us relief because our true feelings are released. We should find a good place for our feelings of rejection, and not feel ashamed of them. We shouldn't pretend to be happy when we are not. Poems are a place where we can tell the truth, remember the good as well as bad parts of the relationship, and find some inner peace.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
comprehend	Comprehend means understand. Walker is saying that she finally knows how poems work because she has experienced pain for herself. Now she knows how to write a poem. A poem must feel truthful.
discredited	When we discredit an idea we reject it or don't take it seriously. Walker, however, is being ironic (making a joke). She DOES believe that this is how poems are made – by putting all our experiences and feelings into them. So this is NOT a discredited view. The title seems to say the opposite of the poem. Maybe she is saying that other poets don't feel the way she does about how poems are created.
flagged	Figuratively, flagged means noticed. Literally, it is putting a flag in the ground to mark a place. Walker is saying that every beat of her heart is important, and she wants to make a note of it. She wants to remember every part of the love affair – the positive, passionate things (such as her heart beating faster with desire) as well as the negative.
gradually	Gradually means slowly. Walker says that it took her a long time to know how to write a truthful poem. She had to experience joy as well as pain and loss for herself.

WORD	BASIC DEFINITION
stiff-necked	Stiff-necked means proud or arrogant. When we are hurt sometimes we try to hide our feelings. We try to laugh off the rejection. Literally, we hold our heads high (with stiff necks) so others can't tell how sad we feel.

6 Identify and explain important figures of speech.

DICTION/FIGURATIVE LANGUAGE

1 METAPHOR:

A metaphor directly compares two things. There are usually two meanings – one literal, physical meaning, and one figurative or deeper meaning.

- a** Lines 9–10: ‘The love that spills out/of the too full cup’. This image compares love to a cup full of liquid. There is an English idiom (saying) that ‘my cup runs over’ because it has too much inside it. The saying means that someone feels lucky and joyful. Here Walker is saying the opposite. She has too much love. The person she loves cannot accept her love because it is overpowering. The speaker has been rejected, so she feels heartbroken.
- b** Lines 20–21: ‘They are the tears/that season the smile’ tells us that poems are honest and truthful. Seasoning is salt or spice used in cooking. Tears are also literally salty, but here she means that they add truth and are more valuable and interesting than a false (‘shallow’) smile. Love is not simple. We always have mixed feelings (both sorrow and joy) about relationships. Walker does not want people to pretend that they feel fine, or to hide their feelings by putting on a brave face.
- c** Line 23: ‘crowds the throat’: The speaker does not actually have people inside her throat. She means that her feelings are so strong that she feels as if she is choking. When we cry (with sadness or joy), our throats can feel as if they are closing because the membranes inside swell.

2 REPETITION:

Repetition is when the same words are used over and over.

- a** ‘How poems are Made’ is part of the title of the poem. Walker repeats the phrase in four slightly different forms through the whole poem.
 - In line 4, she ‘gradually’ (slowly) understand how poems are made.
 - In line 15, she ‘comprehends’ and ‘understands’ how they are made.
 - In line 25, she ‘knows’ how poems are made.
 She moves from confusion to certainty. By the end of the poem she has worked out how to live with her heartbreak – through writing a poem. She understands that poems are made from a poet expressing their true feelings on paper.
- b** ‘the leftover love’ (lines 8, 24 and 28) and ‘there is a place the loss must go’ (lines 7 and 26): such repetitions help to emphasise the key emotional truth of the poem:

that love is painful. The repetitions push the message home to us and emphasise just how much pain the speaker feels.

3 OXYMORON:

An oxymoron places two opposite ideas close together to tell a truth.

- a 'Letting go/in order to hold on' (lines 1–2) sounds like it is an impossible task. Walker does not mean she is physically holding on to another person. 'Letting go' means is trying to be at peace with (not bothered by) her failed relationship. To 'hold on' here means to remember the good, positive experiences. She doesn't want her memories to worry her and make her feel bad about herself.
- b 'stiff-necked laughter' (line 22) doesn't seem as if it should go together. Stiff-necked means proud, and proud people don't like to laugh at themselves or feel stupid. But Walker means that people pretend that they are happy even when they are suffering. We don't want other people to know how hurt we are after a break-up, so we put on a brave face, and say we're fine. We hold our heads high (are stiff-necked) and fake laughter and merriment. The poet wishes that people did not do this.

Step 3: Use investigative skills and 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 describing 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 Alice Walker herself.
- 9 Go through the following points of evidence:
 - a She uses 'I', and 'me' first-person (eyewitness) narration. We can infer that she is talking about herself and her own experiences: 'I gradually understand' (line 3) and 'I gradually comprehend' (line 14) tell us that she is working something out.
 - b The poem is about writing poems, and that is what Walker does. We can infer that this poem is written about a personal relationship of hers, and her own experience of heartbreak and self-love.
- 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 thinking about and reflecting on herself and her own life experiences. She is also analysing her own process of writing poetry. In the poem, she is reflecting on the different feelings that come into the lines of her poetry. She thinks that

everyone should own up to all their feelings (both good ones and bad ones), so we can be truthful with ourselves and other people, and accept ourselves.

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 more of an emotional, thoughtful place than a geographical setting. Walker uses the different parts of the body as the setting. She might also mean that these are all feelings that are made into or inspire a poem.
- 7 Go through the following pieces of evidence:
 - a We can infer from ‘There is a place the loss must go’ (line 7) that Walker means the brain is ‘the place’. We use our brains to think about our experiences, process them and make sense of them, whether those experiences are positive or negative.
 - b ‘the running/heart’ (lines 17–18) and ‘crowds the throat’ (line 23) both tell us that the speaker knows how it feels to be stressed or panicked. When we are anxious, our hearts beat faster, and our throats feel as if they are closing. The speaker could also have a fast-beating heart and closed throat from feeling love and excitement! Our feelings are shown in our bodies.

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). Walker uses the present tense all the way through the poem, so we can infer that these feelings are current (happening now) or habitual (happen often).

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 Walker is using the different parts of the human body as the setting for her poem, because the body is where we can see and feel our emotions: our hearts can beat faster with fear or desire, and our throats feel closed when we are upset or joyful. Those emotions are also part of the setting.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling created by a poem.
- 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 calm, confident and hopeful. Go through the following pieces of evidence:
 - a Calm: Even though Walker is speaking about passion and heartbreak, her tone is soothing and wise. She says she can ‘comprehend’ (line 14) and ‘understand’ (line 19) what inspires her poetry. Walker has had a realisation (revelation) or insight into how she writes poems – by using all her strong feelings and writing them down.
 - b Confident: Towards the end of the poem, Walker says she ‘know[s]’ (line 25) how poems are made. She is convinced that she is right, and that her revelation makes sense.
 - c Hopeful: Because Walker has had this realisation, her readers might also have it, and feel hopeful that ‘The love that spills out/of the too full cup’ (lines 9 and 10) and ‘The leftover love’ (line 8) has not gone to waste, even if the person they loved is not interested in them anymore. The strong ‘leftover’ feelings become a poem!
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that Walker’s tone is serene (calm) and confident. Her experience of rejection – maybe romantic, but perhaps in another kind of relationship, such as family or community – becomes a hopeful, positive poem written about the experience of love. This poem helps us understand that we can learn and grow from our strong 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 Explain that the main themes or messages of this poem:
 - a **Internal struggle and peace:** We have difficulty when we love people more than they love us in return. This makes us feel ugly or unwanted. We have to think hard about whether there is something wrong with us or something wrong with the other person. Sometimes we can change; sometimes they can; sometimes walking away is the best option. Through this personal struggle with our self-image, we can find peace.
 - b **Narrative therapy/the healing power of writing:** Being rejected is hard to handle, so writing a poem about the experience can help us to get over the hurt. The nasty experience gets turned by the writing into part of our life story or narrative, like going to therapy or having someone else listen kindly to us. It becomes part of us so that we no longer feel bad every time we think about it, and then we can move on and be happy again.
- 3 Ask learners: Do you think writing about your experiences can help you to understand yourself better? Why or why not?
- 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:

‘Writing helps Walker understand and process the mixed, complex feelings that she has. Walker understands that we feel a range of emotions, from joy to bitterness. Writing and understanding ourselves can help us feel at peace.’

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:

Tears streamed down Koki’s face. She was gasping for breath and her stomach hurt. “I don’t know how I will survive,” she said.

We can infer that Koki is extremely sad or upset. We make this inference because:

- She is crying.
- She is crying so hard that she is out of breath.
- She doesn’t know how she will keep living, meaning that she feels lost and hopeless.

The author does not write that Koki is upset, but we know this from clues in the story and our own background knowledge.

- 1 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.
- 2 Explain that today, learners will make inferences about the poet’s mixed, complicated feelings.
- 3 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
[Poems are] the tears/ that season the smile (line 20 and 21)		
I gradually understand/ how poems are made (lines 3–4) AND I know how poems are made (line 25)		

- 4 Give learners time to fill out the table.
- 5 Call learners back together.
- 6 Ask learners: What were the inferences you made about the poet’s mixed, complicated feelings?
- 7 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
[Poems are] the tears/ that season the smile (line 20 and 21)	<ul style="list-style-type: none"> • It is possible to feel both happy and sad about something/ someone at the same time. • The sadness can make the happiness feel more intense, like the seasoning (salt) in food. • We can write down these mixed feelings in a poem. 	<ul style="list-style-type: none"> • Writing down our complicated feelings helps us to understand them and feel at peace with ourselves. • We can infer that Walker thinks that poems are a positive way to use our extra ideas and emotions.
I gradually understand/ how poems are made (lines 3–4) AND I know how poems are made (line 25)	<ul style="list-style-type: none"> • Walker is a poet. • She is thinking about how to write poems. • She already knows how to write poems, so she must be trying to send a message with these lines. • Her view changes in the poem – at first she is trying to understand how poems are made, but by the end, she knows. 	<ul style="list-style-type: none"> • Her message is that the poem has helped her figure out her own feelings. Writing has helped her go from trying to understand to knowing. • All of the feelings Walker has listed in the poem have shown her that poems are made with lots of different feelings.

Journal questions

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

- 1** Refer to ‘The love that spills out/of the too full cup’ (lines 9–10):
 - 1.1** Identify the figure of speech. (1)
 - 1.2** Explain how this figure of speech is appropriate. (3)
- 2** Refer to ‘Letting go/in order to hold on’ (lines 1–2):
 - 2.1** Discuss the oxymoron in these lines. (4)
- 3** Refer to the poem as a whole:
 - 3.1** In your OWN words, explain how poems are made according to this poem. (3)

3.2 Does the poet think other poets will agree with her about how poems are made?
Quote to support your answer. (2)

B: Answers

1.1 Metaphor

1.2

- The poet is comparing her love for someone else to a cup full of liquid. (1)
- She has too much love for the person and so their cup is 'too full'. (1)
- The person does not feel the same way as she does, and so her love is 'wasted'. (1)

2.1

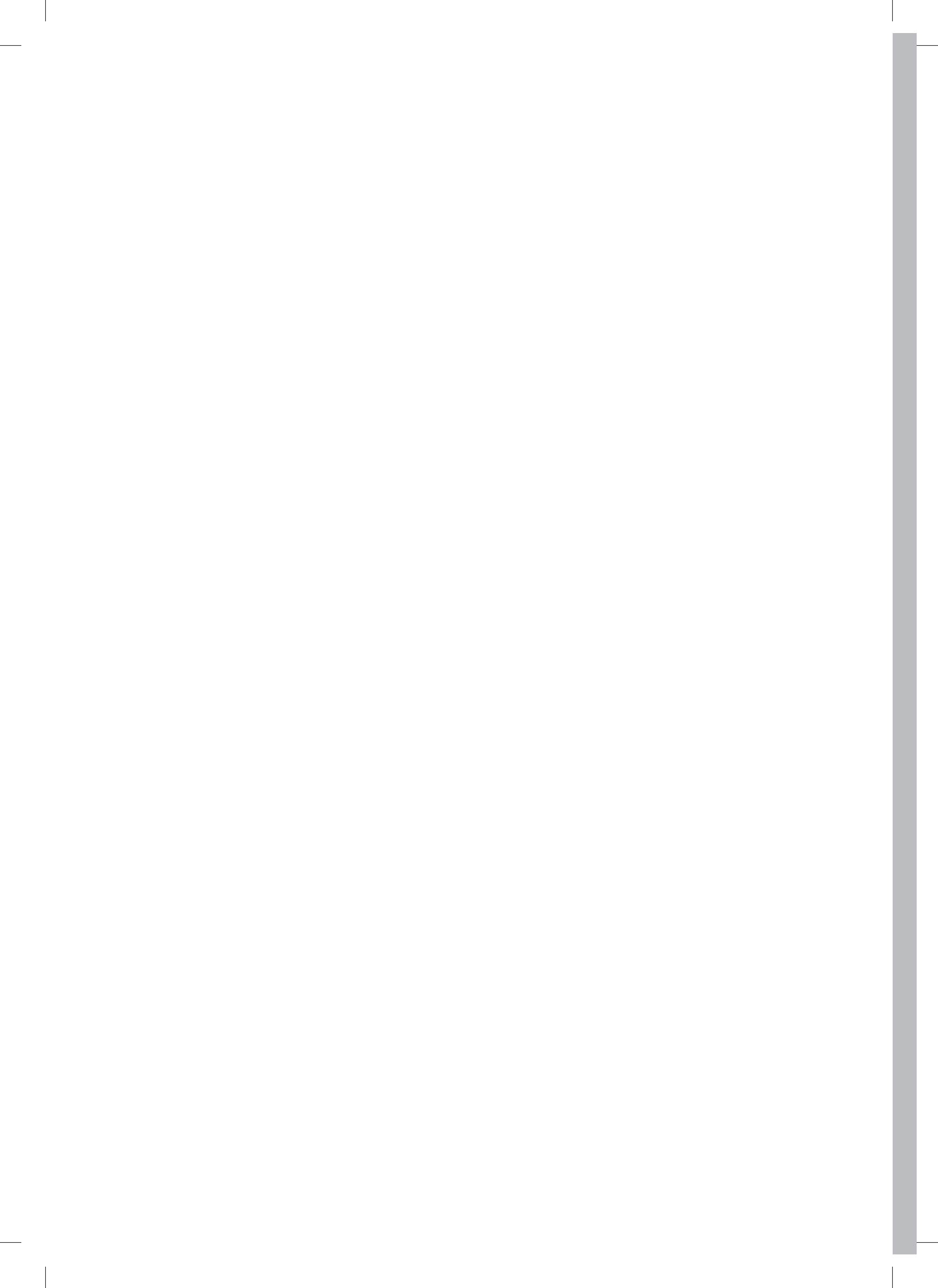
- It seems impossible to let something go so that you can hold onto it. (1)
- The poet doesn't mean she is physically letting go. (1)
- She means she is at peace with her failed relationship and that is what she is letting go of. (1)
- She is holding on to the good memories of the relationship. (1)

3.1

- The poet says that poems are a place for all emotions. (1)
- These can be happy/positive ones. (1)
- They can also be sad/negative/painful ones. (1)

3.2 No. (1)

- She says her view is 'discredited' which means other people will not think her view is valid/valuable. (1)



Poetry
Reading

POEM 7

Reading and viewing

I Have my Father's Voice

CHRIS VAN WYK

Genre

Free verse; narrative poem

Characteristics

7 stanzas of varying line lengths; no rhyme scheme or regular rhythm

Step 1: Pre-reading/Set up the poem

- 1 Read the title of the poem.
- 2 Ask learners: Based on the title, 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 the fact that he has inherited his father's voice but not the same way of using it.
- 5 Write the following questions on the board for discussion:
 - a Explain the different meanings that the word 'voice' can have.
 - b Discuss what kind of physical things can be inherited from a parent.
- 6 Instruct learners to turn and discuss these questions with a partner. They do not need to write down the answers. The questions are for discussion only.
- 7 As learners discuss the questions, walk around the classroom and help learners/pairs who are struggling.
- 8 Call the learners back together and ask learners to share their thoughts and ideas.
- 9 Emphasise that 'voice' can refer to the sound one makes when speaking, or someone's opinion, for example: it is important that everyone has a voice. We can inherit physical characteristics from our parents, such as hair colour or build, but we can also inherit mannerisms.
- 10 Explain that in this poem, van Wyk is exploring the relationship with his father, as well as commenting on what is involved in being a poet.

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 describes the things he has inherited from his father: the way he moves and the way he uses his voice. He explores the contribution that his father has made to his sense of identity. The voice is an instrument of discipline, but also of anger.

5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
guffaw	a coarse or boisterous laugh Both the poet and his father laugh in this way.
pigeon-toed	having the toes or feet turned inwards The poet was pigeon-toed as a boy and the word also gives us a sense of his youth and innocence.
bluster	to speak in a loud angry way The poet's father would shout at the children when they were noisy.
glint	feeling a brief flash of light; a sparkle The father has an angry look in his eyes, as he looks for his socks to dress for work.
anagram	a word or phrase made by changing the order of the letters in another word or phrase The poet is implying that his father is swearing but does not use the actual words his father is saying.
fuming	being very angry The poet's father has a temper, which the poet has inherited.
spew	flow out The poet is letting words flow out of himself to create poetry.
bequeathed	to arrange that someone will get something you own after you die The poet has not consciously received his father's voice as you would receive an item that has been bequeathed to you. He cannot help having his father's voice.

6 Identify and explain important figures of speech.

DICTION/FIGURATIVE LANGUAGE

1 SYNECDOCHE

Synecdoche is a figure of speech in which a part of a thing is mentioned in order to mean the whole thing. It allows the poet to allude to (hint at) certain ideas without describing them in detail. Van Wyk uses his father's voice to represent discipline, but also as a symbol of his father himself.

2 TENSE

Tense is the form of the verb you use to show when something happens: past, present or future.

- a** The first two stanzas (lines 1 to 10) are written in the present tense and reflect on the things the poet and his father have in common, like the way they put their elbows on the table and throw back their heads when they laugh.
- b** Then the poet changes to the past tense in Stanzas 3 and 4. The poet starts to reflect on his relationship with his father, and that his father used his voice to discipline him.
- c** From stanza 5, the verbs in the present tense show the development of the darker side of anger. The speaker remembers his father being late for work and shouting. In Stanza 6, the poet summarises the poem, saying that he has inherited his father's voice and also his anger. However, the anger is used for a different purpose – poetry.

3 IRONY

Irony is the difference between what the situation appears to be and what the situation really is.

