

**ENGLISH
FIRST**

**ADDITIONAL
LANGUAGE**

Grade 11

**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 11 FAL (2019) are as follows:

GENRE	TITLE	AUTHOR / EDITOR
Novel	Far from the Madding Crowd	Thomas Hardy
Novel	Dreaming of Light	Jayne Bauling
Drama	Sophiatown	Malcolm Purkey
Poetry	Vistas of Poems	Blanche Scheffler
Short Stories	Shuters English First Additional Language, Grade 11 Short Story Anthology	B. Krone and E. Mattson

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 11, poetry is one of the prescribed options.
- 2 Any eight poems may be selected from ‘Vistas of Poems’, compiled by Blanche Scheffler
- 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:
 - A Sleeping Black Boy by Mongane Wally Serote
 - Biltong by James Twala
 - I Sit and Look Out by Walt Whitman
 - Memory by Chris van Wyk

Lesson Plan Components

- Mirror by Sylvia Plath
- Shantytown by Anonymous
- At a Snails' Pace, Please by Oswald Mbuyiseni Mtshali
- The Call by Gabeba Baderoon
- The Chimney Sweeper by William Blake
- ([Composed Upon] Westminster Bridge, September 3, 1802 by William Wordsworth

An Approach to Teaching Literature Through Discussion

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

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

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

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

Teaching literature through effective discussion will allow learners to:

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

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

1. Asking good questions

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

1.1 CHECKING FOR UNDERSTANDING

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

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

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

What happened after...?

Who went to...?

Where did...?

When did...?

1.2 DEEPER THINKING / OPEN-ENDED QUESTIONS

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

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

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

Why did...?

How did...?

What would have happened if...?

What do you think it meant when...?

1.3 MAKING CONNECTIONS

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

Some examples of connection questions are:

What would you do if...?

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

Would you make the same decision as...?

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

1.4 FORMING OPINIONS

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

Some examples of opinion questions are:

Did you agree with...?

Why do you think ...?

What did you think when...?

Do you think people should act like...?

2. Leading a discussion

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

2.1 PAUSING

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

2.2 DIRECTING AND DISTRIBUTING

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

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

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

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

2.3 PROMPTING AND PROBING

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

3. Discussion strategies

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

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

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

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

3.1 TURN AND TALK

3.1.1 Ask the discussion question.

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

3.1.3 Give learners a few seconds to quietly think.

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

3.1.5 Ask the discussion question again.

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

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

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

3.1.9 Ask learners:

- What did your partner say?

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

1.1.10 Discuss.

3.2 EVERYONE WRITES

3.2.1 Ask the discussion question.

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

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

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

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

3.2.6 Call on learners to discuss their responses. OR

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

3.2.7 Ask learners:

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

3.2.8 Discuss.

3.3 PASS THE PAPER

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

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

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

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

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

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

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

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

3.4 CONCENTRIC CIRCLES

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

3.4.2 Ask a discussion question.

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

3.4.4 Repeat the question.

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

3.5 FIVE MAIN POINTS

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

3.6 FOUR CORNERS

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

- strongly agree
- agree
- disagree
- strongly disagree

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

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

3.7 MINI DEBATES

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

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

4. Creating a safe space for effective discussion

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

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

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

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

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

Resource Requirements for Teachers and Learners

TEACHERS MUST HAVE:

- 1** A copy of the Poetry Anthology: 'Vistas of Poems: English Poetry Anthology, Grade 11, FAL', by B Scheffler
- 2** An A4 Lever Arch File to store their Resource Packs for each module
- 3** A dedicated notice board or wall space in the classroom for Literature, to display items from the resource pack, as well as relevant work produced by learners

LEARNERS MUST HAVE:

- 1** A copy of the Poetry Anthology: 'Vistas of Poems: English Poetry Anthology, Grade 11, FAL', by B Scheffler
- 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 'Vistas of Poems: English Poetry Anthology, Grade 11, FAL' by B Scheffler.
- 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 **Shantytown** by Anonymous
 - 2 **Sleeping Black Boy** by Mongane Wally Serote
 - 3 **At a Snail's Pace, Please** by Oswald Mbuyiseni Mtshali
 - 4 **The Call** by Gabeba Baderoon
 - 5 **The Chimney Sweeper** by William Blake
 - 6 **I Sit and Look Out** by Walt Whitman
 - 7 **Mirror** by Sylvia Plath
 - 8 **Biltong** by James Twala
 - 9 **Memory** by Chris van Wyk
 - 10 **[Composed upon] Westminster Bridge, September 3, 1802** by William Wordsworth

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.

Pre-reading and viewing (pre-read)

Lesson 1: Reading

(IMPORTANT NOTE: In preparation for the lesson, you may want to write out a copy of the poem, '[Composed upon] Westminster Bridge, September 3, 1802', in large format or on the chalkboard, so that you can refer to it during the lesson. Please make sure that you copy the poem accurately, as stanzas, lines, punctuation and spelling all add to the meaning of the poem.)

A. Discuss structural elements of poetry (5 minutes)

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read poetry.
- 3 Explain that reading poetry is different from reading other types of literature.
- 4 Ask the class: What is a poem?
- 5 Ask learners to share their thoughts and ideas. Come up with a definition with learners.
- 6 The basic answer should be similar to this example: 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. Remember that everyone has different ideas about what makes a poem good, just like everyone has a different taste in music!
- 7 Write this definition (or a slightly different definition you develop with your learners) on the board.
- 8 Instruct learners to take out their own workbooks and copy the definition.

B. Use five main points (25 minutes)

- 1 Tell learners: Now we will use a '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 down their points.
- 4 Then, split the class 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 in the middle of lines).
 - 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 into the next.
 - Poetry sometimes uses a repeated verse or refrain (chorus).
 - Poetry usually deals with one incident, event or experience. Prose tells a long story, complete with detailed characterisation, plot, setting and perspective. Poetry contains these things but is much shorter and less detailed.
 - Poetry uses sound devices such as repetition, alliteration, assonance, consonance, dissonance.
 - Both poetry and prose use figures of speech and imagery for comparison (metaphor, simile, hyperbole, symbolism) but poetry uses them much more. In poetry every word choice (diction) counts because you have much less space.
 - Poetry has more freedom from punctuation, capitalisation and the usual grammar rules. Poets break these rules on purpose when they write.
- 11 If time permits, the class can then discuss the group lists and decide on one class list of the five most important features for the class.
- 12 Make sure everyone understands that these features or points are the structural elements of poetry. These features make a poem a poem!

C. Homework activity: Examine a poem's structure

- 1 If learners do not have their own copy of the textbook, photocopy the poem, '[Composed upon] Westminster Bridge, September 3, 1802', from the textbook and hand it out to them, or they must copy it off the board into their exercise books.
- 2 Remind learners that there are special structural elements or features of poems. Prose (novels and short stories) do not use many of these features.
- 3 Instruct learners to do the following for homework:
 - say which lines rhyme in the first stanza,
 - divide the poem (a fourteen-line sonnet) into an octave (eight lines) and a sestet (six lines).

**[Composed Upon] Westminster Bridge,
September 3, 1802**

William Wordsworth

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty;
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river Glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

SAMPLE ANSWER FOR TEACHER:**[Composed Upon] Westminster Bridge, September 3, 1802****William Wordsworth**

[OCTAVE]

Earth has not anything to show more fair:	[a]
Dull would he be of soul who could pass by	[b]
A sight so touching in its majesty;	[b]
This City now doth, like a garment, wear	[a]
The beauty of the morning; silent, bare,	[a]
Ships, towers, domes, theatres, and temples lie	[b]
Open unto the fields, and to the sky;	[b]
All bright and glittering in the smokeless air	[a]

[SESTET]

Never did sun more beautifully steep	[c]
In his first splendour, valley, rock, or hill;	[d]
Ne'er saw I, never felt, a calm so deep!	[c]
The river glideth at his own sweet will:	[d]
Dear God! the very houses seem asleep;	[c]
And all that mighty heart is lying still!	[d]

NOTE FOR TEACHER:

- In general, sonnets have fourteen lines. However, there are different types of sonnets.
- A Petrarchan (or Italian) sonnet has fourteen lines – an octave (a group of eight lines) at the beginning, often an issue or question that the poet is considering, plus a sestet (a group of six lines) at the end, which answers or restates the issue. The rhyme scheme is abba, abba, cdcdcd.
- Another kind of sonnet is the Shakespearean (Elizabethan or English) sonnet. It has fourteen lines in three quatrains (stanzas of four lines), and ends with a rhyming couplet (two lines). The rhyme scheme is abab, cdcd, efef, gg.
- Note that the rhymes at the ends of a poem's lines aren't always identical (exactly the same) – but they are close enough so that we understand that they are meant to sound similar. For example, in this sonnet, 'by' and 'majesty' are not exactly the same, but we understand that they are similar.

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 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 their journal to the left or learners can swap with a neighbour).
- 3 Instruct learners to silently read the responses to the questions 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 should not judge people personally, but to think critically about the opinions of others and to decide if they themselves agree.

Lesson 2: Reading

Activity 1: Discuss figures of speech (40 minutes)

GETTING READY

- 1 Before class, photocopy the worksheet below on figures of speech for each learner.
- 2 If you do not have access to a photocopier machine, you will need to write the list on the board/flip chart for learners to use. (NOTE: Write this list before the lesson starts to save time.)

INTRODUCTION

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

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

PART 1: RHYME (SOUND DEVICE)

- 1 Remind learners that rhyming words are words that have the same ending sound, like: cat and hat; toy and boy.
- 2 Write the following poem on the board, or photocopy it for learners. If you write it on the board, it is extremely important to copy it exactly as it is: both the structure and all the punctuation marks.
- 3 Read the limerick (a humorous, five-line, rhyming poem) aloud, and emphasise the rhyming at the ends of the lines:

There was an old man in a boat,
Who said, 'I'm afloat, I'm afloat!
When they said, 'No! You ain't!
He was ready to faint,
That unhappy old man in a boat.
- 4 Ask learners: Which lines end in '-oat'? Write [a] next to each ending of '-oat'.

- 5 Which lines end in ‘-aint’? Write [b] next to each ending of ‘-aint’.
- 6 Make sure learners have identified the correct rhyme scheme: aabba:

There was an old man in a boat, [a]
Who said, ‘I’m afloat, I’m afloat!’ [a]
When they said, ‘No! You ain’t!’ [b]
He was ready to faint, [b]
That unhappy old man in a boat. [a]

- 7 Tell learners: With a partner, write your own limerick.
- 8 Write this first line on the board: A fellow jumped off a high wall ...
- 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. Here is one example (learners will all have different limericks):

A fellow jumped off a high wall,
And had a most terrible fall.
He went back to bed,
With a bump on his head,
That’s why you don’t jump off a wall.

PART 2: ALLITERATION AND ASSONANCE (SOUND DEVICES)

- 1 Ask learners: What do you know about **alliteration**?
- 2 Discuss the term with learners.
- 3 Write these examples (and underline the letters as per below) on the board:

cawing crows make me cringe

AND

shocking and shiny

- 4 Make sure learners understand that alliteration is the repetition of consonant sounds close together.
- 5 Instruct learners to take out their exercise books and write the heading ‘Alliteration’.
- 6 Instruct learners to write down their own first name. They must underline the beginning sound of their name. For example: Malusi
- 7 Then, give learners 2–3 minutes to come up with as many alliterative examples to describe themselves as possible.

For example:

Mighty Malusi; Malusi is melodic and merry

AND

Magical, Mystical Malusi.

- 8 Call learners back together. Ask volunteers to share their answers.
- 9 Write excellent answers on the board.

- 10** Remind learners that **assonance** is a sound device like alliteration, but it uses repeated vowel sounds. Write the following examples on the board:

The frail man trailed through the glade.

AND

Thabo saw the oar.

(Remember that rhyme is the way it **sounds**, not the way it looks!)

- 11** Instruct learners to take out their exercise books and write the heading 'Assonance'.
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 spelled differently and don't look the same on the page. **Always read poetry aloud to understand how it is supposed to sound.**

PART 3: METAPHOR (COMPARISON)/HYPERBOLE

- 1** Ask learners: What do you already know about metaphors?
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.
- 6** This is also an example of hyperbole, because it could not really happen. The freezing is an exaggeration.
7 Instruct each learner to write down one feeling they have had in the past week. For example, happiness/dread/rage.
8 Ask learners: How can you use the weather or an element to describe that feeling?
9 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.

10 Split learners into pairs. Instruct learners to turn and talk with a partner to discuss what their 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 down 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).