The poet has everything he needs from his father's legacy but he believes that he was not given the thing he needs the most as a poet – the words. This is ironic because he is saying that his father didn't give him the words. However, the whole poem is about his father giving him the words.

Step 3: Use investigative skills and 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 describing 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 Chris van Wyk, the poet.
- 9 Go through the following points of evidence:
 - a** van Wyk refers to 'my father' throughout the poem.
 - b** The observations about the poet's father are personal and knowing the father's routine, is something only a family member would know.
 - c** He uses 'I' and 'me' first-person (eyewitness) narration, which tells us that he was there.
- 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 talking about his own father. He relates memories of his childhood and personal observations of their similarities.

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 of where the poem takes place. 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 van Wyk's childhood home.
- 7 Go through the following pieces of evidence:
 - a van Wyk mentions being sent to bed or running errands and the dirty laundry, which are images associated with a childhood 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, van Wyk describes memories from the past and observations he is making in the present.

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 van Wyk is thinking about his father in the past by remembering his childhood. He is also comparing himself to his father in the present.

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 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 changes. At the beginning the poet is almost nostalgic, but this changes to frustration at the end.
 - a nostalgic: The poet thinks about the similarities he shares with his father: his voice and his mannerisms. There is a sense of fondness when the poet recalls his father: they both ‘guffaw’ (line 6).
 - b frustrated: van Wyk ends the poem by saying: ‘Everything a poet needs/my father has bequeathed me/except the words.’ (lines 32 to 34) The poet is saying that that his father has passed on the problem (anger) but not the solution (the means to express the anger).
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Ask learners: Why is the change in mood and tone important to understanding this poem?
- 12 Discuss this with learners.
- 13 Emphasise that the poet is nostalgic when he is reflecting on what he and his father have in common. The voice that he has inherited is seen as a positive and a negative thing. van Wyk is able to express himself with ‘alliteration’ and ‘assonance’ but cannot express his emotion.

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What do you think the main theme or message of this poem is? Instruct learners to back up their responses with evidence from the poem.
- 2 Explain that the main theme or message of this poem is:
 - a **The search for identity:** The poet compares himself to his father by determining their similarities. He realises the extent of his father’s contribution to his sense of identity.
- 3 Ask learners: Do you think it is helpful for the poet to compare himself to his father in order to find out who he is?
- 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 poet realises that he is the same as his father in many ways: his mannerisms and his voice. However, he realises that while their voices might sound the same, they are not used in the same way. van Wyk sees anger as a necessary characteristic of both a father and a poet.’

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 ‘I have my father’s voice’.
- 3 Instruct learners to go through the poem and to look for evidence of what similarities there are between the poet and his father. These are not necessarily physical similarities.
- 4 Instruct learners to take out their exercise books.
- 5 Give learners time to illustrate the poem.
- 6 Their drawings should show the interaction between the father and the poet as a child. Learners could draw the two characters laughing together in the same way. It should also show the relationship between the father and the poet as an adult. Speech bubbles may be a useful tool.
- 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 ‘When I walk into a room/.../at the same space in the air’ (lines 1–7):
 - 1.1 State 3 ways in which the poet and his father are similar. (3)
 - 2 Refer to ‘When I was a pigeon-toed boy/.../to scribble my way through matric.’ (lines 11–15):
 - 2.1 What does the phrase ‘pigeon-toed boy’ tell us about how the poet walked? (2)
 - 2.2 Identify the tone in which his father would have ‘used his voice’ (line 12). (1)
 - 2.3 Explain your answer in 2.2 above. (2)
 - 2.4 What does the phrase ‘scribble my way through matric’ tell us about how seriously the poet took school? (2)
- B:** Answers
- 1.1
 - They both put their elbows on the table. (1)

- They both throw their heads back when they laugh. (1)
- They both laugh loudly. (1)

2.1

- When you are pigeon-toed, your toes point inwards to face each other. (1)
- The poet is saying he was young and not yet completely steady on his feet. (1)

2.2 bossy/authoritarian (1)

2.3 The word 'send' (1) implies that his father is ordering him to bed. (1)

2.4

- When we scribble something, we do it in a rush. (1)
- This shows us that the poet doesn't care about his work – he just wants to finish it (and be free to do fun things). (1)

**Poetry
Reading**

POEM 8

Reading and viewing

No Man is an Island

JOHN DONNE

Genre

Free verse

Characteristics

Stanzas; some internal rhyme; every fifth line rhymes

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.
 - a What is an island?
 - b How can an island and a human be similar (the same)?
 - c What figure of speech does the poet use in the title?
 - d Is this figure of speech effective? Why or why not?
- 3 Instruct learners to turn and discuss each of these questions with a partner. They do not need to write down the answers. The questions are for discussion only.
- 4 As learners discuss the questions, walk around the classroom and help learners/pairs who are struggling.
- 5 Call the learners back together and ask learners to share their answers to the questions.
- 6 Make sure learners understand that: An island is a small piece of land separate from the mainland of a country. It can usually only be reached by water, so it is isolated. Donne uses a metaphor, comparing a man (or human) to an island. A human could be compared to an island if they are isolated emotionally, or if they refuse to engage or communicate with other people. The figure of speech is effective because we understand how lonely a person can be, like an island.
- 7 Ask learners: What do you think this poem will be about based on the title?
- 8 Discuss learners' predictions about the poem.
- 9 Explain the meaning of the poem's title: 'No man is an island' became a common idiom or saying because of this poem. It means that humans need each other to be emotionally healthy and happy, a bit like the idea of ubuntu – that we are people only through our connection to other people.
- 10 Explain that although it is not in the poem, we know that Donne was a metaphysical poet. This means that he wanted to understand how humans interact with one another, and also to understand how to make the world a fairer, better place.

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 poem explains that we are all connected to other humans, even though sometimes we think we are separate. If we are all part of a common (shared) humanity, it means we have to care about each other. Donne describes how all humans are connected and do not live or die in isolation from one another. He philosophises that every individual's life affects everyone else's life. The poem says that it doesn't matter how small or big a person is, whether you are related by blood or not, their death will affect you because all humans are part of one collective group.

- 5 Point out and explain important vocabulary:

Conceptual vocabulary

WORD	BASIC DEFINITION
clod	A clod is a lump of earth. Donne is saying that we are all bits/parts of the planet, the same way that clods come together to make continents (land masses, such as Europe or Africa).
diminishes	Diminishes means gets less. The poet is saying that humans are reduced or made less important every time someone dies – even if they are a stranger. We lose their knowledge and experience.
manor	A manor is a big, fancy house. Donne is saying that if someone else's house (or you own) was destroyed, you would feel sad. He wants us all to feel that same pity whenever anyone dies. He thinks we should have empathy for others (feel what they are feeling).
promontory	A promontory is a headland, a piece of land that sticks out into the sea. This is a metaphor. Donne means that we should be upset whenever anyone dies (even someone ordinary, not just the rich or famous). They might be small clods, but clods together make up a whole headland. The headland is part of Europe. Separately, we are individual clods of earth. But put all the humans together and you have a whole continent (society).
tolls	When a bell tolls, it is to signify something sad has happened: usually a funeral. Here it is a funeral bell, so the tolling is usually bad news, telling the townsfolk or village that someone has died.

- 6 Identify and explain important figures of speech.

DICTION/FIGURATIVE LANGUAGE

1 METAPHOR

A metaphor directly compares two things. Donne uses extended (long) metaphors in this poem. There is usually one literal, physical meaning. Then there is another, deeper, poetic meaning.

- a The title ‘No man is an island’ is the main idea or statement of the poem. Donne refers to islands, which are small pieces of land, cut off from the mainland and surrounded by the sea. They exist on their own. Donne means figuratively that humans cannot live in isolation. Nobody can live entirely on their own, without help and companions.
- b Donne goes on to use other images in the same extended comparison: he compares people to ‘clods’ of earth (line 5). He says when we are together we form a ‘promontory’ (line 7) as big as ‘Europe’. These are all part of the same comparison – humans as earth. The metaphor compares physical separation (island and continent) with emotional or spiritual separation between people.

2 ALLITERATION

Alliteration is a sound device that repeats consonant sounds. We see alliteration in the words ‘**d**eath **d**iminishes’ (line 10). The /d/ sounds are hard, and they are meant to make us think about how final, sudden and shocking death is. The poet wants us to understand how terrible the loss of another human is, so he adds some harsh sounds.

3 ASSONANCE

Assonance is the repetition of similar vowel sounds close together. ‘**A**ny man’s **d**eath **d**iminishes me’ (line 10): This /e/ sound draws out the line. The tone is sad, and the poet wants us to reflect on the idea of death and loss. The vowel sounds slow down the pace (how fast or slow something sounds). This gives us time to think and reflect.

4 SYNECDOCHE

(Say suh-nek-duh-kee) Synecdoche is a kind of symbolism: when you use a part of something to talk about the whole thing. ‘The bell tolls’ (line 12) is an example of synecdoche because the bells are part of the church, and churches are where funerals often happen. Instead of saying, ‘There is a funeral happening, and the bells are ringing to tell people that someone has died,’ Donne can use this shortcut and just say ‘the bell tolls.’ We know that bells tolling are symbolic of someone’s death.

Step 3: Use investigative skills and 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 narrating (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 John Donne himself.
- 9 Go through the following points of evidence:
 - a He uses 'I', 'me' and 'thee' ('you'), first-person (eyewitness) narration. This point of view is very intimate and personal.
 - b This poem is a personal revelation or realisation Donne wants to share with the reader.
- 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 advocating (asking for) equality among people, regardless of their social status. He wants us all to feel that we are connected to one another. Donne includes himself in this idea. He says he is involved with mankind (humanity).

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, during the 1500s, similar to when Shakespeare was writing. The poem itself is about an island, so we can think about how that would look.
- 7 Go through the following pieces of evidence:
 - a The poem is titled 'No man is an island' so, literally, we can picture a small piece of land isolated from the mainland. It is surrounded by water. Waves may be crashing at its shores.
 - b The poet is also speaking figuratively. The poet is also set in his mind, beliefs and feelings. The island is figurative because he is comparing humans to a continent. Donne means that we are all part of one community (the continent) because we are

all people. All of us as individuals have to work together to be part of one whole, functioning society.

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 Elizabethan England, when Queen Elizabeth 1 was on the throne. Donne was writing during the sixteenth century, which we know was a time of inequality in England. There was still slavery, and women could not vote.

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 isolation of the island is important. Donne means that we should not set ourselves apart from one another, just the same way as the little piece of defenceless land is set apart from the mainland. We can picture a person all alone like we picture an island – a lonely piece of land surrounded by water.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling created by a poem.
- 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 confident, reflective (thoughtful) and persuasive, and warning.
- 9 Go through the following pieces of evidence:
 - a Confident: ‘No man is an island’ (line 1) tells us that the poet is feeling calm about his idea. This is a statement of fact.
 - b Reflective and persuasive: The whole poem is about convincing the reader that we are connected to all other humans, and that we should treat everyone with loving kindness, even if we don’t know them personally. For example, ‘of thy friend’s/Or of thine own’ (lines 8 and 9) tell us that we should care as much about strangers

as we should about ourselves or people we love. The poet is sharing his thoughts and ideas.

- c Warning: 'it tolls for thee' (line 13) tells us that we should behave better because we will all die one day, regardless of our wealth or social importance. We might as well be kind to one another, because we are all equal in the end (death). Donne uses negative persuasion (the threat of death) to convince readers to change their ways.
- 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 trying to convey a serious message, because he wants us to understand that we are all connected in our common humanity. He is telling us about an idea that he is passionate about. The poet is addressing both himself and all of humanity.

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:
 - a **Equality**
 - b **Community**

We might as well be kind to one another, because we are all equal in the end (our deaths).
- 3 Ask learners: Do you agree that we are all part of one humanity? 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:

'Every human is as important as any other. It doesn't matter how rich, famous or beautiful you are. Also, by ourselves we are weak or unimportant, but when we are united, we can be visible and powerful.'

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 Donne felt about equality of all people and how people feel about themselves.
- 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
No man is an island, (line 1)		
Any man's death diminishes me, Because I am involved in mankind,/And therefore never send to know for whom the bell tolls;/It tolls for thee. (lines 10 to 13)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What inferences did you make about equality, and how people think about themselves?
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
No man is an island (line1)	<ul style="list-style-type: none"> No one is really self-sufficient (completely independent of all other human beings). We all need help sometimes. 	<ul style="list-style-type: none"> Some people are arrogant and foolish to think they can do without other people. All humans need other people though. We cannot survive on our own.
Any man's death diminishes me, Because I am involved in mankind, And therefore never send to know for whom the bell tolls; It tolls for thee. (lines 10 to13)	<ul style="list-style-type: none"> Funeral bells toll, so if we hear them, we know someone has died. If we hear funeral bells we might wonder who has died – we might want to call our friends or family members to see if it is someone we know. We will feel sadder if someone we know has died. We might not really care if someone has died but we do not know them. 	<ul style="list-style-type: none"> Donne is saying that any person's death is sad for him, because he cares about all people equally. He is saying that if you hear funeral bells, it shouldn't matter if you know the person or not. You should feel just as sad no matter who the bells are ringing for. When one person dies, a part of humanity dies. Donne believes we should feel sadness any time someone dies.

Journal questions

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

- 1 Refer to 'No man is an island' (the title of the poem and line 1):
 - 1.1 Identify the figure of speech. (1)
 - 1.2 Explain how this figure of speech is appropriate. (4)
- 2 Refer to 'And therefore never send to know for whom the bell tolls' (line 12):
 - 2.1 Identify the figurative device in this line. (1)
 - 2.2 Explain how this figurative device works. (4)

B: Answers

- 1.1 Metaphor (1)

1.2

- An island is a piece of land completely surrounded by water. (1)
- Islands are cut off from the mainland. (1)
- Figuratively Donne is saying that we humans can't live separately from each other as islands do from the mainland. (1)
- We need to live together with our fellow humans for companionship and survival. (1)

2.1 Synecdoche (1)

2.2

- Synecdoche is when one part represents a whole. (1)
- When a bell tolls, it is to signify something bad/sad has happened, usually the death of someone. (1)
- The bell tolling represents the deaths of mankind. (1)
- Donne uses the synecdoche of a bell tolling to represent all people who die. (1)

**Poetry
Reading**

POEM 9

Reading and viewing

Those Winter Sundays

ROBERT HAYDEN

Genre

Sonnet

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. Hayden is describing Sundays in his childhood, when the weather was cold and his whole family was at home. He means both the actual cold weather he remembers from his childhood, as well as his father's mood swings.
- 5 Write down these questions on the board for discussion.
 - a Write down three to describe winter.
 - b What is an extended metaphor?
 - c In the poem, the father and winter are compared to each other. What qualities do you expect winter and the speaker's father to share?
- 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 what they discussed with their partners.
- 10 The following points can be used to help guide the discussion:
 - a Adjectives for winter can include: cold, freezing, wet, uncomfortable, sleepy, dark, etc.
 - b An extended metaphor is a comparison of two things that goes on for more than one line in a poem.
 - c I expect his father to be emotionally cold, distant, unsmiling, not a very loving person, tough and difficult to live with – just as winter is a hard season to survive because it is too physically cold for much to grow. Animals and humans have to

struggle to find food and keep warm, just as the speaker's father has to struggle to keep his family, fed, warm and sheltered.

- 11** Explain to learners that Hayden had a difficult childhood. He was born into a poor family and was moved back and forth between his parents and a foster family who lived next door. His foster parents had a contentious (tense) marriage and Hayden witnessed violence in his household. We can infer from his biographical information that his relationship with his father was difficult, and we see their tense relationship in the poem too. We can see from the poem that the father and son had difficulty communicating properly. The winter that Hayden talks about in the title is both the cold winter (Detroit, where Hayden grew up, is very snowy and cold) and also the emotional cold (misunderstanding) between the father and son.

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:

Stanza 1: The speaker is remembering his childhood. He remembers how his father woke up early every day, even on the weekends ('Sundays too'). He warmed the house before the rest of the family got up, by tending the fire. The speaker mentions his father's 'cracked hands that ached from labour' (line 3). In other words, the speaker's father worked so hard his hands hurt.

Still, no matter what, his father made a fire for the family. The speaker realises that no one ever thanked him for this kind deed.

Stanza 2: Here we hear a description of the speaker's mixed feelings about his father, who also used to get very angry very quickly. The speaker mentions that he would dress and leave his room slowly. It seems that there was a lot of anger in the household – that the speaker was afraid to leave his room because of his father's anger.

Stanza 3: The speaker regrets the way he spoke to his father – he says he didn't show him the proper appreciation he should have. At the time, he didn't recognise (see) all the kind, but small things his father did for him. The speaker realises in retrospect (hindsight; looking back) that as a child he didn't understand his father. He now realises his father was loving as well as angry, which he shows in the poem with all the strong, fierce imagery of breaking the cold weather around the house.

The poem is about the difficulties of communicating in families. Often love isn't expressed (told or shown) in words. The father in the poem wants to help and shows his care for the family by doing things like warming up the house and polishing his son's shoes.

- 5** Point out and explain important vocabulary words.

Conceptual vocabulary

WORD	BASIC DEFINITION
austere	Austere means plain, without fanciness or decoration. It also means harsh or strict. In the poem the speaker means that sometimes love is shown in austere (plain and simple) ways. Because his father didn't make a big deal of all his loving chores, no one noticed or appreciated them – or even thanked him. Now, as an adult, the speaker is able to understand this austere type of love.
banked	Banking means damping down a fire so that it stays warm overnight but doesn't burn down the house. In the morning the father blows on the banked coals and makes the flame return.
chronic	Chronic means constant or coming back again and again. Something that is chronic continues over an extended period of time. Sometimes, we use the word chronic to describe an illness that never really goes away. In the poem, the speaker describes the chronic anger in his house. This means that there was often anger in the house.
indifferently	Indifference is without care. The poet spoke to his father without showing proper love, respect or appreciation. It probably hurt his father's feelings.
labour/ offices	Labour and offices both refer to work. Labour is hard work, usually manual (with the hands). Offices are the various things a servant or priest does for someone else. The father's hands are cracked from rough work and the cold. He is in pain but he still chooses to perform loving chores for his family on the weekends.

6 Identify and explain important figures of speech.

DICTION/FIGURATIVE LANGUAGE

1 METAPHOR

A metaphor directly compares two things. This poem uses an extended (long) metaphor to compare literal weather with figurative human moods. 'Those Winter Sundays': The title of the poem is the beginning of the extended metaphor. It refers to actual, literal winter, when the temperatures are freezing. It also refers to the lack of emotional warmth and love in the family.