11 After learners have discussed with a partner, call the class back together.

12 Instruct learners to share their partner's metaphors with the class.

13 Ask the whole class: Why do you think poets use figurative devices such as metaphors?

14 Emphasise that comparisons are shortcuts for poets, so they can pack in a lot of information in a small space (a poem or song's length is so much shorter than a short story's or a whole novel's). Comparisons also help the reader to picture descriptions vividly.

PART 4: SIMILE (COMPARISON)/HYPERBOLE

1 Ask learners: What do you already know about similes?

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.

5 This is also an example of hyperbole, because it could not really happen. The ice is an exaggeration.

6 Write the following sentence frames on the board: I have...as...as... OR I have...like...

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

(For example: I have eyes as brown as dark chocolate./I have hair like the froth on a Black Label./I am as tall as a building.)

8 Split learners into pairs. Instruct learners to turn and talk with a partner to discuss what their appearance and the object SHARE. How are they similar? 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 similes?
- 12 Emphasise that comparisons are shortcuts for poets, so they can pack in lots of information in a small space (a poem or a song's length is so much shorter than a short story's or a whole novel's). Comparisons also help the reader to picture vividly the descriptions.

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 The repetition of consonant sounds close together, e.g. cuddling kittens
assonance	b Mild word used instead of an embarrassing one, e.g. 'She passed away', instead of 'She died'.
anti-climax	c The repetition of vowel sounds 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	The repetition of consonant sounds close together, e.g. cuddling kittens (a)
assonance	The repetition of vowel sounds 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 away', 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 'A Sleeping Black Boy' by Mongane Wally Serote is one of the poems suggested for Grade 11. Either make copies of the poem for each learner, or tell them to find the poem in their texts.
- 2 Tell learners to open their journals.
- 3 Read the poem to learners twice (silently and out loud).
- 4 Instruct learners: Find three DIFFERENT kinds of figures of speech in the poem. They can be any of the devices we have looked at in the table, but they cannot be the same kind (i.e. not three metaphors). Underline or highlight the figure of speech or device, and identify it (say which one it is).

he lay flat	
face deep into the gr een gr ass	alliteration: repeated initial consonant sounds
the h uge jacket covered is h ead, the h eat into h is ears	alliteration: repeated initial consonant sounds
he is dirty	repetition: saying the same thing again
<u>the dirt screams from his flesh like a rotten smell</u>	simile: an indirect comparison, using the words 'like' or 'as'
he is pinned down by the throbbing footsteps passing by	
his lullaby is the hiss of the water from the pond and the	onomatopoeia: the word and the sound are the same
roaring steel river;	oxymoron: two seemingly opposite words next to each other personification: giving human qualities to an object or idea
and <u>the eyes of adults passing by</u>	simile: an indirect comparison, using the words 'like' or 'as'
<u>dart around like bubbles of boiling water -</u>	alliteration: repeated initial consonant sounds
this small boy will die one day	
his lips stuck together, gl ued by the gl ue he smokes.	irony: a statement or situation that has an underlying meaning that is different from the literal meaning alliteration: repeated initial consonant sounds

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

Poetry
Reading

POEM 1

Reading and viewing

Sleeping Black Boy

MONGANE WALLY SEROTE

Genre

Free verse

Characteristics

One stanza

Step 1: Pre-reading

- 1 Read the title of the poem.
- 2 Ask learners: Can you remember what this poem was about?
- 3 Discuss learners' answers about the poem.
- 4 Explain the meaning of the poem's title: The title indicates that the poem is about a boy who is sleeping. It is significant that the boy is black.
- 5 Write the following questions on the board for discussion:
 - a How do you react when you see someone sleeping in a public space?
 - b What are 'street children'?
 - c What is your understanding of an addiction? What are the effects of an addiction on the person? And their family and friends?
 - d What do you know about glue addiction?
- 6 Split learners into groups of four and instruct them to discuss the questions. They do not need to write down the answers. They 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 answers to the questions.

Help learners understand the following:

- a This is a personal reaction. Some of us might stop and check that the person is okay. Some might make judging comments about the person being lazy, or drunk, etc. Most people will walk past and not give the person a second thought. This is especially true in places where it is common to see people sleeping in public, like in big cities.
- b Street children are young people who are homeless and end up living on the street. They may have run away from home or have been orphaned or abandoned. These children end up begging for food and are easily exploited (taken advantage of) by criminals. In

- South Africa, most of these children are black boys. Hunger, fear and boredom lead to addiction.
- c** Addiction is a dependency on something. Most often when we use this word, we are talking about drugs. The use of a substance (drugs or alcohol or cigarettes) may lead to the user needing it more often. Then it becomes more and more difficult to live without the substance. It is often very difficult for an addicted person to stop using the substance because of the physical effect it has on the body: initially a 'high' but then the body cannot live without it. The addict may need to steal to support their habit. Family or friends of addicts are often helpless.
- d** The cheapest and easiest drug available to children is glue. The glue is placed in a bag which is held over the mouth and nose and the fumes are breathed in. This brings a quick 'high' and dizziness. This drug also makes feelings of hunger go away. The sniffer feels happy and cut off from the world but only for a very short time. To keep this feeling going, the sniffer must inhale glue more often. Glue-sniffing is highly addictive and causes serious damage to the brain, heart, lungs and nerves. If used for a long time, it affects thinking, sight, hearing and the ability to move properly. It can cause the heart to suddenly stop beating or the lungs to suffocate.

Step 2: Reading the poem

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

A young boy is lying face down on the grass next to a city street. He is clearly neglected and in need of help. He is addicted to sniffing glue as a drug. People notice him but pass by, trying to ignore him and pretending he isn't there. Nobody stops to help. The poet predicts that the boy will eventually die a drug addict.

We cannot see the boy's face as he is lying face down on the grass. His head is covered by a large jacket. He must be feeling smothered (suffocated) by the heat under the jacket. He is perhaps too drugged to notice. The boy is filthy and the smell of his body is overpowering ('screams') to others. The word 'screams' also tells us that he desperately needs help.

However, people walk past the boy, ignoring him. The speaker hears the sound of the water in the small pool nearby, and the loud noise of the traffic passing his body. (Children who live at home may fall asleep to the sound of someone singing them a 'lullaby'.) It seems as if these sounds are the only 'lullaby' the young boy heard before he fell asleep. The adults who walk past pretend not to see him and quickly look away. The speaker predicts that this boy will eventually die from his addiction to sniffing glue.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
lullaby	a song usually sung to children to help them fall asleep The young boy lying in the grass has no parents to sing him to sleep with a lullaby.

6 Identify and explain important figures of speech:**DICTION/FIGURATIVE LANGUAGE****1. CONTRAST AND CONTRADICTION:**

The poet uses images that do not usually belong together and usually have opposite meanings. They appear to contradict themselves. He does this for a reason – the differences (contrasts) make us stop to think more carefully about the meaning.

- a** Line 5: ‘the dirt screams from his flesh like a rotten smell’. Here the poet uses two different senses to describe the smell of the boy’s body. Normally we do not talk about hearing a smell. ‘The smell from his dirty’ his dirty and unwashed ‘rotten’ body is so powerful that it cannot be ignored. It ‘screams’ at us. In this line, the speaker reminds us that this boy desperately needs help.
- b** Line 8: ‘steel river’. A river is made of flowing water, whereas steel is hard and solid. The cars in the heavy traffic are made of metal but are moving by as steadily as a stream or river. This reminds us that no one seems to care for this young boy. There is no gentleness from the rest of the world passing him by. It is cold and unfeeling like steel.

2. SIMILE:

A simile is a comparison using like or as. In lines 9–10, the poet writes ‘and the eyes of adults passing by/dart around like bubbles of boiling water’. The adults are trying to ignore the sight of the boy lying on the grass, and pretending not to see him. The movement of their eyes is compared to bubbles (which move around very quickly) on the surface of water that is boiling. This line tells us that the adults’ eyes move all around so that they do not need to look at the boy.

3. ONOMATOPOEIA:

Onomatopoeia is when the word has the same sound as what it describes. In line 7, the speaker uses two examples of onomatopoeia: ‘his lullaby is the hiss of the water from the pond and the roaring steel river’. Even though the boy seems completely unaware of what is happening around him, the noises are powerful and echoed in the words chosen by the speaker. The water in the pool is ‘hissing’ softly like a snake and the traffic is ‘roaring’ loudly like a lion. A lullaby is a song sung to help children fall asleep. It should be gentle and calming, but these sounds are frightening.

4. PERSONIFICATION:

Personification is when something that is not living is given the characteristics of something that is alive. Line 7 gives living characteristics to the water and the traffic. The water is made to sound like a snake. The traffic sounds like a lion. Both are threatening and dangerous.

5. IRONY:

Irony is when the poet intends the opposite of what is said. We see irony in lines 11–12: ‘this small boy will die one day/his lips stuck together, glued by the glue he smokes’. Glue addicts may eventually die of suffocation because one of the effects is that their lungs stop working properly. The intended purpose of glue is to seal (stick) things together so that they do not come apart. The irony is that this child has not been using glue for its real purpose, but his addiction will eventually ‘seal’ his lips when he dies.

6. ALLITERATION:

Alliteration is the repetition of the same sound at the beginning of two or more words close together.

- a** Line 2: ‘green grass’ – The gr sound emphasises the depth of the grass the boy is burying his face in.
- b** Line 3: ‘the huge jacket covered his head, the heat into his ears’ – The h sound emphasises the size of the jacket and the comfort the boy gets from it as it warms his body and protects it.
- c** Line 8: ‘roaring steel river’ – The r sound mimics (copies) the sound of the flow of water in a river and in this case emphasises the constant movement of the cars.
- d** Line 10: ‘bubbles of boiling water’ – The b sounds mimics (copies) the sound the water is making.

Step 3: Identify the narrator or speaker of the poem

- 1** Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2** Remind learners that determining the narrator of the poem will help them understand the poem.
- 3** Ask learners: Who is telling the event/s of this poem? How do you know?
- 4** Instruct learners to look for evidence of the speaker in the poem. They must look through the poem and find key words to back up their thinking.
- 5** Give learners time to determine the speaker in the poem.
- 6** Call learners back together.
- 7** Emphasise that the writer uses a third person speaker who describes the boy from an observer’s point of view.
- 8** Go through the following points of evidence:
 - a** The speaker refers to the boy as ‘he’ throughout the poem.
 - b** The speaker describes what the boy looks like: ‘he is dirty’ (line 4) and what he is doing: ‘he lay flat/face deep into the green grass’ (line 1, 2).

- c** The speaker can only make assumptions about the reasons for the boy being there: ‘the glue he smokes’ (line 12).
- 9** Ask learners: Based on the speaker of this poem, what is important to think about?
- 10** Discuss this with learners.
- 11** Emphasise that the speaker seems to be an adult who feels strong compassion for the suffering of street children. He addresses society as a whole and criticises the way it ignores vulnerable and desperate children. Society appears to do nothing to change the suffering of these children. In South Africa, black boys are the most affected.

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) what the poem looks like.

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 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 patch of grass next to a city street near water and traffic.
- 7** Go through the following pieces of evidence:
 - a** ‘he lay flat/face deep into the green grass’ (line 1, 2)
 - b** ‘the throbbing footsteps passing by’ (line 6) indicates the people that are walking past without stopping
 - c** ‘the hiss of the water from the pond’ (line 7)
 - d** ‘the roaring steel river’ (line 8) is a metaphor for the stream of cars driving past. We can infer that the poem takes place in the city.

IDENTIFY THE TIME:

- 1** Ask learners: When does this poem take place: in the past, present, or future?
- 2** Discuss this with learners.
- 3** Emphasise that the ongoing problem of neglected children is highlighted by the use of the past, present and the future tense in this poem. ‘He lay’ indicates that the speaker is reporting what he saw. In the description of the boy, the speaker uses the present tense: ‘he is dirty’, ‘he is pinned down’. Finally, the speaker predicts the outcome for the boy: ‘this small boy will die one day’.

VISUALISE THE SETTING:

- 1 Ask learners: What does the setting (place and time) of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that it seems to be an ordinary day in a city with traffic and people walking. In the middle of this scene lies a boy who is being ignored. The assumption is that he is sleeping, but nobody stops to check.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is 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 speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence of the mood/tone in the poem. 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 descriptive and ironic.
- 9 Go through the following pieces of evidence:
 - a Descriptive: The poet describes the boy and his surroundings. The boy is lying in 'the green grass' (line 2) with a 'huge jacket' (line 3) covering him. 'He is dirty' (line 4) and surrounded by moving traffic and people.
 - b Ironic: In the end, the glue, which is not being used for its intended purpose (to stick), will cause the boy's mouth to stick together permanently. The addiction will cause his death.
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Ask learners: Why is the mood/tone change important to understanding this poem?
- 12 Discuss this with learners.
- 13 Emphasise that the change in tone and mood highlights the irony of the situation. The poem describes a black boy who appears to be sleeping. However, he is not sleeping because he is tired – he is sleeping because of the drugs he is using. The boy will soon be sleeping permanently (die) because of his addiction.