2 REPETITION

Repetition is when words or sounds are written more than once in a poem. The speaker repeats the words 'What did I know, what did I know' (line13). This repetition emphasises the regret and sadness that the poet feels about not understanding his sad father. It shows that the speaker can see now, that he is older, the things he didn't understand as a child. The speaker can look at the situation differently now he is an adult.

3 OXYMORON

An oxymoron puts together two things that do not usually belong. There is an oxymoron when the speaker says ‘love’s austere and lonely offices’ (line 14). This image combines love (a warm, generous, positive feeling) with austerity, which means plainness (when you have nothing to give). The poet means this is a stern kind of love. He also says the father performs love’s ‘offices’. ‘Offices’ are usually things done by a servant or priest, not a parent. It seems strange to put ‘love’ and ‘offices’ together. It makes love sound like a duty – something you do because you have to, not because you want to. However, the poet is saying that small acts of service are also types of love.

4 IRONY

Irony is when we expect one thing, and get the opposite. There is irony in the title of the poem, ‘Those Winter Sundays’. The title leads the reader to expect a poem about the ordinary warmth, love and cosiness of family life. Sunday is a day to relax, and when it is cold, we can think about a family relaxing at home, by a fire or under blankets to keep warm together. Instead, we get the opposite – an adult’s reflection (looking back) on his childhood with an emotionally unstable father. The speaker is still talking about a kind of love, but it is a difficult love. He has mixed feelings (some positive, some negative) about his father, who was angry and maybe even violent (this might be why the speaker seems afraid to leave his room). We know that Hayden did not always live at home with his family because he was sometimes in foster care. Now he regrets not understanding all the pressures his father must have been feeling.

5 ALLITERATION

Alliteration repeats initial consonants, for emphasis. ‘**w**eekday **w**eather made/**b**anked fires **b**laze’ (lines 4–5): The first rhythmic, soothing/w/sounds remind us of the routine days of the week. They are a contrast to the harsh/b/sounds that follow. The change mimics (copies) the father’s mood swings. First he is gentle and loving, and then he flies into a rage. The fire getting hotter is a metaphor for his anger. It gets bigger and brighter during the day, and calms down at night when he sleeps.

Step 3: Use investigative skills and 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 idea about the narrator/speaker of the poem.

- 8 Emphasise that the speaker is probably the poet, Robert Hayden, himself.
- 9 Go through the following points of evidence:
 - a Although it is not mentioned in the poem, we can infer from his biographical information that Hayden probably experienced poverty and cold. He had a hard childhood, in the early twentieth century. He was moved back and forth between his parents and a foster family who lived next door. We can infer both from the poem and from his own background that his relationship with his father was difficult.
 - b He uses ‘I’, first-person (eyewitness) narration, from which we can infer that he is describing a personal experience.
 - c Hayden is reflecting or looking back on his childhood. He says in lines 13 and 14: ‘What did I know/of love’s austere and lonely offices?’ Hayden is asking a rhetorical question. He means that he knew nothing about love, because he was just a child. Rhetorical questions show the conversation that the speaker is having in his own mind.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that as a child, the speaker struggled to get on with his father, and spoke to him rudely. Now, as an adult, Hayden can better understand and appreciate his father’s many small acts of thoughtfulness. He is ashamed that he didn’t show his father more appreciation

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 where the poem takes place.
- 6 Emphasise that the setting is the home of the Hayden family.
- 7 Go through the following pieces of evidence:
 - a Line 1: From ‘Sundays too my father got up early’ we can infer that the family lived close enough together to hear each other wake up and move around. It’s also a Sunday, which is traditionally a day that families spend together, because there is usually no school or work in Western countries on the weekends.

- b** Line 6: 'I'd wake and hear the cold splintering, breaking.' Usually we sleep in our own beds, so we can infer that the speaker is at home when he wakes up in the morning.
- a** Line 7: From 'When the rooms were warm, he'd call', we can infer that it is their own house he is describing. The rooms are probably the bedrooms and the kitchen.

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 past. The experience is narrated in the present tense, but it probably took place in the past – Hayden was a child in the early twentieth century. The language is modern (twentieth-century), and we can infer from his biographical information that the poet's experience narrated in the poem happened early in his life.

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 house is small and the family is poor. The father has laboured hard to provide shelter and warmth for his children. There is a large, black, old-fashioned wood-burning stove inside the house (in the kitchen). It can warm the whole house, but it has to be lit early in the morning.

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 reflective, sad and regretful.
- 10** Go through the following pieces of evidence:
 - a** Reflective: In 'what did I know/of love's austere and lonely offices?' (lines 13–14), Hayden is asking a rhetorical question. He means that he didn't know how loving

his father really was. He was just a child, as didn't understand all the different ways people can show love. The poet feels grateful now, in the present, as an adult (retrospectively).

- b** Sad and regretful: From 'No one ever thanked him' (line 5), we can infer that the speaker feels sorry that he didn't appreciate his father's hard work for the family. 'Speaking indifferently to him/who had driven out the cold' (lines 10–11) also tells us that the speaker regrets the casual, disrespectful tone of voice he used to answer his father's questions.

- 11** Ask learners: Why are the mood and tone important to understanding this poem?
- 12** Discuss this with learners.
- 13** Emphasise that the poet disliked his father's mood swings and found it difficult to communicate with his father. The tone of the speaker is regretful and sorrowful, because he is looking back at his past. He is thinking about his neglectful and ungrateful behaviour and feeling bad that he didn't see his father's little acts of love. He is recognising that his father showed love to the family in his own way.

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:
 - a** **Literal and figurative cold and warmth:** Physical winter weather is cold; physical fires are warm. Cold is a word to describe feelings that are unkind or uncomfortable, while warm describes a relationship that is loving and close. The difficult communication between father and son is like the cold because it makes them both feel discomfort. The poet's adult understanding of his father is warm because feels grateful and close to his father.
 - b** **Misunderstanding:** The poet and his father misunderstand each other and this causes tension between the two of them.
- 3** Ask learners: Should parents share their thoughts and feelings with their children? Why or why not
- 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 remembers how his father woke up early every morning, even on the weekends. He warmed the house before the rest of the family got up, by tending the fire, but no one ever thanked him. The poem is about the difficulties of communicating in families.’

Step 7: Make inferences and illustrate the poem

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 miscommunication between father and son.
- 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
banked fires blaze.../... chronic angers...(lines 6 to 9)		
what did I know/of love's austere and lonely offices? (lines 13 and 14)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What inferences did you make about the miscommunication between father and son?
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
<p>banked fires blaze.../... chronic angers...(lines 6 to 9)</p>	<ul style="list-style-type: none"> • The fire is being compared to the father. It can flare up easily, and burn hot. • The father has mood swings, and always seems to be angry and bad-tempered. • 'chronic' means ongoing (permanent). This means that there is always the possibility for the speaker's father to lose his temper – the anger never really goes away. 	<ul style="list-style-type: none"> • Because the father has mood swings, we can infer that his children do not trust him, because they do not know if he will be approachable or angry. • Like the fire, he can be warm, gentle and loving, or else he flies into a hot rage. • We can infer that the fire getting hotter is a visual metaphor for his anger. It gets bigger and brighter during the day, and calms down at night when he sleeps.
<p>what did I know/of love's austere and lonely offices? (lines 13 and 14)</p>	<ul style="list-style-type: none"> • Austerity means plainness or poverty (when you have nothing to give). The poet means this is a stern, unsmiling kind of love. • 'Offices' are usually things done by a servant or priest, not a parent. It seem strange to put 'love' (feeling) and 'offices' (unfeeling) together. • The poet is asking himself a question. He is saying that he didn't know or understand something. • The question is asked in the past tense: 'did'. 	<ul style="list-style-type: none"> • These words make love sound like a duty – something you do because you have to, not because you want to. We can infer that the poet thought his father was not a loving man. • However, the poet is really saying that small acts of service were proof of his father's love. • The father tried his best to show his love in acts, not words, but the speaker did not understand this as a child.

Journal questions

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

- 1** Refer to 'and put his clothes on in the blueblack cold,' (line 2):
 - 1.1** What does the word 'blueblack' tell us about the weather? (2)
- 2** Refer to 'banked fires blaze...' (line 5):
 - 2.1** Identify the sound device. (1)
 - 2.2** Explain how this sound device is appropriate. (2)
- 3** Refer to 'What did I know, what did I know?' (line 18):
 - 3.1** Identify two figures of speech in this line. (2)
 - 3.2** Explain how these figures of speech are linked to the theme of 'Misunderstanding' in the poem. (2)

B: Answers

1.1

- When we are very cold, our skin turns blue. (1)
- The father's hands must be extremely cold as they are even darker than blue: they are black. (1)

2.1 Alliteration (1)

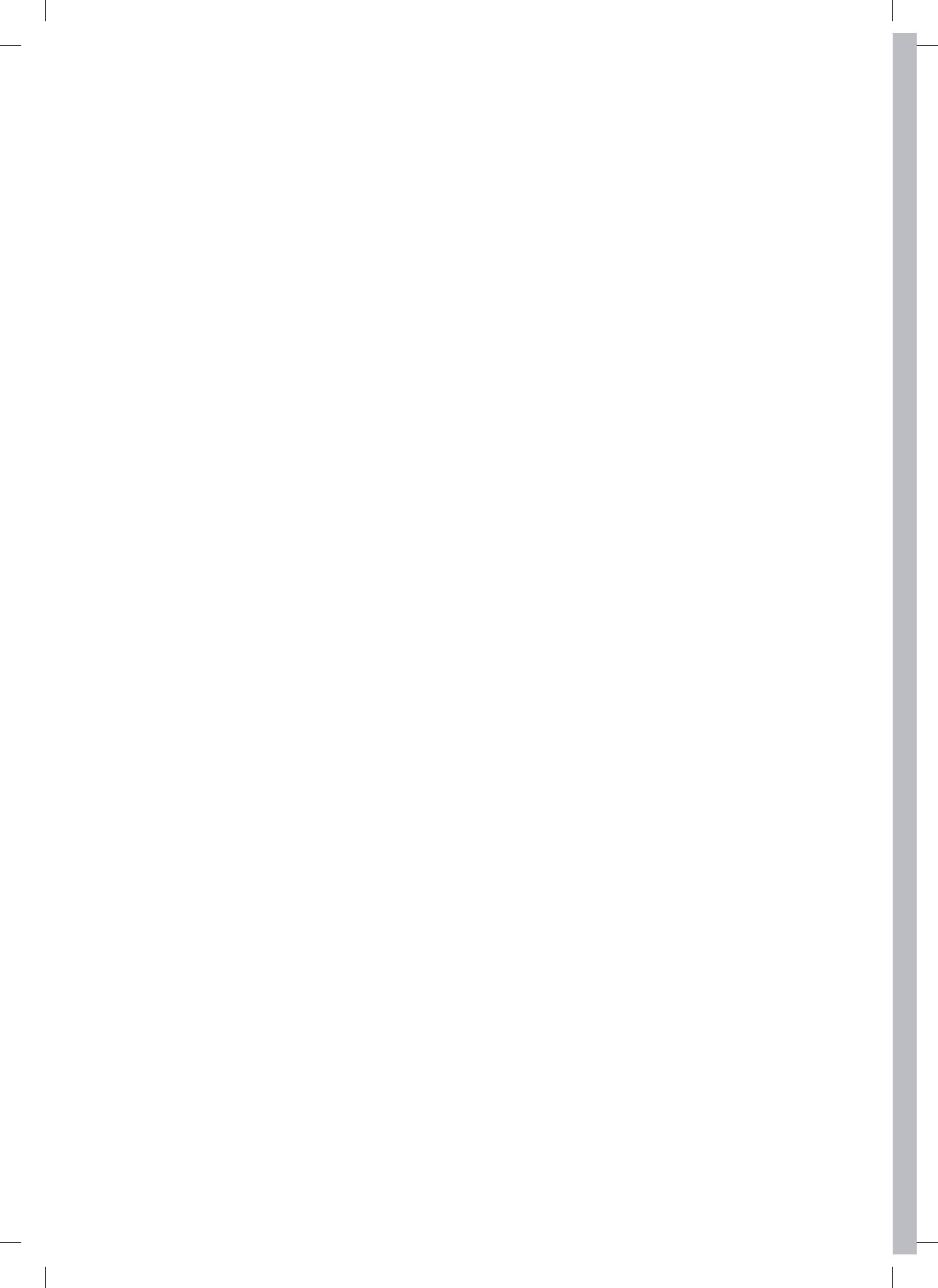
2.2

- The repeated/b/sound is harsh and hard. (1)
- The sound mimics the father's quick change to rage. (1)

3.1 Repetition (1) and rhetorical question (1)

3.2

- The repetition of 'What did I know' emphasises the speaker's regret at not realising that his father did show him love. (1)
- The rhetorical question shows us that the poet is asking himself about not realising his father showed him love. (1)



Poetry
Reading

POEM 10

Reading and viewing

The Clothes

MONGANE WALLY SEROTE

Genre

Free verse; elegy; narrative verse

Characteristics

Stanzas; some internal rhyme

Step 1: Pre-reading/Set up the poem

- 1 Read the title of the poem.
- 2 Remind learners that we did this poem in one of the pre-reading lessons. Ask learners: What do you remember about the poem?
- 3 Discuss learners' answers about the poem.
- 4 Explain the meaning of the poem's title.
- 5 Write down the following questions on the board for discussion:
 - a What do people's clothes tell us about them?
 - b What does the word 'symbol' mean in literature study?
- 6 Instruct learners to turn and discuss each of these questions with a partner. They do not need to write down the answers. The questions are for discussion only.
- 7 As learners discuss the questions, walk around the classroom and help learners/pairs who are struggling.
- 8 Call the class back together and ask learners to share their thoughts and ideas.
- 9 Help learners understand that:
 - a Clothes can both hide and reveal aspects of someone's socio-economic class and their personality. For example, clothes can often tell us if someone is wealthy or poor, depending on if their clothes are new and fit well, or are well-worn and handed down from someone else. We can infer from the state of someone's clothing if they are messy or neat; clumsy or careful, stylish or not, and so on. Various items of clothing can have symbolic value. For example, a police officer can carry a torch or a sjambok; a priest wears a cassock (gown), etc.
 - b In literature, a symbol is an object that represents an idea. In this poem, the clothes represent the conflict between the wearer and his attacker. We don't know if he died of his injuries, but the poet says the man won't be using his shoes again – which indicates that he is dead.

- 10** Explain that Serote was politically active in the fight against Apartheid. He was inspired by his experiences as an activist to write resistance poetry. In 1969 he was arrested and spent nine months in solitary confinement. He studied in America and lived in exile in Botswana before returning home to South Africa in 1990. Serote is a celebrated and award-winning writer.

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 poem describes men's clothing that has been washed. There is a pair of shoes, and on the washing line hangs a jacket, a pair of trousers and a shirt. Serote (the poet) tells us that the shoes will no longer be used. This lets us know that the comrade (an activist or fighter against Apartheid) who wore the shoes is now probably dead. More proof of his violent death is his shirt, which has a rip in it like a stab wound. There are also pinkish stains on the cloth. Stains are left behind when someone tries to wash blood out of material. The comrade has been in a violent, fatal (caused his death) struggle.

- 5** Point out and explain important vocabulary words.

Conceptual vocabulary

WORD	BASIC DEFINITION
Apartheid	Apartheid was a set of laws created by the National Party in South Africa in 1948. Apartheid was the idea that white people were superior (better than) black people. Apartheid laws were meant to keep people apart; the laws split resources in a very unfair way. The system forced black people to live and work in poverty and suffering.
comrade	A comrade is a man or woman who fights with words and action (including with weapons) for a moral or political cause. People who fought in the Struggle against Apartheid were called comrades.
dangling	Dangling means hanging down without support. It usually has a negative meaning. In this poem, the trousers look limp, like a person who has died by hanging (having your neck bones broken by a rope noose). Hanging was the death sentence used by the Apartheid government to kill activists.
elegy	An elegy is a funeral poem, speech or song. This poem is a kind of elegy because it wants us to remember that the dead man was someone's friend. He was individual and special, as every life is individual and special. Serote wants us to remember him and how he died violently, so that we appreciate our freedom. We only have this freedom now because people fought and died during the Struggle against Apartheid.

WORD	BASIC DEFINITION
gash	A gash is a cut made with violence, like a stab wound. The shirt has a gash because someone stabbed this activist to death. It is a harsh-sounding word to help us imagine the violence and force of the strike against the man's body.
'neath	'neath is a short form (abbreviation) of 'underneath'. Serote is playing with words, as poets do. The trousers hang like a rope underneath a man's head (a noose). This is an image of death.

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

DICTION/FIGURATIVE LANGUAGE

1 PERSONIFICATION

Personification gives human qualities to a thing. It is also a kind of metaphor because it compares two different things.

- a** Stanza 1: The poet says the shoes are resting for the first time since they were bought. Shoes cannot really rest or sleep or die. Only people can. The shoes are personified. Serote uses the shoes to contrast how hard the man worked when he was alive – and how he will never work again, because he is dead. 'Now it's forever.' (line 7)
- b** Line 4: 'like a window crying dew' compares window glass with human eyes. Windows cannot really cry, but when they get cold, the moisture (dew) that forms on them looks like tears. Serote is emphasising the great sorrow, as if the house is weeping.
- c** Line 12: 'crying reddish water': This image helps us to imagine that the dead man's clothes are crying. There is so much pain that the poet feels as if the clothes themselves are human, and can grieve at the man's death. The clothes are taking on Serote's own bitterness and sorrow.

2 REPETITION

Repetition is using the same word over and over. 'Crying' is repeated in the poem. Everything around the poet seems to be crying in sympathy with him (feeling the same emotions). We cry when we are sad or in mourning (remembering the dead). Serote is emphasising how sad and sorrowful he feels at the man's death. Even though he is not at his comrade's funeral, he feels the full weight of his own grief. The repetition points out that the tone of the poem is sorrowful, heartbroken and bitter.

3 SIMILE

A simile indirectly compares two things. There are usually clue words, 'like' or 'as'.

- a** Line 4: 'like a window crying dew': This simile compares water with tears. Even something as innocent and natural as morning dew seems sorrowful when the poet sees it. He is grieving, so everything around him seems sad too.

- b** Line 21: ‘like a man with a rope ’neath his head’: The simile compares the limp trousers hanging on the line to a man who has died by hanging. Both the material and their bodies hang without life. It could refer to the punishment of death that the Apartheid government used against activists. It could also refer to individuals who killed themselves by hanging because they felt such hopelessness during Apartheid.

4 OXYMORON

An oxymoron is a language device that puts two opposite ideas together. For example: ‘death-live lives’ (line 15). Usually, life and death are opposites. If you are alive, you cannot be dead at the same time. But here Serote means that life under Apartheid causes so much suffering and despair that it is like being dead. There is no joy or hope. People are emotionally (feeling) dead even though their physical bodies may be walking around. The poet uses two opposite ideas together to make us think about the real damage that Apartheid caused to people, both physically (poverty, abuse) and emotionally (hopelessness, depression).

Step 3: Use investigative skills and 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 narrating (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. From his biographical information, we know that Serote was an anti-Apartheid activist, and also spent time in jail for his activities.
- 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 we can infer that the speaker was there himself, looking at the washing line.
 - b** ‘I came home in the morning’ (line 1) tells us that the speaker was in the yard, observing the clothes as they dripped.
- 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 does not actually say what happened to his friend, but we can infer that it had something to do with the Struggle. Serote says that he and his friend have had ‘death-live’ (line 15) lives (i.e. half-lives, or deprived lives), and that they are ‘Tired of hoping to hope’ (line 22) – as if real hope for change is so far away,

they can't even begin to think about it. Knowing how the speaker is involved helps us to feel sorry and hopelessness ourselves: it creates empathy because we can imagine how he feels.

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 speaker's home and yard – a shared space, because someone else has washed the clothes that are dripping on the washing line.
- 7 Go through the following pieces of evidence:
 - a Line 1: 'I came home in the morning' tells us that the speaker is approaching his own house.
 - b Line 2: 'There on the stoep' tells us that the shoes were just outside the speaker's own door. A stoep/verandah usually goes around the side of a house, so the speaker could see the shoes from the yard, where he stood because he was coming 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 during Apartheid or just after. The speaker talks about people's 'dead-alive' lives and general hopelessness. We can infer that this is because the people the speaker is talking about are black, and are suffering the de-humanising policies of Apartheid. We can also infer the people being discussed are poor: the clothes are both second-hand as well as ripped – yet they will be worn again by someone else. Because Serote was an anti-Apartheid activist, and did most of his writing during Apartheid, we can infer that he was writing about the time of Apartheid itself.

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 dry earth, a stoep and a washing line, from which the clothes hang. The clothes themselves are a jacket, some pants and a ripped shirt. They are already well-used. There is a pair of wet shoes on the stoep.

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 sad, despairing and bitter.
- 10** Go through the following pieces of evidence:
 - a** Sad: ‘Dripped water like a window crying dew’ (line 4) and ‘Soaked wet with pity’ (line 11) tells us that the speaker is transferring (giving) his feelings of sorrow to his environment. He is so sad that he feels as if the window is weeping (personification), and the shoes are capable of sympathy (pity).
 - b** Despairing: ‘Like a man from a rope ‘neath his head,/Tired of hoping to hope’ (lines 21 and 22) tell us that the suit looks as if it has given up and died, because this is what the poet himself is feeling. It could be that the speaker is imagining someone committing suicide or being executed by the Apartheid government. This poem, however, is about someone who has been stabbed.
 - c** Bitter: ‘And stains that told the few who know/An item of our death-live lives’ (lines 14 and 15). From these lines we can infer that the speaker is angry that there is so much poverty and injustice in their lives – and so few people care. The stains are only one aspect of the cruelty of Apartheid, when in fact, there is so much wrong with Apartheid that cause conflict between people.
- 11** Ask learners: Why are the mood and tone important to understanding this poem?
- 12** Discuss this with learners.
- 13** Emphasise that Serote is mourning the loss of his friend – he says that he knows the shoes well (line 3). The poem is a kind of elegy – the speech you read at the funeral of someone you know well. But he is also criticising the conditions in which they live. We can infer that Apartheid’s poverty and discrimination probably had something to do with the way this man died. Serote was an activist, and this person may have been one as well. Maybe he was in a fight with the police.

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 the main themes or messages of this poem:
 - a **Clothing as symbol of death:** The clothes are not worn and they remind the speaker that his friend is gone forever (dead). The clothes are all that is left. The clothing also looks as if it has given up and died, because this is what the poet himself is feeling. It could be that the speaker is imagining someone committing suicide because they feel hopeless, or being executed by the Apartheid government for their activism.
 - b **Apartheid, poverty and suffering:** The pants did not fit the speaker's friend when he was alive, so we can infer that they were second-hand and that the wearer (the dead man) was poor. Apartheid policies discriminated unfairly against black South Africans. Many people were poor because of Apartheid's conditions, and had violence in their lives.
- 3 Ask learners: How do you think people should resist oppressive systems such as Apartheid? 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 person who wore the jacket, pants, shirt and shoes is now probably dead. We can infer this from his shirt, which has a rip in it like a stab wound. The man has been in a violent, fatal (caused his death) struggle. Perhaps his death is a result of his activism.'

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 'The Clothes'. We will illustrate the way the clothes in the poem look.
- 3 Instruct learners to look through the poem and find evidence of what the clothing looks like.

- 4 Instruct learners to take out their exercise books and draw the clothes hanging on the washing line.
- 5 Give learners time to illustrate the poem.
- 6 Learners' illustrations should show a jacket, a shirt, and the stripy, oversized pants. The shirt should show the tear where the man was stabbed – in the stomach or side and the shoes, which are set neatly on the stoep – probably smart, shiny pointy-toed ones.
- 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 'Dripped water like a window crying dew' (line 4):
 - 1.1 Identify the figure of speech. (1)
 - 1.2 Explain how this figure of speech is appropriate. (3)
- 2 Refer to 'Wrinkled and crying reddish water, perhaps also salty;.../An item of our death-live lives' (lines 12–15):
 - 2.1 Why does the poet wonder if the water is 'also salty'? (2)
 - 2.2 State the events that have lead up to the clothes hanging on the line. (5)
- 3 Refer to 'death-live lives' (line 15):
 - 3.1 Identify the figure of speech. (1)
 - 3.2 Explain the appropriateness of this figure of speech. (3)

B: Answers

- 1.1 Personification. (1)
- 1.2
 - Windows can't actually cry like people cry. (1)
 - The poet is saying the dew on the window looks like tears. (1)
 - He does this to add to the image of sadness and grief. (1)
- 2.1
 - The poet thinks that the water may be salty like tears are salty. (1)
 - This reminds us of the sadness at the whole situation. (1)
- 2.2
 - There has been a violent struggle/fight. OR The poet's friend got injured by a knife/was cut. (1)
 - We know this because the water is running red (1) and the shirt has a 'gash' (1) and the shirt is 'pink'. (1)
 - The man is probably dead. (1)
- 3.1 Oxymoron (1)
- 3.2
 - An oxymoron is when two seemingly opposing words are put next to each other. (1)

- The activists' lives are so physically and emotionally difficult that it is as if they live halfway between being alive and dead. (1)
- There is no happiness/optimism/hope in their lives as their feelings are also dead. (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

Narrative Essay

Topic:

At the heart of every story is a conflict. This might be an external conflict (for example, between two people) or an internal conflict (for example, someone trying to make a difficult decision). In the poem ‘The Clothes’, the speaker is disturbed when he sees his friend’s bloodied but freshly washed suit on a washing line. He knows it means that his friend has been hurt or even killed.

Write a narrative essay about the conflict that the poet’s friend, an activist, experienced. The poem doesn’t say exactly what happened, so you will have to make this up, but you do know that the conflict led to the torn and bloodied clothes. The poem is just a prompt. As you plan, think about why the conflict happens, who is involved and how it is resolved.

Length of task

150–200 words

CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Narrative Essay	To entertain	<p>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></p> <p>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></p> <p>Resolution and ending: e.g. <i>Jack came back with the Giant’s treasure and they lived happily ever after.</i></p>	<p>Written in the first or third person</p> <p>Written in the past tense</p> <p>Events described sequentially</p> <p>Connectives that signal time, e.g. Early that morning, later on, once</p> <p>Makes use of dialogue</p> <p>Language used to create an impact on the reader e.g. adverbs, adjectives, images</p>

Introduction

Tell learners that today they are going to write a narrative essay. The essay will be linked to the poem, ‘The Clothes.’

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: Describes characters and setting.
 - Conflict/Rising Action: Narrates events that lead to the conflict. Builds tension.
 - Climax: Narrates main events that make up the conflict. Contains action.
 - Falling Action: What happens as a result of the climax?
 - Resolution: How is the conflict resolved (happy or sad)?

Teach selected text structures and language features

Activity 1: Understanding 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 compelling (interesting) stories.

Activity 1: Working with conflict

- 1 Explain to learners that you will give them a worksheet with different types of conflict. In each case they have to:
 - a Identify who or what is in conflict.

- b** Choose whether each one is an internal or an external conflict.
- 2** To do this, hand out the following worksheet. If you don't have access to a photocopy machine, copy the worksheet on the board:

Conflict worksheet

READ THE FOLLOWING EXAMPLES OF CONFLICT. FOR EACH ONE:

- a** Identify who or what is in conflict.
- b** Choose whether each one is an internal or an external conflict.
- 1** The smallest boy hit my younger brother.
 - 2** I had an argument with my girlfriend about what time I could see her.
 - 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.
 - 10** The money was lying on the pavement, but I decided to leave it there.

- 3** Modelling: Do the first one for learners, to demonstrate how to do it.
- 4** Joint work: Ask a learner to do the next example, but assist them where necessary.
- 5** Pair Work: Instruct learners to do the rest of the list with the person next to them.
- 6** Discussion: After five minutes, call the class back together. Ask for learners to share their answers. Make sure that they understand the following:
- 1 The smallest boy 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 I could see her.**
 - 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
- 8 **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
- 9 **Tomas started drinking because he was afraid of being left out.**
 - a Conflict inside someone's mind, between not wanting to drink and wanting to belong.
 - b Internal conflict
- 10 **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

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

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their narrative essays linked to the poem, 'The Clothes'.

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 (for example, between two people) or an internal conflict (for example, someone trying to make a difficult decision). In the poem ‘The Clothes’, the speaker is disturbed when he sees his friend’s bloodied but freshly washed suit on a washing line. He knows it means that his friend has been hurt or even killed.

Write a narrative essay about the conflict that the poet’s friend, an activist, experienced. The poem doesn’t say exactly what happened, so you will have to make this up, but you do know that the conflict led to the torn and bloodied clothes. The poem is just a prompt. As you plan, think about why the conflict happens, who is involved and how it is resolved.

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 the 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.

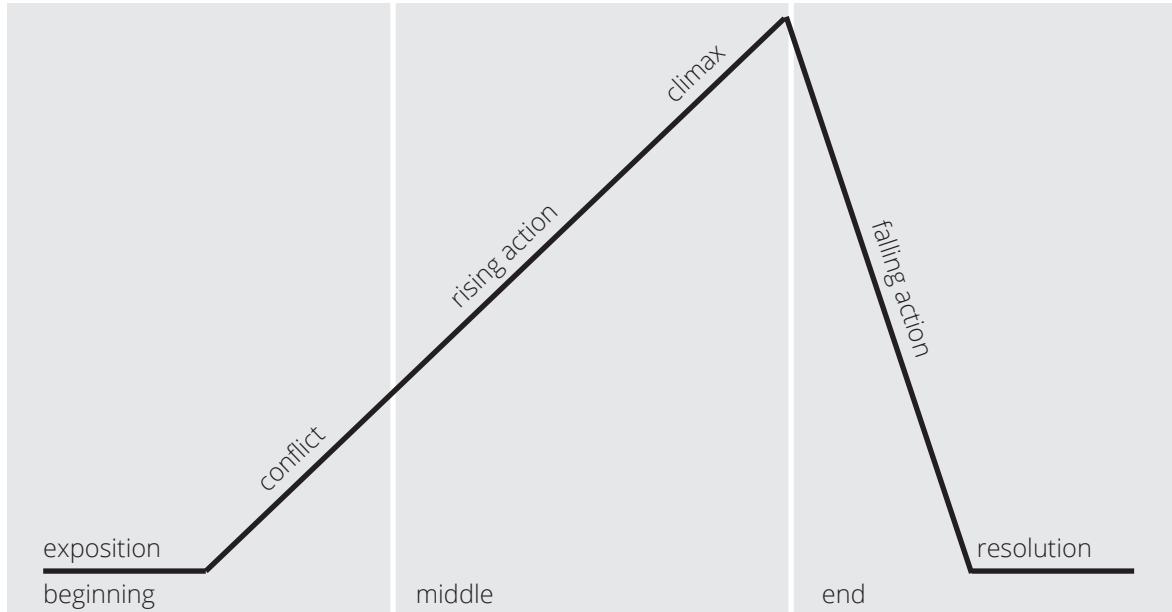
SETTING:

- 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? Resolution could 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

Completed sample of rough notes for narrative essay

CONFLICT:

Conflict between Sibusiso, an ex-activist, and a policeman in a shebeen. External conflict. Sibu (his nickname) tries to steal the man's wallet, but the policeman recognises him and takes the opportunity to stab him.

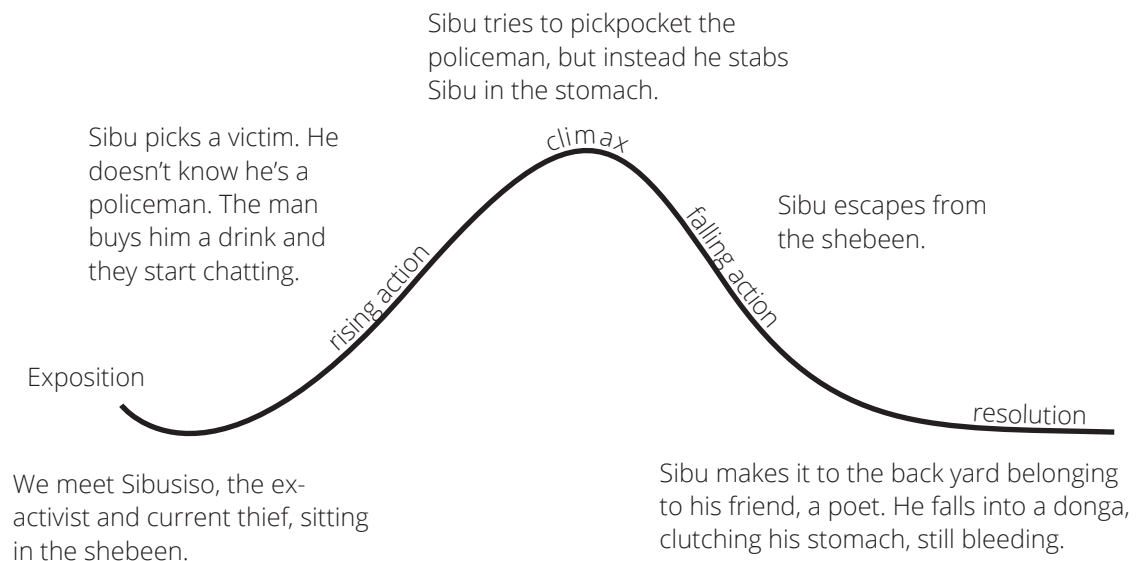
CHARACTER:

- The protagonist (main character) is a man named Sibusiso. He was an activist during the Struggle. He has fallen on hard times and is poor. He is a pickpocket – a thief who steals people's wallets. He is small and skinny, with long fingers. His shoes are dusty, and his striped trousers are too big for him.
- The antagonist is the policeman in the shebeen. He has an expensive jacket on. He is polite to Sibu, though he recognises him as an activist and believes him to be a spy. The policeman is opportunistic – quick to take a chance and react. He carries a knife with him at all times when he is off duty.

SETTING:

- Place: Mama Twala's Starlight Shebeen
- Time: At night, in the present. The action takes place over an hour.

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 150–200 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 Remind learners that their stories must be about the man in the poem who is stabbed. They must make up their own story about what happened to him.
- 4 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.
- 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	
CONTENT & PLANNING (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context 30 MARKS	28-30 <ul style="list-style-type: none"> Outstanding/Striking response beyond normal expectations Intelligent, thought-provoking and mature ideas Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending 	22-24 <ul style="list-style-type: none"> Very well-crafted response Fully relevant and interesting ideas with evidence of maturity Very well organised and coherent (connected), including introduction, body and conclusion/ending 	16-18 <ul style="list-style-type: none"> Satisfactory response Ideas are reasonably coherent and convincing Reasonably organised and coherent, including introduction, body and conclusion/ending 	10-12 <ul style="list-style-type: none"> Inconsistently coherent response Unclear ideas and unoriginal Little evidence of organisation and coherence 	4-6 <ul style="list-style-type: none"> Totally irrelevant response Confused and unfocused ideas Vague and repetitive Unorganised and incoherent 	
	Upper level					
	Lower level		25-27 <ul style="list-style-type: none"> Excellent response but lacks the exceptionally striking qualities of the outstanding essay Mature and intelligent ideas Skilfully organised and coherent (connected), including introduction, body and conclusion/ending 	13-15 <ul style="list-style-type: none"> Satisfactory response but some lapses in clarity Ideas are fairly coherent and convincing Some degree of organisation and coherence, including introduction, body and conclusion 	7-9 <ul style="list-style-type: none"> Largely irrelevant response Ideas tend to be disconnected and confusing Hardly any evidence of organisation and coherence 	0-3 <ul style="list-style-type: none"> No attempt to respond to the topic Completely irrelevant and inappropriate Unfocused and muddled
			19-21 <ul style="list-style-type: none"> Well-crafted response Relevant and interesting ideas Well organised and coherent (connected), including introduction, body and conclusion 			

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

CYCLE 1

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?
- 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 '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****Last night at Mama Twala's Starlight Shebeen**

Tonight the shebeen was filling up fast: good news for Sibusiso. As an ex-activist he always had beers bought for him – but then people wanted rounds in return. He stroked the damp, sticky paper on his Black Label. It slid off if the bottle was too wet, and then it was harder to steal wallets. Sibuhad learned the hard way that your hands had to be absolutely dry when you picked a man's pocket.

He looked around. There. Sibuhad sidled over.

"My brother! It's been years! Weren't you in Mrs Dlomo's English class at Victory High?" The man looked confused. "Sorry, my brother. Your face looks familiar..."