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What 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 theme or message of this poem:
 - **Addiction:** Drugs are easily available and powerful. They provide a temporary escape from reality but can lead to addiction and death
 - **Child neglect and abuse:** Children who run away from home are particularly vulnerable (at risk). They have no one to protect them and can easily be abused. Their situation may lead them to committing crimes or begging for food or money. These children seem to be ignored by society and are in desperate need of help.
- 3 Ask learners: What can we as a society do to help neglected and abused children?
- 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 boy lying on the grass is ignored because nobody wants to help him. The speaker assumes that he is addicted to glue which will probably lead to the boy’s death. He is just a child and society has failed him.’

Step 7: Make inferences and answer journal questions

- 1 Remind learners that when you infer, you figure out something that was not 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:

Sipho’s face became hot. He shouted, “You took my stick!” Then, he stormed away!

We can infer that Sipho 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 Sipho is angry, but we know this 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 boy in the story.
- 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
he is dirty (line 4)		
he is pinned down (line 6)		

- 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 boy?
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
he is dirty (line 4)	People don't usually choose to be dirty.	The boy is unable to wash because he is homeless or because he doesn't care because of the effects of the drugs.
he is pinned down (line 6)	When someone is being pinned down, he/she is being held down.	The boy is not physically being held down but is probably too drugged to get up by himself. He needs help.

Journal questions

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

- 1** Refer to 'his lullaby is the hiss of the water from the pond and the' (line 7):
 - 1.1** What is a lullaby? (1)
 - 1.2** Give TWO reasons why poet chooses 'lullaby' to describe the sounds around the boy. (2)
- 2** Refer to 'roaring steel river' (line 8):
 - 2.1** Identify the sound device used in this line. (1)
 - 2.2** Using your own words, describe the sound. (3)
- 3** Refer to 'glued by the glue he smokes' (line 12):
 - 3.1** Explain the irony present in this line. (2)
- 4** Refer to the poem as a whole:
 - 4.1** Explain why the poet repeats the phrase 'passing by' in the poem. (1)

B: Answers

- 1.1** A song sung (usually by parents) to help children fall asleep. (1)
- 1.2**
 - To remind us that that boy has no parents/has no one to care for him. (1)
 - Because he is fast asleep/unconscious. (1)
- 2.1** Onomatopoeia (1)
- 2.2** The traffic/cars (1) are very loud (1) like the growl/snarl of a lion/wild animal. (1)
- 3.1**
 - Glue is used to stick/seal things together. (1)
 - He will die one day from his addiction to glue and his lips will be sealed. (1)
- 4.1**
 - To emphasise that no one out of all the people who pass the boy, stop to help him. (1)

Poetry
Reading

POEM 2

Reading and viewing

Biltong

JAMES TWALA

Genre

narrative; free verse

Characteristics

- Stanzas 1 and 2 have seven lines each
- Stanza 3 has five lines
- Stanza 4 has nine short lines

Step 1: Pre-reading

- 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: biltong is meat that has been cut into strips and hung up to dry to preserve (keep from going bad) it.
- 5 Write the following questions on the board for discussion:
 - a How might being hungry impact your everyday life?
 - b In South Africa, many families do not have enough to eat every day. What do you think is the cause of this?
- 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 learners back together and ask learners to share their thoughts and ideas.
- 9 Help learners understand that poverty and inequality are the root causes of hunger.

Step 2: Reading the poem

- 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 struggle of a poverty-stricken family that has very little to eat and is desperate for food to fill their empty stomachs. The title of the poem refers to a

dried strip of meat that is old and has very little nutrition in it. It has also been infected by flies and may be rotten.

Stanza 1: Strips of meat have been hung out to dry on a washing line in the sun. It has slowly turned into biltong. Flies buzz around the meat.

Stanza 2: In the early evening ('dusk') the mother comes out of the house, shoos away the flies, then pulls the biltong off the washing line. We begin to see how hungry this family might be. The woman is described as 'large-mouthed'. Her mouth is wide open as if ready to bite or swallow something. The biltong is food ('bait') and it is 'plucked' like plants gathered for food. All these words refer to finding, catching or gathering food. The mother is clearly frustrated and impatient ('stomps', 'snaps and jerks').

Stanza 3: We move into the house to find four children squatting on the floor ('like sleepy frogs') waiting desperately for something to eat with their 'pap' ('porridge'). They seem to be ready to leap onto the food like 'frogs' but they have very little energy ('sleepy'). There is no plate of food for the mother.

Stanza 4: The children 'tear' at the biltong in pain ('twisted faces'). Their teeth are bad ('half-rotten') so they are unable to chew the tough biltong properly and swallow some of it whole. At night they feel ill and 'bring up' some of their undigested food to swallow it again. They are compared to cows regurgitating (bringing up) their food for digestion. Hunger is shown to be dehumanising.

The poem makes us think about the terrible effects of poverty on a family that is unable to feed itself. Constant hunger and poor nutrition lead to disease and eventual death.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
biltong	dried strips of meat In South Africa, biltong is eaten as a snack by the wealthy but is eaten as a poor substitute for protein by the poor.
chewing the cud	eating regurgitated (brought back into the mouth after swallowing) food Cows have more than one stomach and do not digest their food immediately. It gets brought up again to be digested a second time. The children are said to be 'chewing the cud'. They regurgitate the dried, rotten biltong at night while they are sleeping, as if they are chewing the cud like cows. Their stomachs cannot keep the food down. It makes them feel ill.
malnutrition	lack of proper or enough food; undernourishment When someone suffers from malnutrition, it means that they do not have enough food, or enough healthy food to eat. People living in poverty often suffer from malnutrition. It weakens the bones and teeth and makes the person very tired. The children in the poem suffer from malnutrition.

6 Identify and explain important figures of speech:

DICTION/FIGURATIVE LANGUAGE

1. SIMILE:

A simile is a comparison of two things with something in common. It uses 'like' or 'as'.

- a** Lines 1–2: 'The lean strips hang like/dead faceless serpents...' The strips of meat are compared to dead snakes. The dried meat has no goodness in it ('lean') and doesn't seem as if it will be healthy to eat ('dead'). It is compared to a threatening ('faceless') snake that could poison them ('serpent').
- b** Lines 11–12: 'snaps and jerks at the biltong/as if it were bait'. The mother's actions are compared to a fish. The mother pulls at the biltong on the line like a fish going after bait on a hook. The fish thinks it is swallowing food but it is about to die. The mother and her family are starving and are prepared to take the risk of eating the biltong even if it is starting to rot.
- c** Lines 13–14: 'then plucks the biltong like dry/washing from the line'. The mother grabs the biltong off the line in the same way she would pull clean clothes off once they are dry. The movements are quick and rough.
- d** Lines 18–19: 'are squatting like sleepy frogs/with their eyes fixed on the biltong'. The children are crouching on the floor. They look like frogs ready to spring up and catch their prey. The children are watching the biltong very closely ('eyes fixed') just like a frog studies a fly before leaping to catch it.
- e** Line 28: 'like cows in the kraal'. The biltong has been infected by flies, and so the children bring up their food later at night. They are compared to cows who regurgitate their food to digest it a second time.

2. ALLITERATION:

Alliteration is the repetition of a consonant sound. We see this in the lines 5–6 'The wings of large flies/sing continuously'. The repetition of the/s/and the/z/sounds in the lines sound like the buzzing sound made by house flies settling on the meat.

3. REPETITION:

The poet repeats three words throughout the poem: 'biltong', 'line' and 'lean'.

- a** Repeating the word 'biltong' emphasises that the family has no other option but to eat biltong. There is no other nutritious food available.
- b** The 'line' is a reminder that the meat has been hanging outside in the sun and has been infected by flies. It is also a trap (like the hook on a fishing line) because it will not satisfy their hunger. They are more likely to become ill from eating it.
- c** 'Lean' means thin. Repeating this word reminds us of how thin and malnourished the children are and of how little nutrition they will get from eating the biltong.

Step 3: Identify the narrator or speaker of the poem

- 1 Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2 Remind learners that determining the narrator of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem? How do you know?
- 4 Instruct learners to look for evidence of the speaker in the poem. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the speaker in the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker in the poem.
- 8 Emphasise that the speaker is a sympathetic observer and feels sorry for this family living in poverty.
- 9 Go through the following points of evidence:
 - a The writer uses the third person 'they'.
 - b The writer observes what the family is doing and describes the mother: 'a large-mouthed woman' (line 9), and the children: 'four lean-bodied children' (line 17).
- 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 addressing society at large as he exposes the terrible circumstances of a family living in extreme poverty. The mother is unable to provide enough food for her children and they eat rotten dried meat as their only source of protein. We get the feeling that the speaker is sympathetic to the situation and is hoping to evoke the same emotion in the reader. Perhaps the poet wants to bring attention to this issue.

Step 4: Identify/Visualise the Setting

- 1 Remind learners that a setting is the place (where) and the time (when) 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 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 somewhere in South Africa. We can infer that the poem probably takes place in a rural setting.

- 7 Go through the following pieces of evidence:
- a ‘Biltong’ is a South African word. The poem indicates that the biltong is streaked with dark (unhealthy) fat and attracts flies.
 - b The comparison with ‘cows in the kraal’ (line 28) is an indication of a rural setting.
 - c We know the poem takes place in and around a house. The mother leaves the house to take biltong from the line (stanza 2) and then, the children eat ‘inside the house’ (line 15).

IDENTIFY THE TIME:

- 1 Ask learners: When does this poem take place: in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that this story is a narrative written in the present tense. The description of the hungry family, however, is timeless. This could be a description of any poor family struggling to feed itself in the past, present or future.

VISUALISE THE SETTING:

- 1 Ask learners: What does the setting (place and time) of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise the washing line with strips of meat hanging on it to dry. The mother fetches the meat to feed her four hungry and unhealthy children who are crouched on the floor like frogs.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is 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 speaker feeling throughout the poem? Does the mood/tone stay the same or change in the poem?
- 5 Instruct learners to look for evidence of the mood/tone in the poem. 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 despairing and sympathetic.
- 10 Go through the following pieces of evidence:
 - a Despairing: the adjective ‘lean’ describes the food and the children. The food has little nourishment for the family but it is all they have.

- b Sympathetic: the speaker does not express any judgement about the family but rather just tells the story. It is the story of countless families living in poverty.
- 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 emphasise the despair of the family's situation. The mood and tone is meant to evoke sympathy in the reader to highlight the desperation of the situation.

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: 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 theme or message of this poem is:
 - **The struggle of poverty:** People living in poverty struggle to find food for every meal. Often, healthy and nutritious food is the most expensive and hardest to access. It is a luxury to be able to choose what to eat.
 - **The mother as provider:** Traditionally, mothers are seen as the providers of food and nourishment for their children. Mothers (and fathers) in poverty struggle daily to provide food for their families and they often go without food for themselves.
- 3 Ask learners: In South Africa, why does the struggle to feed a family so often fall to the mothers alone?
- 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 give the main points of 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 poet describes the suffering of poor people in South Africa. He describes hunger. The family has no choice but to eat ‘porridge’ as their basic food. The only protein they have is dried, rotting meat. This does not fill their stomachs and makes them feel ill.’

Step 7: Illustrate the poem and answer journal questions

- 1 Explain that illustrating (drawing a picture of) a poem can help us visualise (create a picture in our mind of) the poem.
- 2 Explain that today, we will illustrate the story of the poem: the biltong drying on the outside line and the thin children waiting inside.

- 3 Instruct learners to look through the poem and find Twala’s descriptions of the biltong outside and the children inside.
- 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 ‘four mounds of steaming porridge are ready’ (line 16):
 - 1.1 What does the number of helpings tell us about the mother? (1)
- 2 Refer to ‘They gnaw on the biltong/with twisted faces/grip and tear the biltong’ (lines 20–22):
 - 2.1 What is the poet trying to tell the reader about how the children are eating? Quote words from these lines to support your answer. (4)
- 3 Refer to ‘are squatting like sleepy frogs’ (line 18):
 - 3.1 Identify the figure of speech. (1)
 - 3.2 Explain how this figure of speech is appropriate. (3)
- 4 Refer to ‘lean strips’ (line 1) and ‘lean-bodied’ (line 17):
 - 4.1 Provide the two different meanings of the word ‘lean’. (2)

B: Answers

- 1.1 That the mother may not have food for herself. (1)
- 2.1 Any two of the following:
 - ‘gnaw’ means to chew roughly. (1) They are so hungry that they can’t wait to chew their food properly. (1)
 - ‘twisted’ means distorted/out of shape. This tells us the biltong is so dry and tough that the children’s faces are out of shape as they try to eat the biltong. (1)
 - When you ‘tear’ your food it can be because you are very hungry (and want to eat as quickly as possible) or because the food is so tough (like the biltong is here) you need to tear it with your teeth before chewing it. (1)
- 3.1 Simile (1)
- 3.2
 - The children are balanced on their haunches waiting for their food. (1)
 - They are being compared to frogs, who sit in the same way waiting to catch their prey. (1)
 - The children are ready to leap on their food, just like frogs get ready to leap on their prey. (1)
- 4.1
 - With no fat (line 1) (1)
 - Very skinny/thin (line 17) (1)

**Poetry
Reading**

POEM 3

Reading and viewing

I Sit and Look Out

WALT WHITMAN

Genre

free verse

Characteristics

Written as a series of statements without rhythm or rhyme

Step 1: Pre-reading

- 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: someone is sitting and observing what is going on around him/her.
- 5 Write the following questions on the board for discussion:
 - a Why do you think people are so fascinated with observing other people?
 - b Do you think change and advancement in a society are always good?
- 6 Split learners into pairs and instruct them to discuss the answers to each of these questions with their 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 answers to the questions.
- 9 Some useful points for the discussion might be:
 - a Humans are curious beings and we like to know what is going on around us. This does not necessarily mean that we get involved when we see something that is wrong.
 - b While advancements in trade and technology can make great changes in the lives of people, they can bring suffering with them as well.

Step 2: Reading the poem

- 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:

'I Sit and Look Out' is the thoughts and ideas of an uninvolved observer of universal oppression, cruelty and inhumanity — someone who is just watching while bad things happen in the world. The catalogue (list) of horrors is listed line by line. It includes personal suffering, natural disasters and unjust political power. The speaker does not offer help or involve himself in opposing (going against) the evil. All he does is watch passively (without action).

Line 1 speaks of the sadness and cruelty happening throughout the world.

Line 2 describes the personal suffering, guilt and regret of young men who have done terrible things

Line 3 talks of the old, dying woman rejected by her children. She is alone in her hopelessness.

Line 4 speaks of the woman who is abused by her husband and the untrustworthy man who manipulates young women for sexual pleasure.

Line 5 describes those who try to mask (hide) their jealousy or the fact that their love is not returned.

Line 6 talks of large-scale destruction through war, natural disasters and political oppression, and of those who are killed or jailed for their political views.

Line 7 speaks of those who are lost at sea deciding who should live or die in order to survive.

Line 8 talks of those whose prejudice and insults are directed at the working class, black people and the poor.

Line 9 reminds us that all this misery is unending yet the speaker is passive (not doing anything).

Line 10 is a final reminder of the speaker's refusal to become involved or speak out about all these wrongs.

The intention of this poem is to criticise anybody who allows these terrible things to happen in the world. People should not be happy with doing nothing. Everyone should be fighting against cruelty and oppression.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
agony	great pain The speaker talks about the unending 'agony' suffered by human beings in a cruel world.
oppression	the cruel or unjust treatment of groups of people In the first line, the speaker refers to 'oppression' and then lists examples of these in the next lines.

WORD	BASIC DEFINITION
martyrs	people who are killed for what they believe The speaker refers to those who are jailed or martyred by those who disagree with them.
tyranny	oppressive political rule or an oppressive government The speaker lists 'tyranny' as one of the evils that affect large groups of people.
unrequited love	loving someone who does not love you back The speaker refers to the personal sadness of those who try to hide the fact that they love someone who does not return their love.

6 Identify and explain important figures of speech:

DICTION/FIGURATIVE LANGUAGE

1. TONE:

The tone of this poem is deeply pessimistic (negative). There seems to be no hope for good in a very cruel and miserable world.

2. DICTION:

The poet has deliberately chosen images that are highly emotive (creating strong emotional response). All these descriptions are powerful and intense. This is suffering that is so extreme that it seems absolutely impossible to ignore.

Line 2: 'convulsive sobs' – violent crying

Line 3: 'neglected, gaunt, desperate' – abandoned, extremely thin, hopeless

Line 6: 'pestilence' – epidemics of illness

Line 7: 'famine' – starvation

Line 8: 'degradations' – humiliation

Line 9: 'agony' – extreme physical and emotional pain

These images are contrasted with the words used to describe himself: 'sit', 'look', 'hear', 'see', 'mark' (note), 'observe'. These descriptions are simple verbs which are usually associated with action, but here they are used to show passivity (doing nothing) instead. There is no need to act if you choose not to get involved.

The last line is the climax of the poem. The speaker ends with the accusation against himself: 'See, hear, and am silent'. He emphasises that he has chosen to remain uninvolved and do nothing about the suffering he sees.

3. REPETITION:

When something is repeated over and over, it helps to bring attention to a certain part of the poem. The use of lists and the repetition of the word 'all' are very powerful: the suffering is enormous and 'without end'. The first eight lines of the poem start with the

pronoun 'I' followed by a verb. This shows that the speaker is very aware that he sees the world through his eyes. He admits that he is completely aware of the horrors that he lists in each line. Using 'I', however, emphasises personal responsibility. It is only in the last line that he finally admits that the 'I' sees and hears everything but is guilty of making the choice to stay 'silent'.

Step 3: Identify the narrator or speaker of the poem

- 1 Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2 Remind learners that determining the narrator of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem? How do you know?
- 4 Instruct learners to look for evidence of who the speaker in the poem is. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the speaker in the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker in the poem.
- 8 Emphasise that the speaker is an uninvolved, passive observer who appears not to care about the suffering of other people.
- 9 Go through the following points of evidence:
 - a The speaker refers to himself using the pronoun 'I' thirteen times throughout the poem.
 - b The first eight lines of the poem start with the pronoun 'I' followed by a verb. This shows that the speaker is aware that he sees the world through his eyes. He is aware of the horrors that he lists but chooses to stay silent: 'I sitting, look out upon,/See, hear, and am silent.' (lines 9, 10)
- 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 refers to himself throughout the poem but is also addressing a general audience. He knows that many people see suffering in the world and choose to do nothing, just like him. He questions the responsibility of any human being to fight against human misery and oppression.

Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is the place (where) and the time (when) 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 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 not identified but the speaker has observed what is going on in the world around him. Go through the following pieces of evidence:
 - a The speaker lists all the things he observes around him but not where these specifically take place.
 - b The setting is not necessarily a physical place but rather the thoughts in the speaker's mind.

IDENTIFY THE TIME:

- 1 Ask learners: When does this poem take place: in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that the poem uses the present tense to talk of issues that are relevant at any time in the modern world.

VISUALISE THE SETTING:

- 1 Ask learners: What does the setting (place and time) of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that the speaker is someone sitting and pondering (considering) all the things he sees in the world. He is not necessarily physically seeing these things, he could just be thinking about them.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is 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 speaker feeling throughout the poem? Does the mood/tone stay the same or change?
- 5 Instruct learners to look for evidence of the mood/tone in the poem. 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 deeply pessimistic (negative).

- 10 Go through the following pieces of evidence:
 - a The speaker presents a long list of people's sufferings from line 2 to line 8.
 - b There seems to be no hope for good in a cruel and miserable world: 'agony without end' (line 9).
 - c The repetitive style emphasises the feeling of hopelessness.
- 11 Ask learners: Why are the mood and tone important to understanding this poem?
- 12 Discuss this with learners.
- 13 Emphasise that the last line of the poem is where the pessimistic outlook reaches a climax. The speaker accuses himself of being uninvolved. He chooses not to do anything about the suffering he sees: 'All these – All the meanness and agony without end, I sitting, look out upon,/See, hear, and am silent.' (line 9–10)

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: 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 theme or message of this poem:
 - **Personal responsibility for human suffering:** The world is full of examples of suffering and cruelty. Every person has a choice: to do nothing and let it continue, or to take a stand and refuse to let the suffering continue.
- 3 Ask learners: The world is full of examples of suffering and cruelty. List some of the things that happen in your community.
- 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 list the most important points in 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 refuses to become involved in the suffering of the world. He can see the overpowering human misery but he has no wish to do anything about it. He believes that he is not part of the suffering of the world. He is capable of recognising the problems, but he also has the choice to ignore them.'

Step 7: Make inferences and answer journal questions

- 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:

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

We can infer that Makhaya 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 does not write that Makhaya 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 kind of society that is described 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
I hear secret convulsive sobs from young men. (line 2)		
I see the workings of battle, pestilence, tyranny. (line 6)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about the kind of society that is described 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
1 I hear secret convulsive sobs from young men. (line 2)	<ul style="list-style-type: none"> • Young men don't cry easily. • Something serious must have happened that no one can know about: the sobs are 'secret'. 	<ul style="list-style-type: none"> • The young men do not want anyone to hear them crying even though they are very upset. • The young men are very upset.
2 I see the workings of battle, pestilence, tyranny. (line 6)	<ul style="list-style-type: none"> • Battle, pestilence and tyranny are all bad things. • The speaker sees fighting/war, diseases, and cruel and oppressive governments. 	<ul style="list-style-type: none"> • Things are out of control. • People are suffering a lot in many different ways. It does not seem like anyone is doing anything to solve big problems in society.

Journal questions

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

- 1** Refer to the whole poem:
 - 1.1** Identify the tone of this poem. Motivate your answer. (3)
- 2** Refer to the whole poem:
 - 2.1** Why are the words, 'I see' repeated throughout the poem? (1)
 - 2.2** Why is the word, 'all' repeated throughout the poem? (1)
- 3** Refer to the whole poem:
 - 3.1** Discuss how the theme of 'Personal Responsibility for Human Suffering' is evident in this poem. (3)
 - 3.2** Provide a quote from the poem that best illustrates this theme. (1)

B: Answers

- 1.1**
 - The tone is pessimistic/hopeless. (1)
 - The speaker of the poem lists all the suffering in the world. (1)
 - He describes the suffering as 'without end'. This means there is no end to the suffering in the world. (1)
- 2.1** To remind us that the speaker is a personal witness to the suffering in the world. (1)
- 2.2** To emphasise that there is an enormous/huge/overwhelming amount of suffering and oppression in the world. (1)
- 3.1**
 - The world is full of examples of suffering and cruelty. (1)
 - Every person has a choice regarding suffering: to do nothing and let it continue, or to take a stand and refuse to let the suffering continue. (1)
 - The speaker of the poem chooses to do nothing about the suffering, he chooses to just sit passively. (1)
- 3.2** 'See, hear, and am silent.' (line 10)

Poetry
Reading

POEM 4

Reading and viewing

Memory

CHRIS VAN WYK

Genre

Free verse

Characteristics

Six stanzas

Step 1: Pre-reading

- 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: Memory is the mind's store of remembered things.
- 5 Write the following questions on the board for discussion:
 - a What can you remember from your early childhood?
 - b Are memories always reality? Are they facts that can be verified (proven)?
- 6 Instruct learners to choose a partner 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 that what we remember about an incident is not necessarily fact. As time passes, we forget the details of what happened and our memories of an event change. Our early childhood memories are informed through our perception at the time. Our understanding of what happened is limited by our age at the time.

Step 2: Reading the poem

- 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 tells about a traumatic (disturbing, shocking) childhood memory. The poet remembers an event that happened when he was four years old. He was in the kitchen

with his younger brother, Derek, and his mother. She was frying vetkoek in a pan of hot oil on a Primus stove (a stove using paraffin with an open flame). His father was due home from work shortly. The pan of oil tipped over, unexpectedly sending a stream of boiling oil towards little Derek (who was sitting happily in a chair, sucking his dummy). He was completely unaware of the danger. His mother put her arm in the path of the hot oil and tried to persuade Derek to move without making him panic. When the oil reached her arm, she let out a piercing scream of agony (extreme pain). The horror of this memory cannot be forgotten. His mother still has a scar from the burn.

Stanza 1: The poem begins with the speaker playing with flour on the floor of the kitchen while his mother prepares vetkoek for what seems to be their supper. His mother has placed his baby brother Derek on a chair so that he can see what she is doing. He is too short to see over the table. The speaker reminds us of how young his brother is by referring to the dummy that he is sucking. He makes sounds like a bird. The mood is relaxed and happy.