They had a drink together. When Sibuhad judged the time was right, he slid his hand quickly into the man's jacket pocket.

But he had misjudged this one. The man whipped round, and in his hand the knife was already out, glittering. "Never mess with a policeman!" he hissed. "You think I don't know your spying face?"

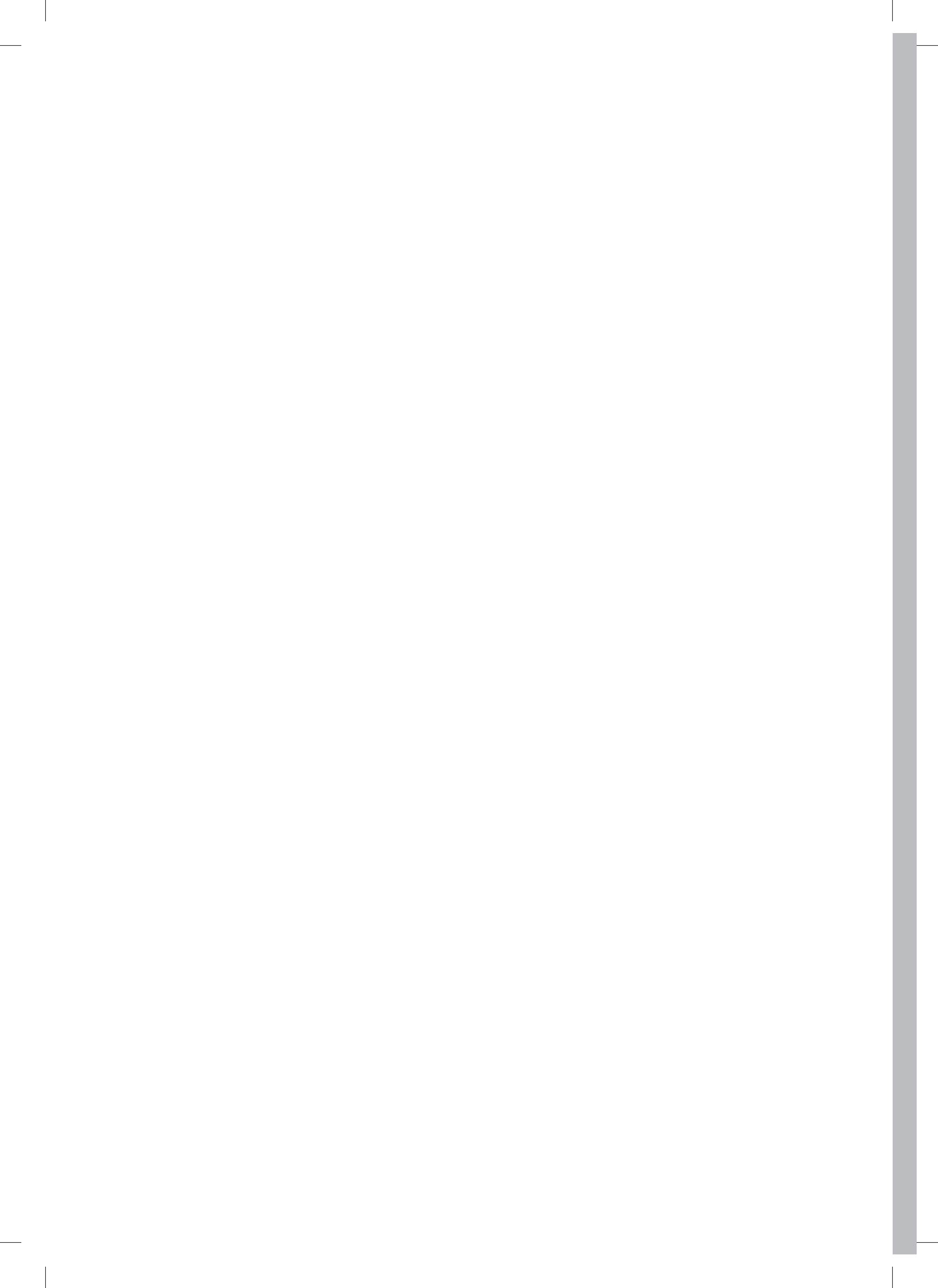
The man swiped at Sibuhad. The blood, hot and then icy, trickled down his stomach. Sibuhad held himself as he ran. He was still holding his side when he collapsed in the donga of the poet's back yard.

Word count: 203 words

Mark: 47/50

TEACHER FEEDBACK

This is a wonderful story. Although Sibusiso is a criminal, I felt some sympathy for him – and you put in a reference to the poem, too, at the end. Well done. Your structure is excellent, and your use of direct speech was perfect. Your careful editing is a credit to you. If only there was more space for some detailed descriptive writing! Keep up the hard work.



Poetry

**Writing and
presenting**

CYCLE 2

Writing and presenting

Discursive Essay

Topic:

In the poem ‘No man is an island’, John Donne argues that people should live in communities (groups) because we depend on each other emotionally. Not everyone would agree with him! This is a controversial topic. This means that people have strong views either for or against it, and there could be argument about it.

Donne is arguing that we should care more about other people. One way to benefit others is to live communally. Communal living is when people share resources and live in the same house – adults share childcare, and everyone does duties for the whole group. Write a discursive essay in which you discuss the arguments for and against communal living. You may choose a side at the end if you wish, but it is not essential.

(NOTE: this is not an essay about the poem, and you must not refer to the poem. Rather, focus on arguments and supporting evidence for and against communal living.)

Length of task

150–200 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, ‘No man is an island’. In this essay, learners will discuss the good things and the bad things about communal living.

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.

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 1 minute to convince their partner that they are right.
- 3 The topic is: Technology is destroying families.
- 4 Explain that in their 1 minute, they need to give as many reasons for their opinion as possible. Each reason is called an argument. These reasons should be backed up with facts wherever possible. These facts are called evidence. (As you say this, write the words 'argument' and 'evidence' on the board.)

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. E.g. if a learner argued that technology is bad for us, the other learner now needs to argue that technology is good.
- 2 Give pairs another 2 minutes to debate, indicating when 1 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

Technology is destroying families

The world was a much better place before technology. That is what many older people say. On the other hand, young people can't imagine a world without it. Technology has both good and bad points. The important thing is how we use it.

Many older people grew up without television, cellphones and the internet. They say that they remember wonderful evenings spent with family and friends. They talked and laughed, played games and discussed the world and their lives.

Research does show that TV is having a negative effect on family bonding, but TV also has many advantages. We now have access to so much more knowledge and information than we did before. There are many educational programmes and channels and there is also a huge variety of topics. You can learn about everything from cooking to Canada, ships to sharks.

The important thing is to have a balance. For example, families could have a rule that they eat supper together and that the TV doesn't go on until the meal is finished, and cellphones should be banned from mealtimes. We must control technology and not let it control us.

- 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 TV is bad or harmful, and the other is that TV is helpful and good.

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

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their discursive essays about communal living.

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 the poem 'No man is an island', John Donne argues that people should live in communities (groups) because we depend on each other emotionally. Not everyone would agree with him! This is a controversial topic. This means that people have strong views either for or against it, and there could be argument about it.

Donne is arguing that we should care more about other people. One way to benefit others is to live communally. Communal living is when people share resources and live in the same house – adults share childcare, and everyone does duties for the whole group. Write a discursive essay in which you discuss the arguments for and against communal living. You may choose a side at the end if you wish, but it is not essential.

(NOTE: this is not an essay about the poem, and you must not refer to the poem. Rather, focus on arguments and supporting evidence for and against communal living.)

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 communal living.

(Donne is arguing that we should care more about other people. One way to benefit others is to live communally. Communal living is when people share resources and live in the same house – adults share childcare, and everyone does duties for the whole group.)

- 2 Draw the following table on the chalkboard:

SHOULD COMMUNAL LIVING BE ENCOURAGED?

No/Against	Yes/For
1.	1.
2.	2.
3.	3.

MODELLING:

- 1 Demonstrate to learners how to fill in the table on the board.
- 2 In the ‘yes’ column, write one reason why communal living should be encouraged. For example: ‘Communal living 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: ‘Communal living doesn’t reward individual talent.’
- 3 If the learner struggles to come up with a relevant point, 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. USE A WRITING FRAME

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 photocopier, 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 one for the conclusion.
- 2 Draw their attention to the introduction box.
- 3 Read the first writing prompt: 'Communal living is...'
- 4 Explain that they are expected to complete the sentence by providing a definition for the term 'communal living.'
- 5 Demonstrate by writing a definition on the board, like: 'Communal living is when people live in a shared space, and pool (share) their talents, training and skills.'
- 6 Explain that introductions also often have useful background information.
- 7 After the definition, add the following sentence, as an example of background information: 'It is the opposite of what we call the nuclear family – one mother, one father, plus (usually two) children.'

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 are go wrong – something like: 'Communal living is a controversial topic because people have strong opinions about it and often disagree.'

INDEPENDENT WORK:

Fill in the writing frame.

- 1 Ask learners to look at the next four boxes.
- 2 Explain that these four boxes will help them to write the four paragraphs that will make up the body of their essays.
- 3 Point out that the first two boxes require arguments for communal living, and the next two require arguments against communal living.
- 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 communal living and two strongest reasons against communal living.
- 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 communal living 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:

SAMPLE COMPLETED 'FOR' AND 'AGAINST' LIST

SHOULD COMMUNAL LIVING BE ENCOURAGED?

No/Against	Yes/For
1 Doesn't reward talented individuals because it treats everyone the same.	1 Has been in place for centuries across cultures, so it must be useful.
2 It is better when societies have competition.	2 Good division of labour (people do the jobs that they're good at), so it's efficient.
3 It is not how our society is organised – what about nuclear families?	3 Protects women and children because there is shared, constant childcare.
4 Slows down technological advancement.	4 Everyone is more law-abiding because they know others are watching them.

BLANK WRITING FRAME TEMPLATE FOR LEARNERS

TOPIC:

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

INTRODUCTION: Communal living is

This is a controversial topic because

Some people think that communal living should be encouraged because

Furthermore, supporters of communal living believe

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

Another reason why some people do not support communal living is

In conclusion

SAMPLE COMPLETED WRITING FRAME

TOPIC:

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

INTRODUCTION: Communal living is when people live in a shared space, and pool (share) their talents, training and skills. It is the opposite of what we call the nuclear family – one mother, one father, plus (usually two) children. **Communal living is a controversial topic because** people have strong opinions about it and often disagree.

Some people think that communal living should be encouraged because it is found across cultures. We need others so that we can live well and feel loved – not only survive. Societies that are communist or socialist have shown that living collectively benefits women and children especially, because it offers an efficient division of labour, as well as protection.

Furthermore, supporters of communal living believe that if we all know what everyone else is doing, we can trust one another. Too much privacy can lead to corruption and criminality, because people behave badly if they think no one is watching.

On the other hand, many people do not support communal living. This is because competition rewards special effort. How else will we recognise and honour who is skilled and successful?

Another reason why some people do not support communal living is because groups advance as fast as their slowest members. We should let those people live apart so the whole group doesn't suffer. We can develop new technologies quicker.

In conclusion the evidence suggests that a healthy, progressive society must be communal.

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 150–200 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 – 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 communal living 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 communal living, with evidence wherever possible.
- 5 The next two paragraphs of the body must present two reasons for not supporting communal living, with evidence wherever possible.
- 6 They must still use the time connectives from the prompts (phrases such as ‘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 be 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
CONTENT & PLANNING (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context 30 MARKS	28-30 <ul style="list-style-type: none"> Outstanding/Striking response beyond normal expectations Intelligent, thought-provoking and mature ideas Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending 	22-24 <ul style="list-style-type: none"> Very well-crafted response Fully relevant and interesting ideas with evidence of maturity Very well organised and coherent (connected), including introduction, body and conclusion/ending 	16-18 <ul style="list-style-type: none"> Satisfactory response Ideas are reasonably coherent and convincing Reasonably organised and coherent, including introduction, body and conclusion/ending 	10-12 <ul style="list-style-type: none"> Inconsistently coherent response Unclear ideas and unoriginal Little evidence of organisation and coherence 	4-6 <ul style="list-style-type: none"> Totally irrelevant response Confused and unfocused ideas Vague and repetitive Unorganised and incoherent
	Upper level		13-15 <ul style="list-style-type: none"> Satisfactory response but some lapses in clarity Ideas are fairly coherent and convincing Some degree of organisation and coherence, including introduction, body and conclusion 	7-9 <ul style="list-style-type: none"> Largely irrelevant response Ideas tend to be disconnected and confusing Hardly any evidence of organisation and coherence 	0-3 <ul style="list-style-type: none"> No attempt to respond to the topic Completely irrelevant and inappropriate Unfocused and muddled
	Lower level		19-21 <ul style="list-style-type: none"> Well-crafted response Relevant and interesting ideas Well organised and coherent (connected), including introduction, body and conclusion 	25-27 <ul style="list-style-type: none"> Excellent response but lacks the exceptionally striking qualities of the outstanding essay Mature and intelligent ideas Skilfully organised and coherent (connected), including introduction, body and conclusion/ending 	

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

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 communal living and provide relevant background information? Does it introduce the idea that communal living is controversial?
- 3 Do the next two paragraphs contain two clear arguments in favour of communal living, plus supporting evidence where possible?
- 4 Do the next two paragraphs of the body contain two clear arguments against communal living, 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 appropriate punctuation marks?
- 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 communal living be encouraged?

Communal living is when people live in a shared space, and pool (share) their talents, training and skills. Communal living is a controversial topic because people have strong opinions about it and often disagree.

Some people think that communal living should be encouraged because it is found across cultures. It helps us feel loved – not only survive. Communist or socialist societies show living collectively benefits women and children especially, because people can do the jobs they are best at, as well as protect the whole group.

Furthermore, supporters of communal living also believe that if we know what everyone else is doing, we can trust one another. People will behave badly if they think no one is watching.

On the other hand, many people do not support communal living. This is because competition rewards special effort. How else will we recognise and honour who is skilled and successful?

Another reason why some people do not support communal living is because groups advance as fast as their slowest members. We should let those people live apart so the whole group doesn't suffer. We can develop new technologies quicker.

In conclusion, there is strong evidence that healthy, progressive societies must be communal.

Word count: 200 words

Mark: 42/50

TEACHER FEEDBACK

A strong discursive essay. I can see that you used the writing frame well, as your essay has a clear six-paragraph structure. Your language is good and convincing – I can see that you've been using your dictionary to find new words and make sure your spelling is correct. Reading this has convinced me that communal living is the way forward!

Poetry

**Writing and
presenting**

CYCLE 3

Writing and presenting

Argumentative Essay

(IMPORTANT NOTE: In preparation for the lesson, write out a copy of the poem, ‘How do I love thee?’ by Elizabeth Barrett Browning in large letters on the chalkboard or flip chart, as learners need to write it down. You will find it in the ‘Sample for Teacher’ below. Please make sure that you copy the poem accurately, as stanzas, lines, punctuation and spelling all add to the meaning of the poem.)

Topic:

In the pre-reading lessons, we studied the poem, ‘How do I love thee?’

In this poem, Elizabeth Barrett Browning writes about the strength of her romantic love for her husband. Do you agree with Browning that true love exists? Give your opinion and support it with three different pieces of evidence from the sonnet.

Length of task

150–200 words

CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Persuasion/ Argumentative essay	To argue a case for a point of view To attempt to convince the reader	Statement of position, e.g. <i>Shops should be closed on Sunday</i> Series of arguments – often in the form of a point plus elaboration, e.g. <i>Everyone needs a day of rest. This is especially important for people who work in shops because ...</i> Reinforcement – summary and restatement of the opening position, e.g. <i>We have seen that ... so...</i>	Simple present tense, e.g. <i>I play tennis every week./ Snakes are reptiles.</i> Focus mainly on generic participants, e.g. <i>shops, people</i> Reason, cause/effect, concessive conjunctions/ logical connectors, e.g. <i>this shows, however, because, therefore</i>

Introduction

Tell learners that today they are going to write an argumentative essay. The essay will be linked to the poem, ‘How do I love thee?’ In this essay, learners will decide whether or not true love exists.

Teach the genre

PURPOSE:

The purpose of an argumentative essay is to argue for a particular position on a topic: to convince or persuade the reader to agree with the writer's position. (Note: In a discursive essay, the writer may discuss different points of view. In an argumentative essay, the writer must choose one point of view and stick to it.)

HOW TO WRITE AN ARGUMENTATIVE ESSAY:

- Choose a position on the topic.
- Present three arguments that support their position.
- If the position agrees with the topic, present arguments that agree with the topic. If the position disagrees with the topic, present arguments that disagree with it.
- Support arguments with evidence: facts that back up the arguments.
- Use connectors to craft a good argument (e.g. this shows, in addition, therefore).
- Write good introductory and concluding paragraphs.
- Use powerful and persuasive language, but don't be overly dramatic. Remain unemotional and sensible.

Teach selected text structures and language features

Activity 1: Developing arguments

TAKE A STANCE:

- 1 Explain that for learners to make a good argument, they must be clear on what their point of view is on an issue that not everyone agrees about. They must take a position or stance.
- 2 Write this statement on the board: Teenagers can't really fall in love.
- 3 Ask learners to decide if they agree OR disagree with this point of view.
- 4 Ask for a show of hands for each stance: For the statement (agreeing) or against the statement (disagreeing). Each learner can vote only once.
- 5 Remind them that, by voting, they have taken a stance or position on a subject that not everyone agrees on.

EXPLAIN YOUR STANCE:

- 1 Instruct each learner to open their exercise books and write down the stance they have chosen.
- 2 Instruct learners to write down one reason for their stance. Explain that this an explanation. It explains why they have the opinion they have.
- 3 Give learners a few minutes to write. As learners write, draw the following table on the board:

TOPIC: TEENAGERS CAN'T REALLY FALL IN LOVE

Explanation	Support/Evidence

- 4 Call learners back together.
- 5 Ask learners: What is your opinion and what is one reason for your opinion?
- 6 Call on a few learners to share their opinion and explanation. Write a few of these down into the table, like:

TOPIC: TEENAGERS CAN'T REALLY FALL IN LOVE

Explanation	Support/Evidence
FOR: Teenagers can't really fall in love. They just think they are in love.	
AGAINST: Teenagers can really fall in love. In many countries, they are even encouraged to marry.	

SUPPORT YOUR STANCE:

- 1 Once you have filled in a few explanations onto the table, explain that we still need evidence and support for these explanations. Support and evidence show why our explanations are true and important.
- 2 Instruct learners to look at the explanation they have written. They must give one or two reasons why they think this is true and important.
- 3 Give learners a few minutes to write. Walk around the room and help struggling learners.
- 4 Call learners back together.
- 5 Ask learners to share their support/evidence. Add to the explanation you have written on the board AND/OR add new ones, like:

Explanation	Support/Evidence
FOR: Teenagers can't really fall in love. They just think they are in love.	Adolescence (the teenage years) are a time of confusion and passion because of the rush of sex hormones that happens during these years. It's not a real feeling – just the body's way of trying to reproduce (make more humans). It tricks us into thinking we are in love so we make babies.
AGAINST: Teenagers can really fall in love. In many countries, they are even encouraged to marry.	In many cultures, teenagers have already chosen life partners, are married and have children. They live successfully in their own stable, committed households.

Explanation	Support/Evidence
<p>FOR: Teenagers can't really fall in love. Real love is about trust, kindness and commitment.</p>	<p>They have not yet had enough life experience to know the difference between temporary physical attraction (sex; the body) and long-term emotional, spiritual, mental trust in another person.</p>

CONCLUSION:

- 1 Now that you have filled in the table and discussed it, ask learners: Which argument do you think is more convincing, based on the evidence?
- 2 Ask for a show of hands for each stance: For the statement (agreeing that teenagers can't really fall in love) OR against the statement (disagreeing, and saying that teenagers can really fall in love). Each learner can vote only once.
- 3 Remind the learners that effective argumentative writing depends on good explanation and convincing support.

Activity 2: Using conjunctions and logical connectors

GETTING READY:

- 1 Before the lesson begins write the following on the board:

Browning says her love is like the innocent beliefs she had about love as a child. The speaker refers to a lost religious love she once had. It seems that this lost love of the past made her sad. Her grief is gone now. All of her feelings of loss and sadness in the past give her more passion and love for this new person. She feels that this faith in love has now returned. She will give it to her husband. This love is so strong it is in every part of her body, mind, and feelings. If God allows it, she'll carry on loving her husband even more after she dies.

CONNECTORS:

- So...
- However...
- While...
- Therefore...
- Similarly...
- Then...
- We can agree that...
- On the other hand...
- Based on the fact that...
- We know that because...
- Because...
- In addition...

- Further...
- Furthermore...
- Finally...

INTRODUCTION:

- 1 Explain to learners that in essays, it is very important that our ideas flow logically. This means, we move from one idea to the next in a way that makes sense.
- 2 Explain that connectors tell readers where we are going in the argument.
- 3 Read the sentences written on the board to learners. Read the connectors.
- 4 Explain that today, learners will work with a partner to connect the sentences into a logical paragraph using the connectors that have been listed. Explain that there are lots of different options – there is not only one right answer.
- 5 Explain that learners must use each connector only once.

MODELLING:

Model how to do the first one for learners, like: **We can agree** that Browning's love is like the innocent beliefs she had as a child. **In addition**, she refers to a lost religious love she once had.

JOINT WORK:

Call a learner to connect the next two sentences, like: It seems that this lost love of the past made her sad. **However**, her grief is gone now.

PAIR WORK:

Instruct learners to turn to a partner and connect as many of the other sentences as possible using connectors.

DISCUSSION:

- 1 Call learners back together.
- 2 Go through the sentences with learners. Ask learners to suggest connectors that work. Write down the connectors that learners suggest as you go, like:

We can agree that Browning's love is like the innocent beliefs she had as a child. **In addition**, she refers to a lost religious love she once had. It seems that this lost love of the past made her sad. **However**, her grief is gone now. All of her feelings of loss and sadness in the past give her more passion and love for this new person. She feels that this faith in love has now returned, so she will give it to her husband. **Furthermore**, this love is so strong because it is in every part of her body, mind, and feelings. **Finally**, if God allows it, she'll carry on loving her husband even more after she dies.

- 3 Remember that there are many possibilities! This is just one example.

CONCLUSION:

- 1 Instruct learners to take out their exercise books and copy the list of connectors into their books.
- 2 Explain that learners will be required to use at least three different connectors in their argumentative essays.

Useful genre-related vocabulary

persuasion	using arguments to convince the reader that a particular point of view is correct
proof/evidence	supporting ideas to back up a point of view
stance	a point of view

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their argumentative essays.

2. Planning

Planning strategy

- a Remind learners of the topic.
- b Copy down and re-read 'How do I love thee?'
- c Take a stance and write explanations.
- d Use a source text to provide support and evidence.
- e Select the best points from their lists.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC:

Topic: In the pre-reading lessons, we studied the poem, 'How do I love thee?' In this poem, Elizabeth Barrett Browning writes about the strength of her romantic love for her husband. Do you agree with Browning that true love exists? Give your opinion and support it with three different pieces of evidence from the sonnet.

B. COPY DOWN AND RE-READ THE POEM:

- 1 Remind learners how important it is to copy down a poem EXACTLY as it is presented, because line structure and punctuation play a big part in the meaning of a poem.
- 2 Give learners 5 minutes to quickly copy down the poem from the board/flip chart.
- 3 Learners must silently re-read the poem.

C. TAKE A STANCE AND WRITE EXPLANATIONS:

- 1 Explain that today, learners will begin planning for their essays. First, learners need to take a stance.
- 2 Remind learners that the two possible arguments are:
 - a There is such a thing as true love.

OR

 - b True love does not exist.
- 3 Instruct learners to take out their exercise books and write down their stance.

- 4 Instruct learners to make two columns, headed ‘Explanation’ and ‘Support/Evidence’. (Please refer to the example in the ‘Sample for the Teacher’ section below.)
- 5 Then, instruct learners to write down as many ‘Explanations’ (reasons) as they can think of for their stance. They must leave five lines between each explanation.

D. USE A SOURCE TEXT TO PROVIDE SUPPORT AND EVIDENCE

MODELLING:

- 1 Explain to learners that they will be using ‘How do I love thee?’ as a source text. This means that they can use ideas and arguments from this sonnet to provide support for their ideas.
- 2 Instruct learners to take out their copies of ‘How do I love thee?’
- 3 Tell learners that you will read the sonnet together to help them get started. Read the sonnet aloud, until you get to the first example of evidence (proof) for real love.
- 4 The first example: ‘I love thee to the depth and breadth and height/My soul can reach’ (lines 2 and 3).
- 5 Explain that not everyone will use every example – they are looking for evidence to support their own ideas. This is just one example! There are many other examples in this poem.
- 6 Show learners on the chalkboard how you expect them to fill in the columns:

Explanation	Support/Evidence
<p>1 She loves him spiritually, with all her soul. There is no way she could possibly love him more. This sounds like true love – not just sexual attraction.</p>	<p>‘I love thee to the depth and breadth and height/My soul can reach’ (lines 2 and 3)</p>

- 7 When you have completed the example ask learners if they have any questions.

JOINT ACTIVITY:

- 1 Call on one learner to keep reading until they reach the next example.
- 2 Read on until the second example: ‘I love thee to the level of every day’s/Most quiet need, by sun and candle-light’ (lines 5 and 6). This evidence also supports the argument for true love.
- 3 Help guide the learners to fill out the next item on the table, like:

Explanation	Support/Evidence
<p>1 She loves him spiritually, with all her soul. There is no way she could possibly love him more. This sounds like true love – not just sexual attraction.</p>	<p>‘I love thee to the depth and breadth and height/My soul can reach’ (lines 2 and 3)</p>
<p>2 She loves him constantly, both day and night. The sun shines all day, and at night she uses a candle to see by (there was no electricity in Victorian England, the setting for this sonnet). She means she loves him all the time – truly.</p>	<p>‘I love thee to the level of every day’s/Most quiet need, by sun and candle-light’ (lines 5 and 6)</p>

- 4 Assist the learners if they struggle.

GROUP ACTIVITY:

- 1 Now divide the class into groups of 5 or 6 learners. Each learner in the group should have the same stance.
- 2 They must scan the rest of the sonnet together, (just as you have modelled) and identify any words or phrases or ideas that support their argument/explanations.
- 3 They must fill out their planning tables as they work, so that they build good arguments, backed with evidence.
- 4 Give them time to read and discuss.
- 5 If needed, learners may complete their planning tables for homework.

E. SELECT THE 3 BEST POINTS FROM THE LISTS

- 1 Call learners back together.
- 2 Instruct learners to read over their planning tables. Learners must read the explanations. They must think about which explanations have the most evidence.
- 3 Explain that learners must choose their best three explanations (reasons) for their stance.
- 4 Explain that these three explanations will form the body of the learners’ essays. Learners will turn each explanation into a paragraph.

SAMPLE FOR TEACHER

THE POEM: ‘HOW DO I LOVE THEE?’

How Do I Love Thee?

Elizabeth Barrett Browning

How do I love thee? Let me count the ways
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's 5
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith. 10
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life! And, if God choose,
I shall but love thee better after death.

SAMPLE COMPLETED PLANNING TABLE**MY STANCE: TRUE LOVE EXISTS**

Learners can paraphrase ideas, or use synonyms. They do not have to quote.

Explanation/Reason	Support/Evidence
1 She loves him spiritually, with all her soul. There is no way she could possibly love him more. This sounds like true love – not just sexual attraction.	'I love thee to the depth and breadth and height/My soul can reach' (lines 2 and 3)
2 She loves him constantly, both day and night. The sun shines all day, and at night she uses a candle to see by (there was no electricity in Victorian England, the setting for this sonnet). She means she loves him all the time – truly.	'I love thee to the level of every day's/ Most quiet need, by sun and candle-light' (lines 5 and 6)
3 She loves him of her own free will, openly and honestly. No one is forcing her to love him. She has chosen to commit herself to him fully, as a thinking, conscious person in her own right. This is evidence of true love.	'I love thee freely, as men strive for right./I love thee purely, as they turn from praise.' (lines 7 and 8)

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** It must present three arguments that support the position on the topic.
- 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.
- 7** They must use at least three connectors in their essays.

INSTRUCTIONS**INTRODUCTION:**

- 1** Settle learners so that you have their attention.
- 2** Explain that today, learners will draft their plans into a full essay of 150 to 200 words.
- 3** Explain to learners: Just like a house or building, every essay needs a structure.

- 4 Remind learners: Each paragraph contains a different idea. The paragraphs follow each other in a particular structure, so they make sense to the reader.
- 5 Explain that learners will re-order your arguments into strong paragraphs.

A. WRITE AN INTRODUCTION

- 1 Explain that an argumentative essay must begin with an introduction.
- 2 Explain: An introduction tells the reader briefly:
 - what you think (your position or stance)
 - why you think that (a justification)
 - what you are going to discuss in your essay (a preview/outline)
- 3 Instruct learners to begin their essays with the starter: ‘In my opinion...’
- 4 Instruct learners to take out their exercise books. They must write their own opinion on the topic, why they think that overall and explain briefly what they will discuss in the essay.
- 5 Give learners time to write an introduction.

B. ORGANISING THE BODY

- 1 Explain that in the body, learner must have three paragraphs that each discuss a different explanation for their opinion.
- 2 Explain that each of the explanations (from the left column of their planning tables) they have written can become the topic sentences. The rest of the paragraph will be the evidence from the right hand side of the table.
- 3 Instruct learners to look at their planning tables, and to write the topic sentences for each of their paragraphs, like:
 - a Browning loves him spiritually, with all her soul.
 - b She loves her husband constantly, both day and night.
 - c The poet loves him of her own free will. No one is forcing her to love him.
- 4 Give learners time to use their topic sentences and planning tables to complete the body of their essays.

C. WRITE A CONCLUSION

- 1 Explain that an argumentative essay must end with a conclusion.
- 2 Explain that in a conclusion, you must:
 - a restate your stance
 - b summarise your explanations
 - c conclude your response
- 3 Instruct learners to begin their essays with the starter: ‘In conclusion...’
- 4 Give learners time to write their conclusions.

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	Upper level				
	Lower level				

CYCLE 3

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

4. Editing

STRATEGY

Peer-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 Self-edit for homework instead.)

- 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 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 essay 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 Give learners time to edit their partners work. 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.
- 8 As learners work, walk around the room to help pairs that are struggling.
- 9 Then, taking turns, learners must share their ideas with their partners about how to improve the writing.

EDITING CHECKLIST

Write the following checklist on the chalkboard for learners to use when editing their partner's essay:

- 1 Does my partner's introduction state the stance and point of view clearly?
- 2 Do paragraphs 2, 3, and 4 contain a clear explanation (one per paragraph) and provide two pieces of supporting evidence or proof for each one?
- 3 Does the conclusion restate the stance and summarise the explanations?
- 4 What is one argument that is convincing?
- 5 What is one argument that could be improved?
- 6 Do the paragraphs appear in an order that makes sense?
- 7 Do all the sentences start with capital letters and end with appropriate punctuation marks?
- 8 Has your partner checked that their spelling is correct?
- 9 Has your partner tried to remain unemotional and objective?
- 10 Has your partner used at least two connectors?

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 ‘Argumentative 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, and Wall Display

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.
- 5 After you have completed marking the essays, choose the best examples for display on the wall.

COMPLETED EXAMPLE
ARGUMENTATIVE ESSAY**True love exists**

In my opinion, true love exists, and we see it clearly in Browning's passionate declarations. Firstly, Barrett Browning loves him spiritually, with all her soul. She claims that 'I love thee to the depth and breadth and height/My soul can reach' (lines 2 and 3). The poet means that there is no way she could possibly love him more. This sounds like true love – not just sexual attraction.

Next, she loves her husband constantly, both day and night. Barrett Browning explains 'I love thee to the level of every day's/Most quiet need, by sun and candle-light' (lines 5 and 6). The sun shines all day, and at night she uses a candle to see by. She loves him all the time – truly.

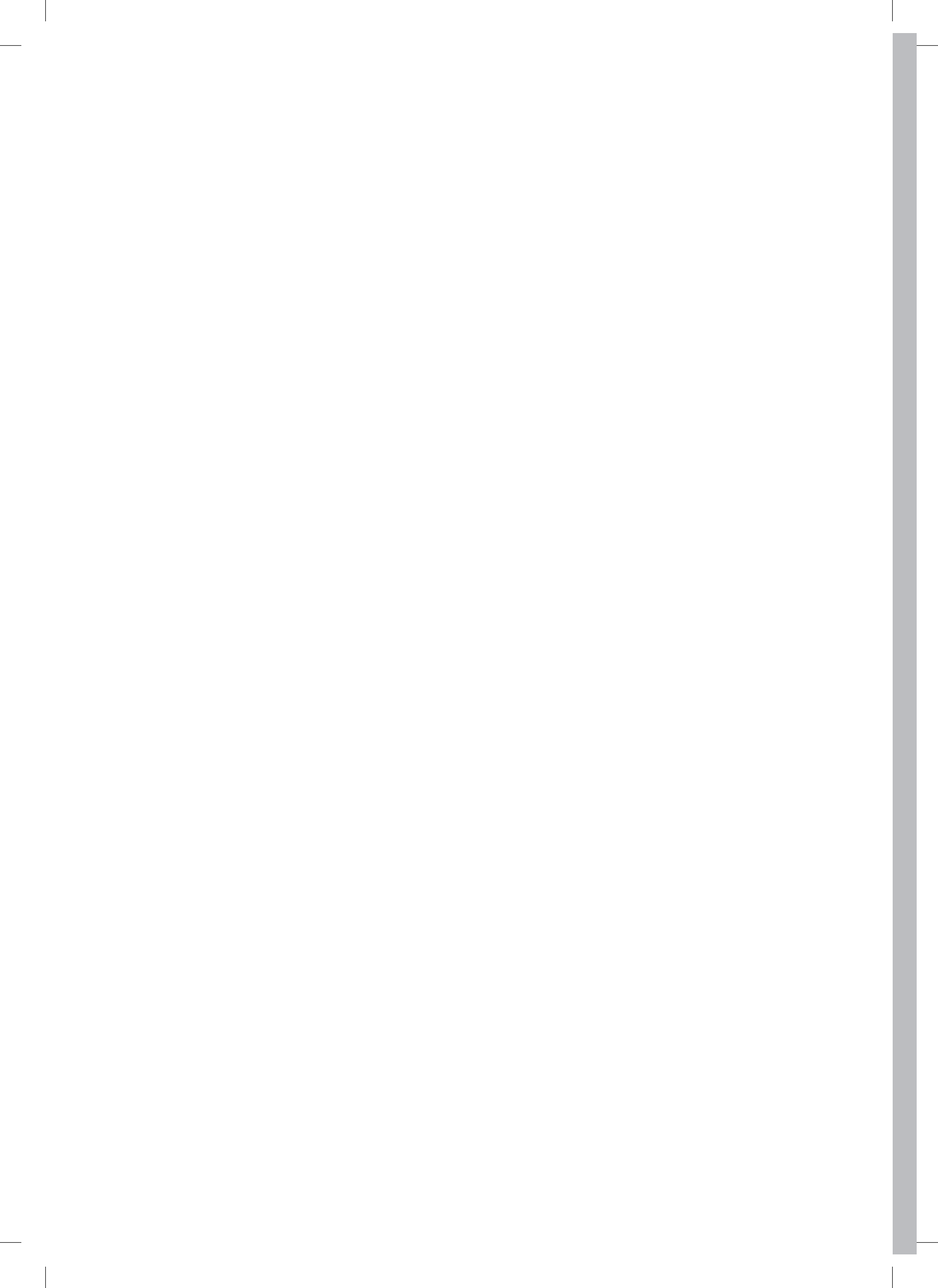
In addition, the poet loves her husband of her own free will. No one is forcing her to love him. Barrett Browning states that 'I love thee freely, as men strive for right' (line 7). It's true love for her, because she has chosen to commit herself to him fully, as a thinking, conscious person in her own right. This is true love.

In conclusion, we have seen that Browning makes a good case. I am convinced: of course true love exists!

Word count: 208

Mark: 46/50**TEACHER FEEDBACK**

This was a most persuasive argument to read. Your paragraphs are well ordered and contain good points. I like your passion! You have presented logical evidence for your explanations. Well done on quoting with such relevance.



Poetry

**Writing and
presenting**

CYCLE 4

Writing and presenting

Personal Recount

Topic

In the poem ‘Cattle in the rain’, the speaker recalls his difficult childhood job – herding cattle. Imagine that you are the boy in the poem and you want to write down your experience so your children will know some of their family history – and so that you don’t forget what happened. Write a personal recount in which you recount your experiences on the rainy day when the wasp stung one of your cattle.