Stanza 2: The speaker describes how he remembers himself at the time, and reminds us quite proudly that he has already turned four years old. He is taller than his brother and can see over the table clearly. He compares himself to a giraffe whose shadow and patchy hide are reflected on the ceiling and walls. The shadow is cast by the flickering light of a candle and the Primus stove. We have the impression that the family may be poor if they have no electricity for light or cooking. An ominous mood (a feeling that something bad is coming) is introduced with the reference to 'flames' and therefore potential danger.

Stanza 3: We learn that his father is due home from work in the factory. The speaker is not sure what his father does for a living. He seems to associate the factory with furniture. He is aware that his father may be weakened physically by the work he does.

The speaker is not aware of any poverty in the home and he compares the vetkoek to gold coins and riches. Another ominous reference is made to the 'growing', possibly threatening vetkoek. They are swelling as they cook, but the word 'bloated' has unpleasant connotations (feelings) of ill-health and infection.

Stanza 4: The speaker suddenly stops the story to state that this is his first clear memory from his childhood. He wonders why he has not written about it before. He recalls the sudden noise and rapid activity when the pan unexpectedly tips over. The boiling oil spills onto the table and starts to move towards Derek. We are reminded of how young and vulnerable Derek is when the speaker refers to his dummy and compares him again to a bird. His mother, without hesitation, places her arm in the way of the oil to protect Derek. The oil appears to be deliberately moving towards Derek as it 'swims' in a hot 'flood' across the table.

Stanza 5: His mother quietly tries to persuade Derek to move away from the danger, without creating panic. Derek does not understand the danger and takes his time climbing off the chair. He finally understands that something is wrong and bursts into tears. It is clear too that the author is now also aware of the danger.

Stanza 6: When the oil reaches her arm, his mother’s scream is a horrifying sound the speaker remembers right into adulthood. The memory is like the terrible scar that his mother still carries as her reminder of that day. Just like his mother can still see the scar, he can still feel the impact of that horrible event.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
cauterisation	the burning of skin or a wound exposed to heat or a chemical to stop bleeding or to prevent infection Cauterisation usually leaves a scar. The poet’s mother has a real scar on her arm from the boiling oil. The poet has a ‘scar’ in his memory (line 32). He feels as if the event ‘cauterized’ or stopped the innocence of his childhood.
Primus stove	a stove using paraffin with an open flame for cooking The pan of hot oil falls from the Primus stove.
vetkoek	a South African food: a small, unsweetened cake of deep-fried dough In the poem, the narrator’s mother is cooking vetkoek.

- 6 Identify and explain important figures of speech:

DICTION/FIGURATIVE LANGUAGE

1. SIMILE:

A simile is a comparison, usually using the words ‘like’ or ‘as’.

- a** Lines 16–18: ‘but the vetkoek are sizzling and growing/like bloated gold coins./We’re rich.’ In fairy tales and childhood stories, gold coins are often used as a symbol of great wealth. The speaker alludes to those fairy tales. He compares the appearance of the vetkoek in the pan to gold and riches.

2. METAPHOR:

A metaphor is a direct comparison. We see that the narrator compares himself to a giraffe throughout the poem:

- a** **Lines 13–15:** ‘Daddy’s coming home soon/from the factory where they’re turning him into/a cupboard that creaks.’ The speaker does not understand the work that his father does. All he knows is that it has something to do with furniture (‘cupboard’) and that it has had a physical effect on him (‘creaks’). In other words, the father is compared to an old cupboard.
- b** **Line 30:** ‘and the giraffe’s patches flare on the restive walls.’ The speaker compares himself to a giraffe because he is older and taller than his brother. In his childlike imagination, the shadows cast by the candles and Primus stove at the start of his story are like the patterns on a giraffe’s coat. However, at the

end the ‘patches’ or shadows on the walls are threatening and dangerous (‘flare’) and no longer calming (‘restive’).

3. IRONY AND METAPHOR:

In line 32, the speaker says the event ‘cauterizes my childhood like a long scar’. This is a metaphor and an example of irony (when the writer means the opposite of what is said).

When a wound is ‘cauterized’ it is a necessary, if painful, medical procedure to stop the flow of blood or infection. The speaker compares this event to a cauterized wound because the ‘flow’ of childhood is stopped. The speaker’s view of life has changed forever. It is ironic that what happened to his mother brought her harm and pain, not healing. It is the moment when the safety of his home was destroyed. His ‘scar’ is not visible but it has continued to affect him even as an adult.

4. ALLITERATION:

- a In 1 the playfulness of the scene in the kitchen is emphasized by the use of these two examples of alliteration: ‘**D**erek is **d**angling’ (line 1) and ‘a **f**lutter of **f**lour’ (line 2).
- b In Stanza 3 ‘a **c**upboard that **c**reaks’ (line 15) highlights the physical effect that work has had on the speaker’s father.
- c In the last stanza, the repetition of the s sound in ‘a **s**avage **s**cream that echoes **a**cross the **d**ecades’ (line 31) emphasizes the agony of the pain at the time but also the pain that still endures (lasts; does not go away).

Step 3: Identify the narrator or speaker of the poem

- 1 Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2 Remind learners that determining the narrator of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem? How do you know?
- 4 Instruct learners to look for evidence of who the speaker is. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the speaker in the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker in the poem.
- 8 Emphasise that the speaker is the poet as an adult telling a story from his childhood.
- 9 Go through the following points of evidence:
 - a The speaker uses the first-person pronoun ‘I’ to tell the story of his childhood.
 - b He makes reference to ‘Mummy’ and ‘Daddy’ and ‘my brother’.
 - c For the first three stanzas we see that the speaker is very young because he tells us that ‘I was four in July’. The incident is told from the point of view of the four-year-old child.
 - d From Stanza four, the speaker is the adult recalling the childhood memory: ‘This is the first vivid memory of childhood.’ (line 19).
- 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 tells us his own story as an adult. He is still traumatised by this childhood incident. That one moment forever destroyed the peace and happiness of his childhood. There is a moment of questioning when the speaker wonders why he has never recorded this significant event before.

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 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 the childhood home of the poet. The poem specifically takes place in the kitchen. We can infer that the family lives without electricity.
- 7 Go through the following pieces of evidence:
 - a The speaker refers to ‘home’ in line 13 and describes the surroundings with familiarity. He talks about his brother being ‘too small to peer over the table’ (line 4).
 - b We know they are in the kitchen because of the first line: ‘Derek is dangling on the kitchen chair’.
 - c His mother uses a ‘Primus’ (line 3) stove for cooking as there is no electricity. There are also candles used for light.

IDENTIFY THE TIME:

- 1 Ask learners: When does this poem take place: in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that the poem is clearly set in the past as it is the poet’s childhood memory. He describes a happy domestic scene with his mother cooking, him and his brother playing, and they are all waiting for his father to come home from work. The change in Stanza 4 indicates the adult remembering in the present moment. The parents are referred to as ‘Mummy’ (line 5) and ‘Daddy’ (line 13) before the accident, when the writer is thinking about his childhood. The adult writer calls his mother ‘Ma’ (line 31).

VISUALISE THE SETTING:

- 1 Ask learners: What does the setting (place and time) of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise a warm, cosy kitchen filled with sounds of laughter from the children. There is a smell of the Primus (paraffin) stove and the vetkoek sizzling in oil. There is a sense of anticipation because the father is coming home from work soon and the family will eat together.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is 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 speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence of the mood/tone in the poem. 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 nostalgic (happy and relaxed), ominous (a feeling that something bad is coming) and traumatised (upsetting).
- 10 Go through the following pieces of evidence:
 - a Nostalgic: the speaker has happy memories of his childhood. He plays with his brother while his mother cooks and they wait for his father to come home from work.
 - b Ominous: the mood changes in Stanza 4 when the oil spills and their lives are changed forever. The mother has a permanent physical scar from the burn. The speaker is left with a psychological scar from witnessing the incident.
 - c Traumatised: we can hear the trauma in the poet's voice in the final stanza.
- 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 speaker seems to be analysing his feelings about the event for the first time. His happy memory becomes a traumatic one when he remembers the outcome of that specific day. It is as if he has finally understood the effect this incident has had on his childhood as well as his adult life.

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What 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 theme or message of this poem:
 - **Home:** A home should be a place of safety and happiness for a child. It is where our earliest memories are made. The kitchen is often the centre of the home.
 - **Motherhood:** The traditional mother is a symbol of love and safety. She will do anything to protect her children from danger, even at her own expense.
 - **Traumatic Memory:** Bad experiences in childhood can affect a person for the rest of their life. When they remember these events, they may continue to feel the trauma (pain and suffering).
- 3 Ask learners: What feelings do you associate with your childhood home? Describe the place and the people you remember and the effect these had on you.
- 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 list the most important points of 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 poet describes the happy memory of spending time with his family in the kitchen. The accident disturbs his childhood innocence. The mother instinctively (without thought) places herself in danger to protect her child. The scar on her arm is a physical reminder of the event. The poet has been left with an emotional scar as well.’

Step 7: Make inferences and answer journal questions

- 1 Remind learners when you infer, you figure out something that was not 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 does not directly tell you. For example:

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 on 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.

- 2 Explain that when we read poetry, we must make a lot of inferences. We make inferences about what is happening, why it is happening, and how the speaker feels.
- 3 Explain that today, learners will make inferences about what the writer discovers about himself in this 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
Why have I never written it all down before? (line 20)		
As she does so she pleads with the bird to fly/away, but quietly, so as not to ruffle his feathers./But my brother clambers off the chair/as if he has all the time in the world (lines 25–28)		

- 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 discoveries the writer makes about himself.
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
<p>1 Why have I never written it all down before? (line 20)</p>	<ul style="list-style-type: none"> • The poet is asking himself a rhetorical question • Writing something down makes it permanent and real. • We write something down when we want to remember it. 	<ul style="list-style-type: none"> • Perhaps the speaker has never written down his memory before because he has not fully dealt with the traumatic incident. • Perhaps now that the poet is writing it, he is feeling better about what happened. He is wishing he had written it down before so he could have processed it (and dealt with his feelings) sooner.
<p>2 As she does she pleads with the bird to fly/away, but quietly, so as not to ruffle his feathers./ But my brother clambers off the chair/as if he has all the time in the world. (lines 25–28)</p>	<ul style="list-style-type: none"> • The little brother is being compared to a bird. • ‘Ruffle his feathers’ is an idiom for being upset. The mother does not want to scare the little brother. • ‘Clambers’ means slowly climbs. The brother is moving slowly. 	<ul style="list-style-type: none"> • The mother tries to get the little brother to move, but she does so quietly so he doesn’t get upset. She doesn’t want to scare him. • The brother does not understand that there is danger. He moves slowly and awkwardly off the chair. He doesn’t realise that something bad is happening. • The brother is young and carefree – he is too young to understand danger.

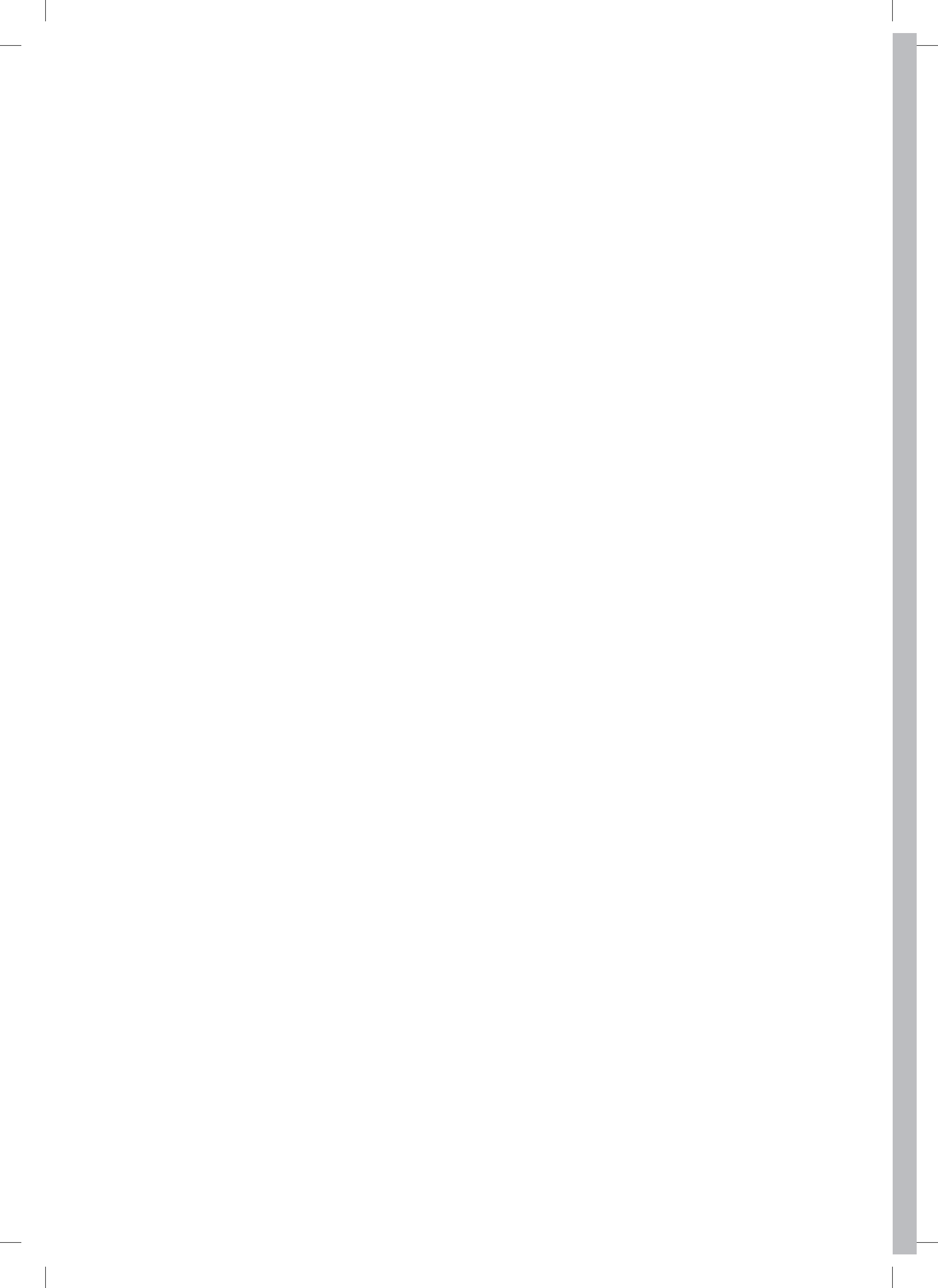
Journal questions

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

- 1** Refer to the first stanza:
 - 1.1** State what each of the 3 people are doing in this stanza. (3)
- 2** Refer to stanza 2 and stanza 5:
 - 2.1** Explain how the mood has changed between these two stanzas. (3)
- 3** Refer to the poem as a whole:
 - 3.1** Explain how the speaker changes between the first three stanzas and the last 3 stanzas. Quote from the poem to support your answer. (4)
- 4** Refer to 'and cauterizes my childhood like a long scar' (line 32):
 - 4.1** Provide the figurative meaning of 'scar'. (1)

B: Answers

- 1.1**
 - Speaker: playing with flour on the flour. (1)
 - Derek: sitting on a chair/sucking his dummy. (1)
 - Mother: frying vetkoek. (1)
- 2.1**
 - In stanza 2, the atmosphere is very playful. (1)
 - We know this because the speaker is looking at his shadows and thinking he looks like a giraffe. (1)
 - In stanza 5, however, the atmosphere is now one of danger. (1)
 - The word, 'restive' tells us that the family is now worried/anxious/frightened. (1)
- 3.1**
 - In the first 3 stanzas, the speaker is four years old. (1)
 - 'I'm not that small; I was four in July.' (line 7) (1)
 - In the last 3 stanzas, the speaker is an adult. (1)
 - 'Why have I never written it all down before?' (line 20) (1)
- 4.1** A scar is a painful memory that one never forgets.



**Poetry
Reading**

POEM 5

Reading and viewing

Mirror

SYLVIA PLATH

Genre

Free verse (no repeated pattern of rhythm or rhyme)

Characteristics

Two stanzas of nine lines each

Step 1: Pre-reading

- 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: a mirror is a reflective piece of glass which shows the image of someone looking into it.
- 5 Write the following questions on the board for discussion:
 - a What is the purpose of a mirror?
 - b What image does society have of ageing?
- 6 Split learners into groups of four 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 or groups who are struggling.
- 8 Call the learners back together and ask for responses to the questions:
 - a A mirror gives a true reflection of whatever is facing it. We use a mirror to look at ourselves and to determine our flaws and imperfections.
 - b Most societies value the image of youth. We are fearful of becoming older because we are seen as less valuable.
- 9 Explain that as a teenager, Sylvia Plath wrote in her diary: 'Somehow I have to keep and hold the rapture of being seventeen. Every day is so precious I feel infinitely sad at the thought of all this time melting farther and farther away from me as I grow older.' We can see that Sylvia Plath was afraid of growing old, even from a young age. It might be important to know that Sylvia Plath suffered from depression, and committed suicide at the age of 30.

Step 2: Reading the poem

- 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:

From the first line of the poem, we are told that the speaker is a mirror, which reflects exactly what it sees. The first stanza describes the life of a personified mirror on its wall. In the second stanza, the 'mirror' is a lake that also reflects whatever is nearby.

Stanza 1: The mirror describes itself as silver and square. It reflects exactly what it sees, without any personal feelings or fixed ideas ('preconceptions'). Anything that comes near it is reflected exactly as it is in reality. The mirror does not lie but it is also not harsh ('cruel'). It is like a 'small god' that sees everything. Much of the day is spent reflecting the wall opposite it ('pink, with speckles'). It almost feels as if the wall is part of itself ('part of my heart'). This changes when night comes or people look into the mirror and block the view of the wall.

Stanza 2: The speaker now becomes a lake. There is a woman bending over the lake trying to see her reflection. The woman does not seem happy with what she sees. She turns away and looks for a softer, gentler reflection of herself using the moonlight or candlelight. The lake knows that these are dishonest reflections of the woman. The woman is terribly upset whenever she sees herself in the lake but she comes back every morning. We realise at the end of the stanza that the woman is upset because she is ageing (getting older). She remembers when she could see a youthful face reflected back in the past. Now all she sees is a woman who is getting older every day. The future scares her.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
agitation	nervousness or anxiety The woman is upset by her reflection in the mirror and her hands move in an agitated way.
to flicker	to flutter or to change brightness (like the flame of a candle in the wind) The reflection of the wall flickers whenever a person passes between the wall and the mirror. This also happens at night when the light is switched off.
meditate	to take time to focus deeply and quietly on one thing The mirror quietly reflects the wall opposite for most of the day. It only thinks about the wall, as if it is meditating.
preconception	an idea formed without actual knowledge The mirror makes no judgements or preconceptions about what it will reflect. It reflects things exactly as they are.

WORD	BASIC DEFINITION
speckles	small patches or spots of colour The wall is painted pink but there are small speckles of colour on it as well.

6 Identify and explain important figures of speech:

DICTION/FIGURATIVE LANGUAGE

1. PERSONIFICATION:

Personification is when something that is not living is given the feelings or abilities of a living being. In line 2, the mirror ‘swallows’ everything it sees, just like a living creature with a throat and stomach. It also states that it has the ‘eye of a little god’ (line 5) as if it has the power to see everything.

In lines 7–9 (‘I have looked...over and over.’), the mirror personifies itself as having a ‘heart’. The heart is a symbol of emotion and love. It seems as if the mirror sees a deeper connection between itself and the wall opposite. However, the connection is never certain as there is always something that comes between them: ‘Faces and darkness separate us over and over’ (line 9).

2. METAPHOR:

A metaphor is a direct comparison between two unlike things that share a single common quality.

- a** Line 3: ‘unmistled by love or dislike’ compares our strong emotions to the fogging up (misting) of a mirror by steam. Our feelings can be so strong that they stop us from understanding other people clearly.
- b** Line 17: ‘In me she has drowned a young girl’ compares the disappearance of the woman’s youth to someone drowning. This means that over the years the woman has watched her reflection in the lake change. It is no longer youthful. It is as if that young girl is now dead and drowned in the lake.

3. SIMILE:

A simile is when two things are indirectly compared to each other. Usually, the words ‘like’ or ‘as’ are used in the description. For example, ‘and in me an old woman/Rises towards her day after day, like a terrible fish.’ (lines 17–18). This means that every time the woman looks at her reflection in the lake, she sees that she is ageing. She realises that getting old cannot be stopped. Getting old is compared to a frightening fish that is hunting her from the lake. It will eventually catch her and eat her. In the same way, growing old and dying cannot be escaped.

4. LINE STRUCTURE:

In stanza 1, the poet uses simple, short statements and short words. The mirror stresses that it tells only the truth. It describes itself exactly as it is: ‘silver’ and ‘four-cornered’. It reflects only what it sees: an ‘exact’ reflection, ‘just as it is’. The wall opposite is described

without any emotion. All the mirror sees is that it is 'pink, with speckles.' It does not mean to hurt anyone: 'I am not cruel'.

The second stanza begins in the same way: 'Now I am a lake.' (line 10). This type of short sentence cannot be read smoothly. The poet sometimes even ends sentences in the middle of lines to add to this jerky rhythm (pace). This is to remind us that the mirror has no feelings about what it reflects.

However, the poet also uses longer, more flowing sentences and longer words. When the speaker is more thoughtful and personal, the sentence structure is no longer short and sharp. We see this near the end of the first stanza when the mirror thinks more deeply about its 'relationship' with the wall. Many of the sentences used in the second stanza are longer and have a gentler rhythm. This is because the description of the woman is far more personal. The speaker is aware of her emotions and fears in her 'agitation of hands' (line 14). The last sentence is spread over two lines (lines 17 and 18) and describes the unstoppable process of ageing. This sentence builds up to the frightening image of the 'terrible fish' that will swallow her up.

Step 3: Identify the narrator or speaker of the poem

- 1 Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2 Remind learners that determining the narrator of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem? How do you know?
- 4 Instruct learners to look for evidence of the speaker in the poem. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the speaker in the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker in the poem.
- 8 Emphasise that the speaker in the first stanza is a mirror. In the second stanza, the speaker is a lake (a large stretch of water surrounded by land). The speaker talks about a woman who comes to view her reflection in the third person.
- 9 Go through the following points of evidence:
 - a The title of the poem is 'Mirror'.
 - b The mirror is personified throughout the poem and speaks directly to the reader, using the personal pronoun 'I'. The mirror says: 'I am silver and exact. I have no preconceptions./Whatever I see I swallow immediately' (lines 1–2)
 - c In the second stanza there is an abrupt shift when the speaker declares 'Now I am a lake.' (line 10). Again, the lake is personified by the use of the pronoun 'I'.
 - d The speaker talks about the woman, explaining that 'A woman bends over me,/ searching my reaches for what she really is.' (lines 10–11)
- 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 addresses us all. Both the mirror and the lake seem to be all-knowing, objective observers of life. Many people are caught up in how they appear to others. For many people, growing old (and losing their youthful beauty) is a challenging process. Sometimes, we prefer to pretend it isn't happening. Growing older is something we cannot change, no matter how much it frightens us.

Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is the place (where) and time (when) 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 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 in the first stanza, the physical setting is a room with a pink speckled wall. In the second stanza, the setting changes to a lake that has a woman bending over it to check her reflection.
- 7 Go through the following pieces of evidence:
 - a The poet says 'Most of the time I meditate on the opposite wall./It is pink, with speckles.' (lines 6–7). The mirror is hanging in this room reflecting the wall opposite, unless someone is looking into it.
 - b 'Now I am a lake. A woman bends over me' (line 10) indicates the change in setting.

IDENTIFY THE TIME:

- 1 Ask learners: When does this poem take place: in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that the poem is written in the present tense but the content and the setting are timeless.

VISUALISE THE SETTING:

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

Help learners visualise the pink speckled room with a mirror hanging on the wall. Help learners imagine the lake that is reflecting the image of the woman looking into it.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) created by a poem. The tone is the way in which a writer expresses the mood.
- 2 Remind learners that it is 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 speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6 Give learners time to determine the mood and tone of the poem.
- 7 Call learners back together.
- 8 Ask learners to share their ideas about the mood/tone of the poem.
- 9 Emphasise that the mood/tone is sombre (gloomy).
- 10 Go through the following pieces of evidence:
 - a Sombre: the mirror does not hide the reality of becoming older. No matter how often the woman comes to check her reflection, she cannot stop the ageing process.
- 11 Ask learners: Why are the mood and tone important to understanding this poem?
- 12 Discuss this with learners.
- 13 Emphasise that the mirror reflects exactly what it 'sees'. There are no preconceptions (ideas formed without actual knowledge) and anything that comes near the mirror is shown exactly as it is. However, we often do not like the reality of what we see. We often look for gentler images of ourselves or change the way we look. In the poem, the woman uses moonlight and candlelight so she doesn't have to see herself so clearly.