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.</i> <i>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. A personal recount is also known as an informal report. Learners need to know both names. This recount will be linked to the poem, ‘Cattle in the rain’.

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: Analyse an example of a personal recount

GETTING READY:

- 1 Hand out the following short personal recount or write it on the board before class.

INTRODUCTION:

- 1 Read the text aloud, or get a learner to read it aloud.

Example of a personal recount

It happened every summer, but last year still stands out for me. I nearly drowned in a river that was quite shallow. In the beginning, I thought that one of my friends was ducking me. When I got my head above the water I tried to ask them what they were doing and they laughed, so I thought it was a trick. Once I realised that they weren't anywhere near me in the water, I started panicking. First I tried to touch the bottom with my toes, but I couldn't see the sand under the water. After that, I tried to doggy-paddle back to the bank, but the current was against me and I just got swept further down the river. By the time I managed to crawl out, I was nearly a kilometre away from the others, freezing and terrified. After all that, I think that there was something else in the water with me – some spirit, maybe. This was one of the worst days of my life.

- 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 (every summer and last year) 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. drowned, thought, asked, 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

personal	from your own perspective
recount	to tell someone what happened
informal	not formal; casual; ordinary language
first-person narration	telling your own story from your own perspective
chronological order	in the order in which things happened
connectives	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 linked to the poem, 'Cattle in the rain.'

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 'Cattle in the rain', the speaker recalls his difficult childhood job – herding cattle. Imagine that you are the boy in the poem and you want to write down your experience so your children will know some of their family history – and so that you don't forget what happened. Write a personal recount in which you recount your experiences on the rainy day when the wasp stung one of your cattle.

B. USE A 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 on it for the learners at the back of the room to see it. (You can copy the template in the 'Sample for the Teacher' section.)

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 imagine that they are the boy in the poem. They must write about their experience trying to get the cattle home in terrible weather – and then get caught in the stampede.
- 4 Read the prompt in the 'orientation' box and fill in the rest of the first sentence on the board, like: 'One rainy day – one of the most terrible days I remember – still stays with me.'

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 was difficult, as usual, to get the animals to obey me – but there was also an added terror.'

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

INDEPENDENT WORK:

- 1 Instruct learners to open their books to the poem, 'Cattle in the rain.'
- 2 They must use the poem to gather the factual information they need to fill in the remaining 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**BLANK WRITING FRAME TEMPLATE FOR LEARNERS****TOPIC:**

Imagine that you are the boy in the poem and you want to write down your experience so your children will know some of their family history – and so that you don't forget what happened. Write a personal recount in which you recount your experiences on the rainy day when the wasp stung one of your cattle.

Name: _____ Date: _____

ORIENTATION: One terrible day**To begin,****Next,****After that,****Then,****On the way home,****Finally when****REORIENTATION: After this**

SAMPLE COMPLETED TEMPLATE

TOPIC:

Imagine that you are the boy in the poem and you want to write down your experience so your children will know some of their family history – and so that you don't forget what happened. Write a personal recount in which you recount your experiences on the rainy day when the wasp stung one of your cattle.

Name: _____ Date: _____

ORIENTATION: One terrible day when I was nine still stays with me. I was a cattle herder, and this day was difficult, as usual – but there was also an added terror.

To begin, it was another rainy day. I only had an old sack, and I was wet through. The herd was always in a bad mood when it rained, and took even longer to be rounded up.

Next, the cattle stubbornly refused to graze, or to be herded back into the kraal.

After that, I broke down in tears. I wished I was a girl, so that I didn't have to do this kind of back-breaking work.

Then, a wasp stung me! As I ran from it, thorns stabbed my feet.

On the way home, the whole herd was still stampeding. I cried harder, but no one in the village could hear my calls for help.

Finally when one ox, Gatooma, stopped, it took me a long time to get him to move. But the really depressing thought was that I had to do this job day after day.

REORIENTATION: After this I was grateful that my herding days would be over, thank God.

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. At 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 the boy's awful day.
 - 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
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas for planning; Purpose, audience, features/ conventions and context 18 MARKS	15-18 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	11-14 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	8-10 <ul style="list-style-type: none"> Adequate response demonstrating knowledge of features of the type of text Not completely focused – some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	5-7 <ul style="list-style-type: none"> Basic response demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-4 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, purpose/ effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling 12 MARKS	10-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	6-7 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	4-5 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE	25-30	19-23	14-17	9-12	0-7

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 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 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 included all the events in the boy in the poem's horrible day with the cattle?
- 4 Have you left out all the events not related to it?
- 5 Have you used a first person narrative voice? (Have you written as the boy in the poem?)
- 6 Have you used past tense verbs?
- 7 Does the recount end with a reorientation (a sentence that sums up what you learned, what you know or how you feel)?
- 8 Do all your sentences start with capital letters and end with full stops?
- 9 Have you checked that your spelling is correct?
- 10 Have you checked that every sentence has at least a subject and a verb?
- 11 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

Cattle in the rain

One terrible day when I was nine still stays with me. I was a cattle herder.

To begin, it was another rainy day: I was wet through.

Next, the cattle stubbornly refused to graze, or to be herded back into the kraal.

After that, I broke down in tears. I wished I was a girl, so that I didn’t have to do this kind of back-breaking work.

Then a wasp stung me! As I ran from it, thorns stabbed my feet.

On the way home, the whole herd was still stampeding. I cried harder, but no one could hear my calls for help.

When one ox, Gatooma, stopped, it took me a long time to get him to move. But the really depressing thought was that I had to do this job day after day.

After this I was grateful that my herding days would be over, thank God.

Word count: 150 words

Mark: 23/30

PERSONAL RECOUNT

TEACHER FEEDBACK

Well done! This is a clear, simple and straight-forward recount. You’ve included all the essential facts. Your sentence structure and spelling are excellent. I liked that you used a matter-of-fact tone. The orientation and reorientation worked very well.

Poetry

**Writing and
presenting**

CYCLE 5

Writing and presenting

Personal (or Friendly) Letter

Topic

In the poem ‘Those Winter Sundays’, the poet writes about his difficult relationship with his father. The two of them did not communicate well, and the poet always thought his father was angry with him. But his father was also struggling with the pressures of working hard to support his family.

Imagine that you are the poet. You are an adult now, living overseas, and you haven’t seen your father in years. You are worried that he is aging fast, and that he might pass away without your having told him how much you appreciate all his sacrifices when you were young. What information would you like to share with him about your life? You can write about big important things and the small events of daily life.

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. 40

Text type	Purpose	Text Structure	Language Features
Personal (friendly) letter (Long)	To inform and maintain a relationship	Writer’s address, (leave out recipient’s address), date, salutation Structure of message will vary depending on purpose (e.g. catch up on news, congratulate, sympathise) Closing and signature	Usually informal in style but can vary, e.g. letter of condolence will be more formal Language features will vary according to the purpose of the message.

Introduction

Tell learners that today they are going to write a personal (friendly) letter. The letter will be linked to the poem ‘Those Winter Sundays’.

Teach the genre

PURPOSE:

To communicate something to the reader. Often this includes informing the reader about events in someone else's life.

HOW TO WRITE A PERSONAL (FRIENDLY) LETTER:

- Write the sender's address, date and informal greeting, such as 'Dear Mihle'.
- Structure the body of the letter in logical paragraphs.
- Use informal register but keep the language perfect.
- End with an informal closing like 'Your friend' or 'Your sister/brother' etc. followed by your name.

Teach selected text structures and language features

Activity 1: Work out the personal letter format

- 1 Explain that the format of a letter is the way it is written on the page and the order in which it appears. It is important to get it right.
- 2 Give learners the example 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 and read the rest of the letter out loud.)
- 3 Instruct learners to work with a partner to read the letter and answer the questions in their exercise books. Walk around the room as they work to assist struggling learners.

Read the personal letter at the top of the next page and answer the following questions about the format:

- a How many addresses are there?
 - b Whose address is it?
 - c Where is it written?
 - d Where is the date written?
 - e Where is the greeting written?
 - f Where are there empty line spaces?
 - g Is the body of the letter written in paragraphs? If so, how many?
 - h How does the writer say goodbye?
- 4 Call learners back together and very quickly go through their answers. Make sure that learners know the following:
 - a **How many addresses are there?** One
 - b **Whose address is it – the writer's or the recipient's?** The writer's
 - c **Where is it written on the page?** In the top right hand corner
 - d **Where is the date written?** Under the address in the top right hand corner
 - e **Where is the greeting written?** On the left hand side
 - f **Is the body of the letter written in paragraphs?** If so, how many? Yes. Three

15 Victoria Street
 Johannesburg
 Oaklands
 2192
 24 November 2018

Dear Zakes

I was so pleased to hear from you! Since you've been in Plett, the whole month feels like it's gone on forever. I can't wait to see you again, but getting a letter from you is awesome. Writing is so old-school – you're right – but it's cool.

There's not a whole lot going on, except that I finally passed my driver's license! Can you believe it? Mr Mugglestone, the examiner, nearly died (of surprise). He was sure I wasn't ready. But I tell you, I took that Beetle and went round the parking lot so fast he said his head spun. It took me enough times! Anyway, I'm ready to rock-and-roll, whenever you are. I'm a driver.

Please write to me and let me know how you're doing. Where exactly are you guys staying? It sounds like you had to move after that last party. Have you made friends? And are any of them female? I hope not.

Your friend

Pinky

- g** How does the writer say goodbye? 'Your friend' on the left side, followed by her name directly underneath on the next line.
- h** Where are there empty line spaces? Under the date, under the greeting, under each paragraph.

Useful genre-related vocabulary	
sender	the person who writes and sends the letter
recipient	the person who receives and reads the letter
greeting/salutation	the way to say hello (often 'Dear...')
closing	the way to say goodbye
informal register	casual way of writing, as if you are speaking to a friend

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their personal letters based on events in ‘Those Winter Sundays.’

2. Planning

PLANNING STRATEGY

- a Remind learners of topic.
- b Use a mind map to come up with ideas.
- c Write topic sentences.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: In the poem ‘Those Winter Sundays’, the poet writes about his difficult relationship with his father. The two of them did not communicate well, and the poet always thought his father was angry with him. But his father was also struggling with the pressures of working hard to support his family.

Imagine that you are the poet. You are an adult now, living overseas, and you haven’t seen your father in years. You are worried that he is aging fast, and that he might pass away without your having told him how much you appreciate all his sacrifices when you were young. What information would you like to share with him about your life? You can write about big important things and the small events of daily life.

B. USE A MIND MAP TO COME UP WITH IDEAS

INTRODUCTION:

- 1 Explain to learners that they will start planning their letters by coming up with ideas about the poet’s life. These ideas will then be turned into full letters.
- 2 Explain that in the poem, the poet only focuses on one or two details about his father, so we need to make up the other information. Everyone’s will be different. To come up with ideas, we can use mind maps.
- 3 Draw a mind map on the board with sections for the poet’s country, job, relationship, interests and ‘things to say to my father.’ (Refer to the example in the ‘Sample for Teacher’ section that follows.)

MODELLING:

- 1 Explain that learners will now add information to each section of the mind map.
- 2 Demonstrate how to add information to the mind map. On the board, fill in the name of the country where you imagine the poet to live.
- 3 Explain that we don’t know where he actually lives, so we must make this information up.

JOINT ACTIVITY:

- 1 Ask a volunteer to come to the board and add a piece of information to any of the other sections.
- 2 Discuss their information with the class to decide if it makes sense in the context of the poem.

INDEPENDENT WORK:

- 1 Instruct learners to reread the poem to get ideas for how the poet feels about his father. Learners must think about what the poet might want to say to his father.
- 2 Give the learners time to come up with their own ideas to fill in mind maps in their exercise books.
- 3 Remind them that everyone's ideas will be different.
- 4 While they work, walk around the room and assist struggling learners.

WORK OUT THE ORDER:

- 1 Call learners back together.
- 2 Explain that learners now need to put their ideas into an order that makes sense. There are no rules because everyone's ideas will be different.
- 3 Point out that a letter of this length will probably have about three paragraphs. They need to choose which kinds of information from their mind maps go into each paragraph.
- 4 For example, one paragraph could be about the place where he lives and the friends he has made there; another could be all about his job; and a third could be about his interests and hobbies. However, learners choose to combine information, they need to make sure that the ideas in a paragraph all fit together.
- 5 Give learners five minutes to work out the order in which they will write about the poet's life.
- 6 Walk around the room to assist struggling learners.
- 7 Ask a few learners to share their lists with the class.

C. WRITE TOPIC SENTENCES

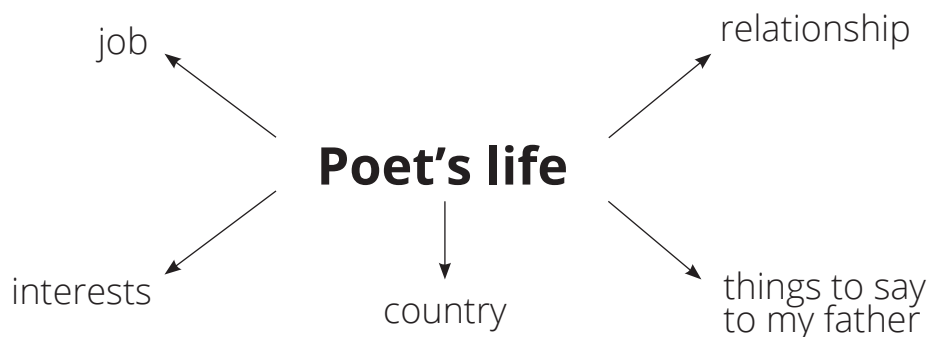
- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence.
- 2 This topic sentence is a summary of the whole paragraph. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations and further elaboration on the topic sentence. It could be anywhere in the paragraph, but it is usually the first sentence.
- 3 For example, a topic sentence could be: 'I've been living in Venezuela for three years now.' Then the rest of the paragraph will be about what it's like to live in Venezuela. Or a topic sentence could be: 'I'm teaching Grade 10 History' and the rest of the paragraph will be about his job.
- 4 Remind learners that the tone of their letters must be friendly. This means that it should be written like they would speak to the other person. They are allowed to use

casual language and contractions. The spelling and punctuation, however, must still be perfect.

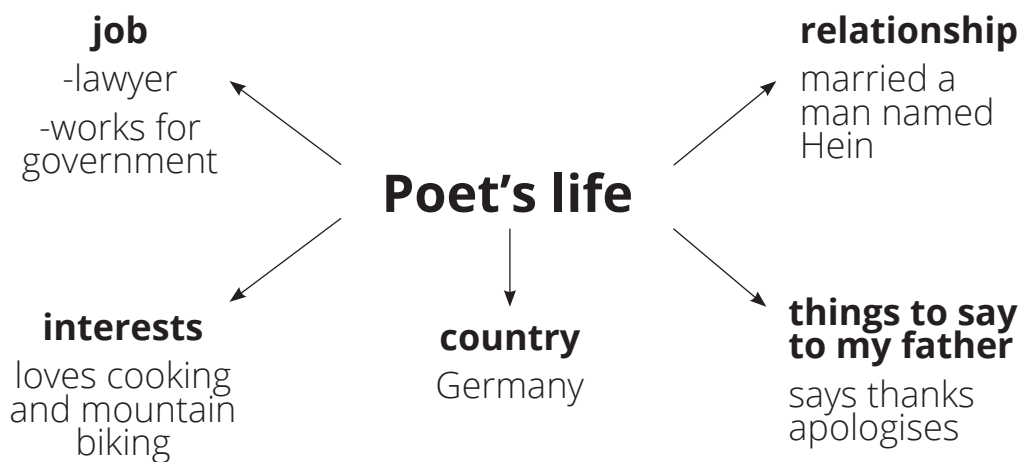
- 5 Instruct learners to write the topic sentence for each one of their paragraphs. Each topic sentence will come from the ideas on their mind maps.
- 6 Give learners five minutes to write their three topic sentences. Walk around the room to assist struggling learners.
- 7 Ask a few learners to share their topic sentences with the class.

SAMPLE FOR TEACHER

SAMPLE BLANK MIND MAP



SAMPLE COMPLETED MIND MAP



CYCLES 5

SAMPLE TOPIC SENTENCES

- Hein and I got married last August.
- I live in Berlin in Germany and it is lovely.
- I love my job as a lawyer.

3. Drafting

INTRODUCE CRITERIA

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

- 1 The body must be 120–150 words long (not including address and greeting).
- 2 The personal letter format must be perfect.
- 3 They must write from the poet's perspective.
- 4 The body of the letter must inform the poet's father about his life overseas.
- 5 The writing must show that they understand how the poet feels about his father and can express the poet's opinions and feelings.
- 6 The register can be informal (casual) but the language must be error-free.
- 7 The tone can be warm and friendly, or it can be reserved and anxious, depending on what the poet is saying to his father.

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 sentences to each topic sentence. Remind learners that all the sentences in a paragraph must relate to the same topic.
- 3 They must also add in all the elements of a personal letter:
 - They can make up the poet's address, keeping in mind that he lives overseas.
 - They can make up the date.
 - They must use appropriate informal greetings and closings.
 - They can forge the poet's signature.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context 18 MARKS	15-18 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	11-14 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	8-10 <ul style="list-style-type: none"> Adequate response demonstrating knowledge of features of the type of text Not completely focused – some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	5-7 <ul style="list-style-type: none"> Basic response demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-4 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling 12 MARKS	10-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	6-7 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	4-5 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE		25-30	19-23	14-17	9-12



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. Remind them that it is fine if this draft starts to look very messy at this stage.
- 7 Give learners time to edit their work. Walk around the room to assist struggling learners.

EDITING CHECKLIST

- 1 Does each paragraph communicate one thing about the poet's life?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Do all your sentences start with capital letters and end with appropriate punctuation?
- 4 Have you checked that your spelling is correct?
- 5 Have you checked that every sentence has at least a subject and a verb?
- 6 Is your letter laid out in the correct format for a personal letter?
 - Does it have the poet's address in the top right hand corner, followed by the date?
 - Are there informal greetings and closings?
 - 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, and the heading 'Informal letter.'
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 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

- 1** Post the Letters: Create a 'postbox' in your classroom. You can do this with an old cereal or shoe box. Paint it red to resemble a real postbox, or cover it with newspaper. Make a slit at the top. Instruct learners to fold their letters neatly and 'post' them by putting them into the box.
- 2** Deliver the Letters: Hand out the letters at random, so that each learner receives a letter from someone else in their class. Check that no one received their own letter. If they did, quickly swap it with another one. Instruct learners to imagine that they are the poet's father receiving the letter from the poet. They must read the letter and decide whether or not it would encourage them to respond.

COMPLETED EXAMPLE

PERSONAL LETTER

Hohe Strasse
Berlin Germany
56091
18 December 2018

Dear Dad

I hope you're well. It feels strange to write to you, considering that we haven't been in touch for so long, but I have news. Hein and I got married in August! It was a small ceremony – just the gay community – but it was a very special day anyway. I wish you'd been there. You knew all along I was different!

I wanted to thank you for all the love and care you gave us, Dad. I'm sorry I wasn't easy, and you worked so hard. I remember those freezing weekend mornings: you were exhausted, but you got up early anyway to light the fire.

Berlin is lovely. There are museums and artwork everywhere. Maybe one day we can bring you here.

I'm still working as a lawyer. I got a job working for the municipal government. It's difficult and I work long hours, but it's very rewarding.

Please write back. I miss you.

Your son

Robert

Word count: 154 words
Mark: 26/30

TEACHER FEEDBACK

This is a very good letter. I can feel how badly the poet wants a reply from his father, and how hard he's trying to sound alright. You've definitely understood their relationship in the poem. Your personal letter format is also perfect. Well done.

Poetry

**Writing and
presenting**

CYCLE 6

Writing and presenting

Obituary

Topic:

‘Handcuffs’, by Mbuyiseni Oswald Mtshali, is a poem about the physical and mental suffering of an activist during Apartheid. The handcuffs are a symbol of the lack of political freedom for black people in South Africa pre-1994. The poem details the intense frustration of the speaker because of his lack of freedom.

Imagine that the handcuffed activist from the poem ‘Handcuffs’ dies in jail. You can decide on the cause of his death: it could be because of a beating by the other inmates, or injuries at the hands of the police, or from tuberculosis (TB), which is very common in prison. The activist 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, ‘Handcuffs’.

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:

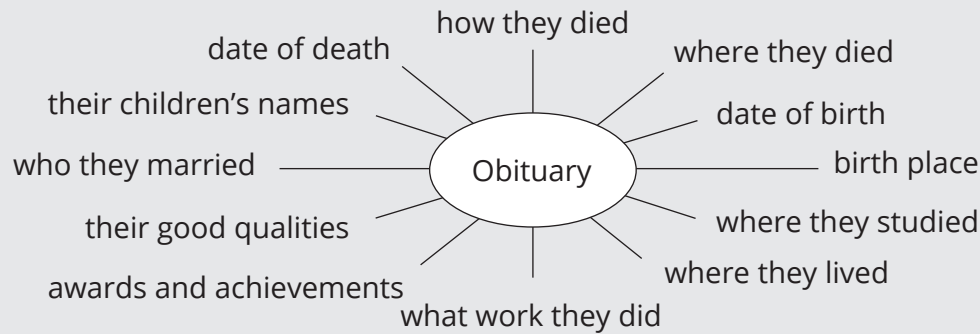
- An obituary contains information about the person's death and it provides background information about their life.
- It is written in a formal register.
- The style should be matter-of-fact, i.e. not overly dramatic. At the same time, it is always written by someone who cared about the deceased (the 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 following 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.

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:
 - a The introduction of an obituary contains information about the person's death: when, where and sometimes how they died.
 - b 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.
 - c 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 machine, 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

euphemism	Sometimes we use a more polite word as an alternative for a word that makes us uncomfortable, e.g. passed away for 'died'.
deceased	more formal way of saying 'dead'
passed away	a common euphemism for 'died'
is survived by	If someone 'is survived' by their wife, this means that when died he left her behind, i.e. she is still alive.
commemorate	to think about something and celebrate what was good about it
memorial	a ceremony in which we remember and commemorate something or someone.

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their obituaries.

2. Planning

PLANNING STRATEGY

- a Remind learners of topic.
- b Work out what information is needed.
- c Work out what information is in the poem.
- d Make up the rest of the information.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: ‘Handcuffs’, by Mbuyiseni Oswald Mtshali, is a poem about the physical and mental suffering of an activist during Apartheid. The handcuffs are a symbol of the lack of political freedom for black people in South Africa pre-1994. The poem details the intense frustration of the speaker because of his lack of freedom.

Imagine that the handcuffed activist from the poem ‘Handcuffs’ dies in jail. You can decide on the cause of his death: it could be because of a beating by the other inmates, or injuries at the hands of the police, or from tuberculosis (TB), which is very common in prison. The activist 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 obituaries.
- 3 Explain that they will start by working out what information they need to write an obituary.
- 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 is needed 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 write 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:

C. WORK OUT WHAT INFORMATION IS IN THE POEM

- 1 Write the heading 'Information for Planning Obituary' on the board. Instruct learners to copy it into their exercise books.
- 2 Instruct learners to copy down the list under the heading. Explain that it is now their job to find the information to fill in the information.
- 3 Instruct learners to take out their copies of the poem.
- 4 Explain that here we can find some factual information about the activist.
- 5 Ask learners: When does the action of the poem take place?
- 6 Refer to the information about the setting of the poem, which deals with Apartheid's lack of political freedom for black people in South Africa pre-1994. Learners will have to estimate what year exactly the activist is arrested and dies in jail – sometime during this era.
- 7 Explain that we do not know too much about the activist. We know that:
 - He was an activist against Apartheid in South Africa.
 - He was arrested.
 - He died in jail.
- 8 Explain that learners must use what they know about the text to make up logical facts about the activist. They must give him a name as well!
- 9 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.

D. MAKE UP THE REST OF 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

SAMPLE COMPLETED ROUGH WORK FOR OBITUARY

(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!)

INTRODUCTION:

- name (Learners make up their own name for the activist.)
- place of death: the prison (for example, Durban-Westville Correctional Facility)
- cause of death (made up): tuberculosis

BODY:

- job: activist
- personality: (made up) hard-working, caring, dreamy, imaginative
- 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, both the venue and the date)
- family left behind: (made up) partner

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
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context 18 MARKS	15-18 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	11-14 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	8-10 <ul style="list-style-type: none"> Adequate response demonstrating knowledge of features of the type of text Not completely focused – some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	5-7 <ul style="list-style-type: none"> Basic response demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-4 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling 12 MARKS	10-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	6-7 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	4-5 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE	25-30	19-23	14-17	9-12	0-7

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 photocopy 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 activist's death (where, when, how)?
- 2 Do the paragraphs in the body contain relevant information about the activist'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 activist'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 and the heading 'Obituary for (activist'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 Ellis Belafonte**

The Freedom Party mourns Ellis Mthandazo Belafonte, who died on 29 June 2018. He passed away after a long struggle with tuberculosis in the Durban-Westville Correctional Facility.

Belafonte was born in 1946 in Kliptown. He always had a sense of the deep injustices suffered by our people under Apartheid – injustices which are still current. This dreamy, imaginative teenager's love of singing and soccer didn't prevent him from being politically active even during his time at Livingstone High School. Later he became head of the Kliptown Community Forum, and was also a union representative for NEHAWU. He always fought for the rights of the workers. His arrest led to the sixth time he served jail time.

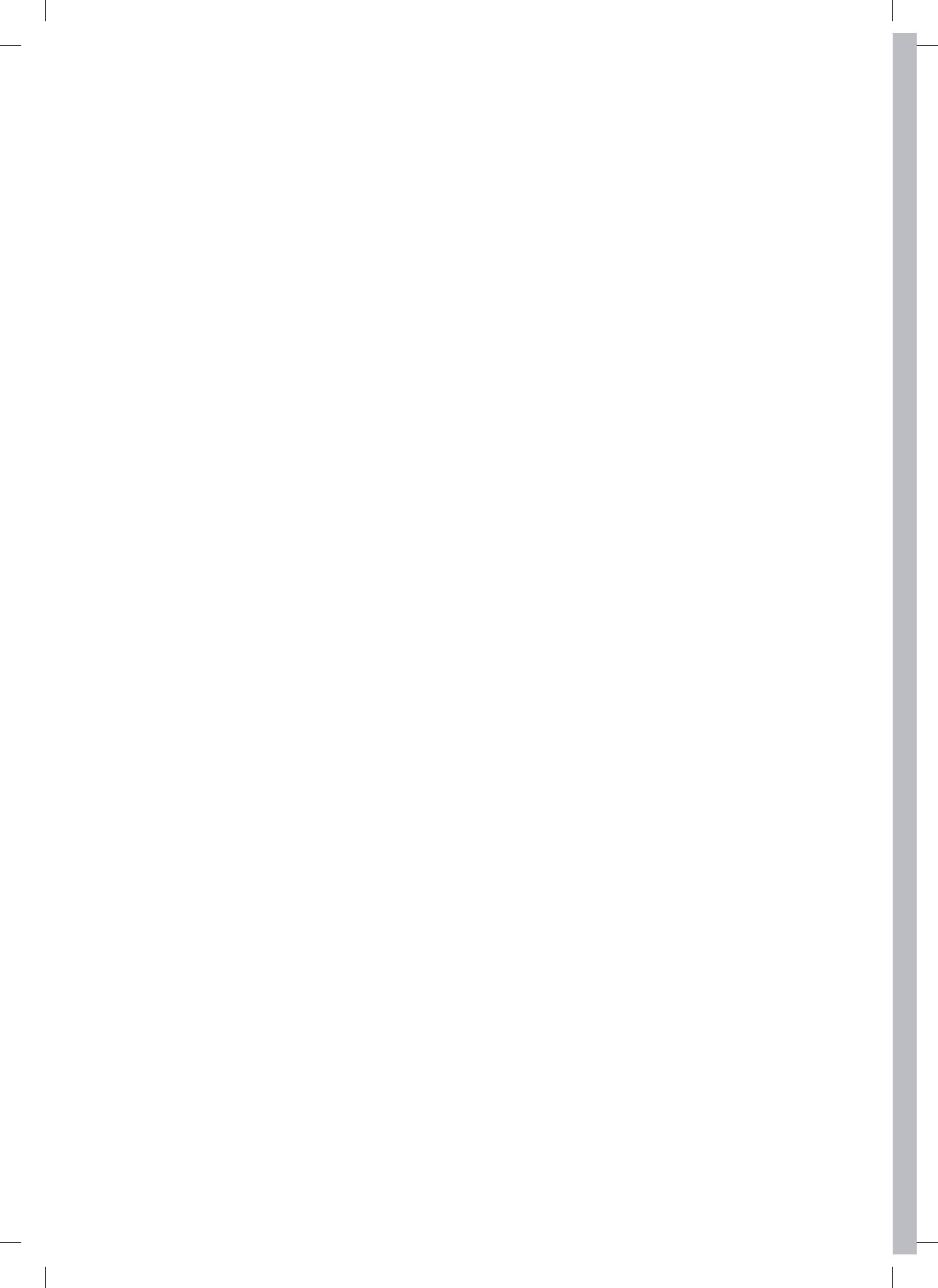
Mass transport will leave from Herbert Otto Station for his memorial service at the Meadowlands Congregational Church on Thursday, 2 July 2018. Forward with the Struggle! Aluta continua!

Word count: 143

Mark: 26/30

TEACHER FEEDBACK

This is very good work. 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 is a very good effort.



Poetry

**Writing and
presenting**

CYCLE 7

Writing and presenting

Diary entry

Topic:

Imagine that you are Blenkinsopp, the boy in the poem ‘Excuses, Excuses’. You come home after school after another argument with your teacher. Write a diary entry in which you explain with glee and satisfaction how you got out of being punished again. Go back to the poem to work out Blenkinsopp’s opinions about what is happening in his life and how he feels about his teacher. Make sure you express his 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, ‘Excuses, Excuses’.

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 notebook.

FEATURES:

- Records someone's personal experiences and how they feel about them.
- Written in a special book (a diary or a journal).
- The entries are written regularly (for example, daily or weekly).
- The entries are dated (for example, 21 June 2018).
- A diary uses the personal recount/first-person point of view.
- Entries are written in the past tense.

Teach selected text structures and language features**Activity 1: Read and analyse a sample diary entry****GETTING READY:**

Make copies of the following diary entry for each learner. If you don't have access to a photocopier, write the diary entry and questions on the board before class begins:

25 November 2018

I could just die of embarrassment! Why are little brothers so awful? It's like God is punishing me ... So, Kez and I were sitting on the couch - JUST SITTING - and Yoyo came in with his nasty little grin. Then he asked for some of my sweets. I said no. Then he ran back out again and went straight to Mom. He told her that we were kissing! She stormed in in about five seconds. I've never seen anyone get out of a house as fast as Kez did! You should have seen his face, though! Like, grey. (Mom is pretty terrifying.) I'll never see him again. I could kill Yoyo.

- 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?)
- Why did this person write this? How are they feeling?
- How do we know this person is feeling this way?
- Who does it sound like she is speaking to? How do you know that?
- Why do you think she may have written a diary entry like this?
- 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 questions above. (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 teenage girl
 - b 25 November 2016
 - c Her brother embarrassed her while she was chatting to a boy.
 - d She is embarrassed and upset or angry with her brother; sad that her chances are ruined with Kez.
 - e She uses hyperbole (exaggeration) when she says she's 'going to kill' Yoyo, which tells us she's enraged. She uses exclamation marks and statements like 'It's like God is punishing me' to show how strongly she feels.
 - f It sounds like she is speaking to a good friend or family member. She uses informal language (for example, 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 (for example, angry, sad, frustrated, disappointed, excited) or we can choose our words to show a feeling.
- 2 For example, the girl who wrote the diary entry above is disappointed when she writes: 'You should have seen his face, though! Like, grey.' The underlined word and the exclamation mark emphasise how humiliated she feels, sharing in Kez's embarrassment.
- 3 Explain that today, we will practise choosing words to show our feelings.

MODELLING:

- 1 Write the following on the chalkboard:

She'll never let me date now.

 - a Disappointed: She'll never let me date now!

b Relieved:

c Sad:

- 2 Explain that we could write this sentence in other ways, for example, relieved or sad.
- 3 Show learners how to write the sentence to show a different emotion. Next to 'Relieved' write: 'The pressure is off. I'll just tell him my mom won't let me date now.'

JOINT ACTIVITY:

- 1 Ask for a volunteer to help you write the sentence in a sad way, and fill it in next to 'Sad'. For example, the learner could write something like: 'I can't believe that she won't let me date now.' or 'I wish she'd let me date.'

PAIR WORK:

- 1 Write the following sentence on the chalkboard:

English is over for the year.

Angry:

Happy:

Sad:

- 2 Explain that learners must make the sentence show anger, happiness 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:

English is over for the year.

Angry: It's so unfair that English is over, but there are Maths classes in the holidays!

Happy: Finally! English is over! Yay!

Sad: I wish I could carry on studying English in the holidays.
- 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

empathy	feeling or imagining the same emotions that another person feels
entry	a short piece of writing for each day in a diary
first-person	when a story is told from the perspective of the person to whom it happened, or who performed the action ('I')
personal	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 Blenkinsopp, the boy in the poem ‘Excuses, Excuses’. You come home after school after another argument with your teacher. Write a diary entry in which you explain with glee and satisfaction how you got out of being punished again. Go back to the poem to work out Blenkinsopp’s opinions about what is happening in his life and how he feels about his teacher. Make sure you express his feelings and ideas.

B. USE A PLANNING TABLE

GETTING READY:

Draw a blank planning table on the board (see below in the ‘Sample for the Teacher’ section).

RESEARCH:

- 1 Explain that today, learners will plan for their own diary entry, which they will write as if they are Blenkinsopp.
- 2 Instruct learners to copy down the topic and the empty planning table (in the ‘Sample for Teacher’ section below), leaving at least five lines for each item in the table.
- 3 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.
- 4 Remind them that for this topic, they are writing as if they are Blenkinsopp, so they must try to think about his experiences in the poem.
- 5 Instruct learners to reread the poem to find evidence about Blenkinsopp’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 WRITING FRAME TEMPLATE FOR LEARNERS**

What happened?	
How did you feel?	
Why did you feel that way?	
What are some words you can use to show your feelings?	
What is the tone of your diary entry?	

SAMPLE COMPLETED WRITING FRAME

What happened?	Old Bloomberg tried to nail me again about missing class.
How did you feel?	nervous/anxious; also pretty happy – triumphant!
Why did you feel that way?	A bit nervous, because I don't like being in detention. Also pretty happy – triumphant (winning!)! He's never going to punish me.
What are some words/phrases you can use to show your feelings?	What a fool! Loser. At first I was afraid.
What is the tone of your diary entry?	nervous, triumphant, satisfied

3. Drafting

REINFORCE CRITERIA

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

- 1 The entry should be between 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 Blenkinsopp's perspective during or after the poem.
- 5 Use words that show Blenkinsopp's feelings.
- 6 You can use informal language – as if 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
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas; Features/conventions and context 12 MARKS	10-12 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus Coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	8-9 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	6-7 <ul style="list-style-type: none"> Adequate response, demonstrating knowledge of features of the type of text Not completely focused –some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	4-5 <ul style="list-style-type: none"> Basic response, demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-3 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose and context; Language use and conventions; Word choice; Punctuation and spelling 8 MARKS	7-8 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	5-6 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	4 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	3 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE	17-20	13-15	10-11	7-8	0-5

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 five 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 between 80–100 words? 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 Blenkinsopp's perspective?
- 5 Does the entry use past tense verbs to narrate Blenkinsopp's experiences and present tense verbs to express Blenkinsopp's 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, that is, 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 November 2018

Dear Diary

All hail Blenkinsopp! Once again, Bossy Bloomberg tried to nail me about missing class. And once again, I managed to sidestep the old fool. Yes, I KNOW I wasn't in PE class. And, yes, I KNOW I missed the Maths test. Obviously. I don't know why it makes me so happy – but getting past that loser just makes my rotten little heart sing. The satisfaction! The triumph!

Victory is sweet! I have to slow it down a bit, though. I have to be careful not to get too cocky.

He'll fail me if he gets even the smallest chance ...

Word count: 99 words

Mark: 16/20

TEACHER FEEDBACK

Good work. I can see evidence of careful planning, drafting and editing. Well done for following the correct process. It resulted in a diary entry that really shows Blenkinsopp's point-of-view. You really got into the spirit of the poem! I can feel how happy and triumphant he is.