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What 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 message of this poem:
 - **Truth and appearances:** Many people are concerned about how they appear (seem) to other people. They try to disguise (hide) unpleasant parts of themselves from others. They do not always want other people to know the truth.
 - **Time and ageing:** It is inevitable (sure to happen) that all human beings grow older as time passes. Beauty and youth are temporary and we try to hide the signs of ageing. Society puts a lot of pressure on women, in particular, to work hard at remaining youthful.
- 3 Ask learners: How and why do we disguise the reality of our appearance in today's world?

- 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 give the main points of 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 mirror always gives a truthful reflection of whoever looks into it. It cannot disguise what it ‘sees’. The ageing process cannot be stopped and the mirror reflects the passing of time. The woman in the poem is saddened by this and is scared of growing old.’

Step 7: Illustrate the poem and answer journal questions

- 1 Illustrate the poem
- 2 Explain that illustrating (drawing a picture of) a poem can help us visualise (form a clear picture in our mind) the poem.
- 3 Explain that today, we will illustrate how a person’s reflection is different in a mirror and a body of water, such as a lake. The mirror gives a true reflection, whereas water gives a distorted (twisted out of shape) reflection.
- 4 Instruct learners to take out their exercise books.
- 5 Instruct learners to split their paper in half and to draw a mirror on one side and a lake on the other. Explain that they must draw what their own reflection would look like in the mirror and in the lake.
- 6 Give learners time to illustrate the poem.
- 7 Instruct learners to turn and talk and explain their illustration to a partner.

Journal questions

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

- 1 Refer to ‘I am silver and exact. I have no preconceptions.’ (line 1):
 - 1.1 Choose the correct answer to complete the following sentence. Write only the letter (A-D) next to the question number (1.1). (1)
In this line, the tone of the speaker is:
 - A angry.
 - B objective.
 - C subjective.
 - D personal.
- 2 Refer to ‘I am not cruel, only truthful-’ (line 4):

- 2.1** Explain why the mirror says it is ‘not cruel, only truthful’. (2)
- 3** Refer to the second stanza:
- 3.1** Explain how the woman tries to hide the truth from herself. (2)
- 4** Refer to ‘The eye of a little god, four-cornered.’ (line 5):
- 4.1** Identify the figure of speech. (1)
- 4.2** Explain how this figure of speech is appropriate. (3)
- 5** Refer to the poem as a whole:
- 5.1** Discuss how the theme of ‘Time and Ageing’ is evident in this poem. (2)

B: Answers**1.1** B (1)**2.1**

- The mirror does not intend to hurt anyone. (1)
- It reflects exactly what it sees. (1)

3.1

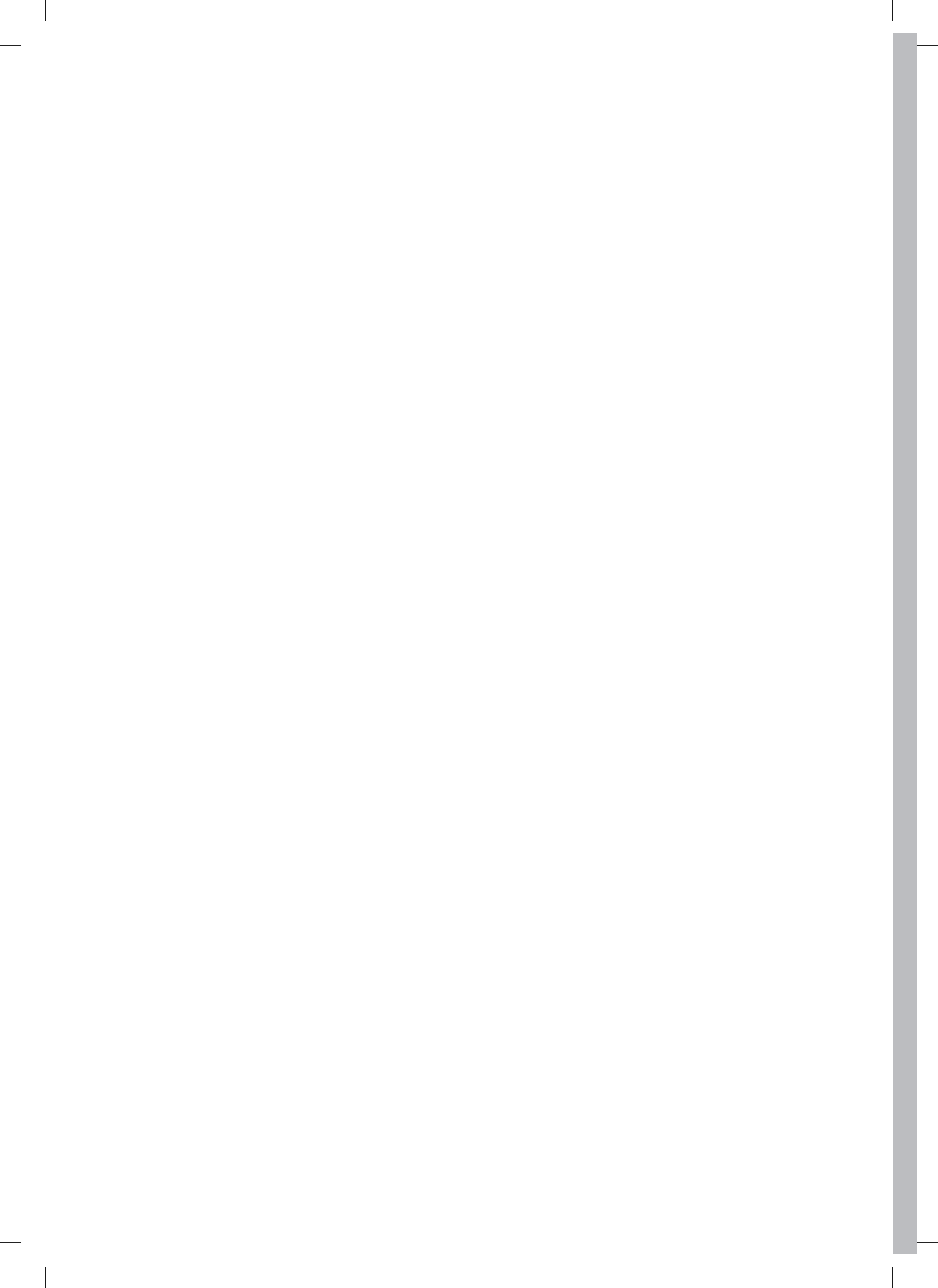
- She tries to soften the ageing on her face. (1)
- She does this by using the light of candles or the moon. (1)

4.1 Metaphor (1)**4.2**

- The mirror is small. (1)
- But, even though it is small, it can see everything, like a god. (1)
- Also, like people believe gods represent the truth, so does the mirror represent the truth. (1)

5.1 Any two of the following:

- The woman is distressed because her reflection shows that she is getting older. (1)
- She cannot disguise the fact that she is aging. (1)
- She realises that she has lost her youth. (1)
- She is very frightened of getting old and dying. (1)



Poetry
Reading

POEM 6

Reading and viewing

Shantytown

ANONYMOUS

Genre

Free verse

Characteristics

3 stanzas; some rhyming words

Step 1: Pre-reading

- 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: A 'shantytown' is known today as an informal settlement. In this poem, it is a reference to Jabavu township in Johannesburg.
- 5 Write the following questions on the board for discussion:
 - a The poem was published under the name 'Anonymous' (unnamed). Why would someone not want to be recognised as the writer of a poem?
 - b What is your understanding of what a township is?
 - c What do you know about the weather patterns in South Africa?
- 6 Split learners into pairs and instruct them to discuss the questions. They do not need to write down their answers. They are for discussion only.
- 7 Call learners back together. Discuss learners' thoughts and ideas about these questions.
- 8 Help learners understand the following:
 - a The poet may not want to be known for political reasons. It was discovered that Hilda Bernstein, a Communist Party member and an anti-Apartheid activist, wrote this poem. The Nationalist government of the time would not have been happy with her comments about informal settlements.
 - b Learners will have different ideas. Before and during Apartheid, townships were segregated areas with under-developed infrastructure on the outskirts of cities and towns which were reserved for non-white people. There were separate townships for black, Indian, and Coloured people. Non-white people were often moved to townships after being evicted from whites-only areas.
 - c Different parts of the country have different rainy seasons. The Highveld area in the poem is very cold in winter but has no rain. It only has summer rain.

Step 2: Reading the poem

- 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 life in Jabavu, a very poor section of Soweto in Johannesburg. There are no trees or grass. The township has no electricity or roads. It is dry, dusty and exceptionally cold during winter. The people of Jabavu have very little to protect them against illness and the freezing temperatures. The cold is overpowering. They have only thin blankets, rags and old sacks to cover themselves to keep out the cold.

There are three stanzas, clearly divided into three descriptions of the township:

Stanza 1: The first stanza talks about how isolated Jabavu is from the city ('far from streets and lights and cars'). There are no trees or grass in Jabavu – it is not protected ('beneath the stars').

Stanza 2: The second stanza goes into deeper detail about the suffering the people experience during winter. They are freezing and sick.

Stanza 3: The last stanza takes us into the hopeful future of a Jabavu that has been developed and cared for. It has become a place where healthy children play in beautiful parks. People live with dignity in proper houses with electricity. They are all safe and warm. The speaker paints a positive picture of what he wishes for the future of Jabavu. Until that day, Jabavu will continue to 'sleep'.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
shantytown	a very poor area usually outside a city or town The houses are made of corrugated iron, wood and plastic. There are no services, such as electricity, provided. Jabavu is a shantytown in the bigger township of Soweto.
grasp	to hold something very tightly without letting go The winter cold grasps the earth tightly.
rasp	a metal tool used to rub down or file other things A rasp would be used to smooth edges or make grooves in something quite hard, such as wood or iron. The winter cold is as 'rough as a rasp'.
invade	to enter and attack The freezing cold winter 'invades the shacks'.

6 Identify and explain important figures of speech:

DICTION/FIGURATIVE LANGUAGE

1. REPETITION

A good writer repeats words to draw the reader's attention to certain ideas or images.

The poet repeats certain words or phrases in the poem:

- a 'And bare of trees, and bare of grass' (line 3) stresses the fact that there is absolutely nothing growing in the area.
- b The word 'cold' is used four times throughout the poem and emphasises the extreme cold. Trying to keep warm is all that the people can think about at night. In addition, in lines 12 to 14, the poet repeats 'through' and 'ground'. The cold is so intense and powerful that nothing stops it, not even dust or rocks.
- c 'Jabavu sleeps' is a very important repetition in the poem. It is repeated five times at the beginning and end of stanzas. The first two stanzas describe the township at night during winter. People are desperately trying to sleep but struggle because it is so cold. In reality, Jabavu and its people are not sleeping. It is only in stanza three that we understand that the poet is using 'sleeps' symbolically. The speaker believes that Jabavu's future will be a great improvement on its past. When that happens, it will be as if the township will have 'woken up' from its long sleep of poverty and suffering. These harsh conditions are temporary, only 'for tonight' (line 23). The final line expresses this hope by repeating 'Jabavu sleeps', but we now know that the stars above are 'bright' symbols of hope.

2. RHYME:

The poet uses rhyme to support her message. By linking certain words, she makes us think about the meaning they share. 'shacks' and 'sacks' rhyme to remind us of their poverty. 'grasp' and 'rasp' are very harsh words describing the toughness of winter. 'day' and 'play' are words which remind us of happiness and new beginnings. 'light' and 'bright' are both words communicating hope for the future.

3. PERSONIFICATION:

Personification is when a non-living thing is described as living.

- a Jabavu, the shantytown, is compared to a person who is asleep and will wake up 'One day' (line 17) Jabavu will be able to 'greet' everyone just as people say 'good morning' to each other at the start of a 'new and shining day' (line 18). The sleep is temporary and the poet is absolutely sure that Jabavu will be able to 'awake' to a better world in the future.
- b The winter cold is also personified by the poet. It is described as unstoppable because it 'creeps' or crawls into everything. It is like an enemy that attacks and 'invades' (line 11) a town and its houses.

4. SIMILE:

A simile is when two things are described and have something in common. The words 'like' or 'as' are used. Line 10 has two similes:

- a** 'Dry as the sand' compares the harsh dryness of the cold winter to sand because there is no rain.
- b** 'rough as a rasp' compares the cold to a metal tool rubbing against the skin. In other words, the cold of winter is so severe that it feels painful.

5. ALLITERATION:

Alliteration is the repetition of initial consonant sounds.

- a** In Stanza 2, the c sound is repeated in the first two lines: 'The children cough./Cold creeps up'. This hard sound emphasises the harshness of the conditions in Jabavu.
- b** In lines 14 and 15, the poet emphasises the cold again: 'the night cold creeps./In cotton blankets'.

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 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 poem is written in the third person. The narrator seems to be someone who has experienced the living conditions in Jabavu.
- 8** Go through the following points of evidence:
 - a** The speaker describes the conditions in Jabavu from personal knowledge, such as the lack of nature and the dusty and rocky ground: 'bare of trees, and bare of grass' (line 3); 'Through dusty ground/Through rocky ground' (lines 12 and 13).
 - b** The speaker is familiar with Jabavu and has probably lived there. She understands the difficulties and suffering of the people. She is able to describe them: the nights are cold and the children are unwell: 'The children cough./Cold creeps up, the hard night cold' (lines 6 and 7).
 - c** The speaker's vision for the future in the last stanza also indicates a familiarity. She has hope for a place that she has come to know.
- 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 addressing society as a whole. While the writer is anonymous, we also know now that she was an outsider trying to draw attention to the

conditions in shantytowns. We must be made aware of the terrible conditions that some people live in. We should all be involved in bringing about positive change.

Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is where and when 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 'shantytown' Jabavu, a township in Johannesburg on the Highveld.
- 7 Go through the following pieces of evidence:
 - a The poem is titled 'Shantytown'.
 - b 'Jabavu' is mentioned six times throughout the poem.
 - c 'High on the veld', 'the highveld': the weather is bitterly cold in this part of South Africa in winter.

IDENTIFY THE TIME:

- 1 Ask learners: When does this poem take place: in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that this poem was written during Apartheid but is still an accurate description of many townships today. Although a specific time is not mentioned, the first two stanzas are written in the present tense: 'sleeps', 'cough', 'the earth is tight'. The final stanza is the hope for the future and uses the future tense: 'Jabavu will awake'. However, the last two lines of the poem are the reality of the present again: 'But for tonight Jabavu sleeps./Jabavu sleeps. The stars are bright.'

VISUALISE THE SETTING:

- 1 Ask learners: What does the setting (where and when) of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise that the township is bare. There are no trees or grass. There is no infrastructure or electricity. The inhabitants are cold and poor. The children are sick.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) 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 for learners to share their idea on the mood/tone of the poem.
- 9 Emphasise that the mood/tone is initially despairing (sad) and then becomes hopeful. Go through the following pieces of evidence:
 - a **Despairing:** 'bare of trees' and 'bare of grass' (line 3), 'the children cough' (line 6), 'cold creeps up' (line 7) – there is no nature and the inhabitants are sick from the cold that they are experiencing.
 - b **Hopeful:** 'One day, Jabavu will awake/To greet a new and shining day' (lines 17 and 18) The speaker hopes the future will be different. The children's coughing will turn into laughter and the dusty parks will have flowers.
- 10 Ask learners:
 - a Why are the mood and tone important to understanding this poem?
 - b Why is the mood/tone change important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that:
 - a The mood and tone allow us to understand this extreme kind of poverty.
 - b Despite the sad situation in the shantytown, there is an element of hope that the future will be different. The descriptions of the present in the first two stanzas are turned around in the description of a possible future in the final stanza.

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 theme or message of this poem:
 - **Poverty in South African townships:** During Apartheid, the majority of black people near towns and cities lived under harsh conditions without proper housing or basic services. The living conditions were very unhealthy, especially for children. The poet describes the emptiness of the area and the extreme cold in the winter.

The author hopes that someday Jabavu (and other townships) will become a better place to live.

- 3 Ask learners: How do you feel about the place where you live?
- 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:

‘Jabavu is an example of many townships in South Africa. It highlights the difficult conditions people live in: the lack of nature and infrastructure, the harsh cold from which people cannot protect themselves and, extreme poverty.’

Step 7: Illustrate the poem and answer journal questions

ILLUSTRATING THE POEM

- 1 Explain that illustrating (drawing a picture of) a poem can help us visualise (create a picture inside our minds) the poem.
- 2 Explain that today, we will illustrate the setting of the poem as a whole: What does the shantytown described in the poem look like?
- 3 Instruct learners to go through the poem and find all the different ways the poet describes Jabavu.
- 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 stanza 2:
 - 1.1 Identify the figure of speech used to describe the cold weather. (1)
 - 1.2 Explain how this figure of speech is effective. (4)
- 2 Refer to the third stanza:
 - 2.1 Explain if the words ‘awake’ and ‘sleeps’ are being used literally or figuratively. (1)
 - 2.2 Provide reasons for your answer in 2.1 above. (2)
- 3 Refer to ‘Jabavu sleeps. The stars are bright’ (line 24):

3.1 Identify the tone in this line. (1)

4 Refer to the whole poem:

4.1 State THREE things that will be different for the shantytown in the future. (3)

B: Answers

1.1 Personification (1)

1.2

- The cold is a non-living thing which is given human characteristics. (1)
- It 'creeps' up which implies it is unexpected. (1)
- It 'grasps' the earth which emphasises the tight grip it has on the earth. (1)
- The frosty night 'invades' the shakes. This shows us that the frost is not wanted as it is viewed in such a negative way. (1)

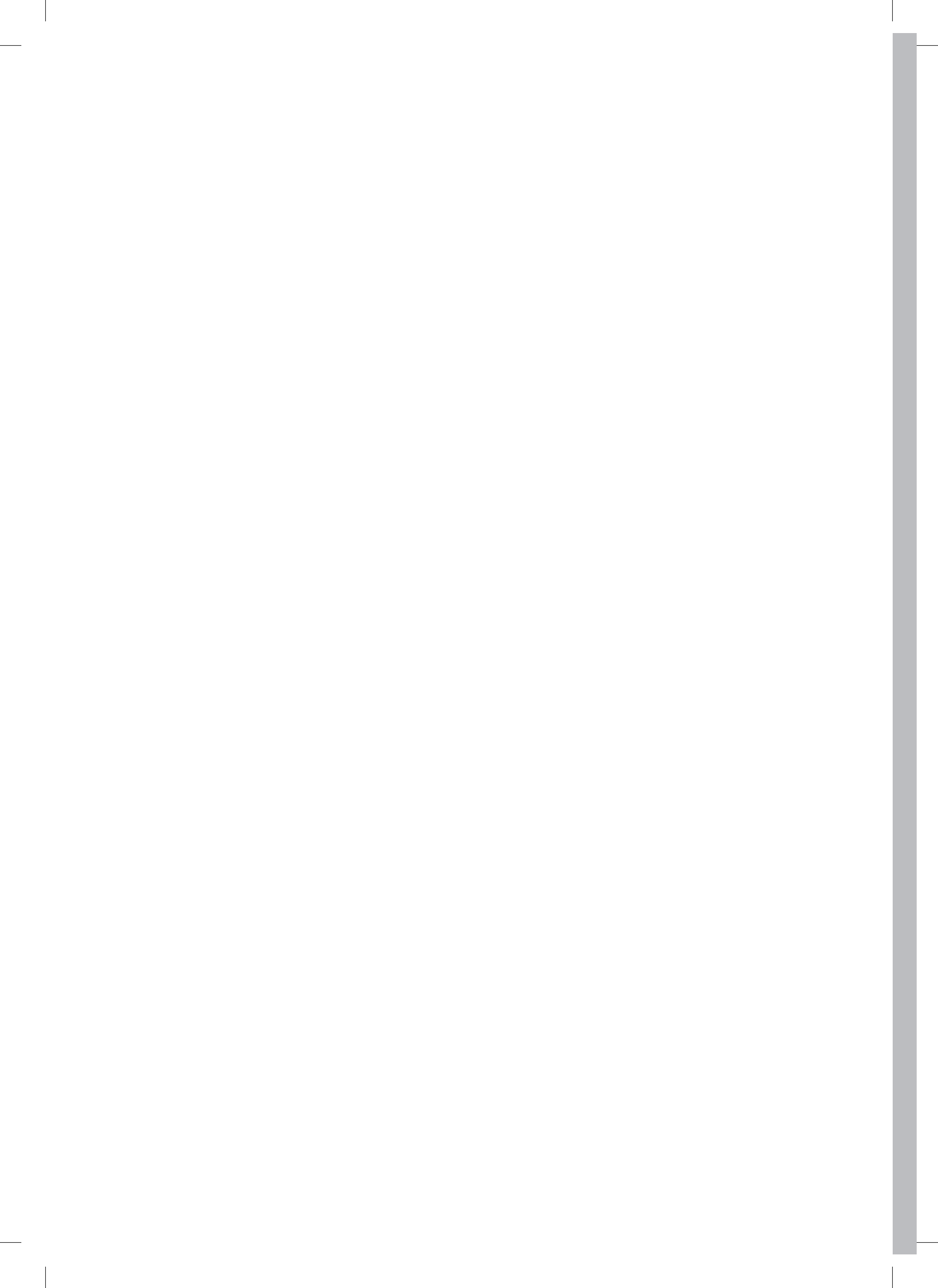
2.1 Figuratively (1) **2.2**

- The township of Jabavu is like a person who is just sleeping for a short period of time. (1)
- One day Jabavu will wake up to a better future. (1)

3.1 Optimistic/hopeful/positive (1)

4.1 Any of the following THREE answers:

- The children will be happy. (1)
- The children will no longer be sick. (1)
- The children will be able to play in the parks. (1)
- The parks will be pretty. (1)
- The houses will be solidly built. (1)
- People will be warm. (1)
- Houses will have electricity. (1)



Poetry
Reading

POEM 7

Reading and viewing

At a Snail's Pace, Please

OSWALD MBUYISENI MTSHALI

Genre

Free verse; narrative poem

Characteristics

Six stanzas; circular structure

Step 1: Pre-reading

- 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: The title refers to the speed at which a snail travels. It is slow and cannot go any faster.
- 5 Write the following questions on the board for discussion:
 - a Do you think faster or slower is better? Think of different contexts where this is a consideration.
 - b What lessons can we learn from nature?
- 6 Split learners into groups of four and instruct them to discuss the questions. They do not need to write down the answers. They 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 for responses to the questions.
- 9 Some points of discussion might be:
 - a Different situations require different levels of speed. Faster is not always better than slower or vice versa. For example, in a running race the aim is to finish as quickly as possible so faster is better. However, a slower pace often means that more care is taken so when doing a project, we should take the time to research carefully rather than rush it.
 - b Nature is a good teacher and we should observe how things develop naturally (also usually at a much slower pace).

Step 2: Reading the poem

- 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:

Two small creatures in nature – a chameleon and a snail – are contrasted with cars driven extremely fast by reckless drivers. Both creatures are known for their slow speed. The speaker appeals to (asks) these speeding drivers to reduce their speed. He tries to remind them of the peace and safety these slower creatures enjoy.

Stanza 1: The poet describes the way a chameleon thoughtfully catches its prey for its next meal, and carefully takes each step forward.

Stanza 2: We are reminded that a snail needs very little power to move it towards its food.

Stanza 3: Powerful motor cars speed past the snail, using up huge amounts of fuel and leaving behind the dead bodies of insects they have killed.

Stanza 4: The noise of a motor car accident in the countryside alerts the farmers who rush to help.

Stanza 5: Villagers are shocked by the scene and stare even though people are calling for help.

Stanza 6: Ambulances arrive noisily in the dark. The speaker appeals directly to speeding motorists to slow down and prevent death on the roads. Both the chameleon and the snail are safely asleep.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
chameleon	a small, slow-moving lizard with long tail It rolls out its extendable tongue to quickly catch its prey. It is able to move each eye independently. It has the ability to change colour. The chameleon in the poem moves forward very carefully.
confetti	tiny pieces of coloured paper often thrown over a couple who have just been married or at a birthday party The confetti then scatters all over the ground. In the poem, dead insects and animals are scattered on the road like confetti.
knell	the sound of church bells rung at a funeral When drivers go too fast, they cause their own deaths. It is as if they ring their own knell.

WORD	BASIC DEFINITION
low-octane petrol	The lower the octane level of petrol a motor car can use, the less energy is wasted. Snails move very slowly like cars that need only low-octane petrol.
reckless	dangerous, wild, irresponsible The poet believes that drivers who go too fast are reckless and do not care about the deaths they cause.
trapeze artist	a circus performer on high wires and swings Their skill relies on balance and very careful movements to prevent them falling to the ground. The chameleon moves carefully to keep its balance like a trapeze artist.

6 Identify and explain important figures of speech:

DICTION/FIGURATIVE LANGUAGE

1. METAPHOR:

A metaphor directly compares two things, showing what they have in common.

- a. Lines 8–9:** ‘Under the belly of every snail/lies a tankful of low-octane petrol’. Here, the snail is compared to a slow-moving car that does not need expensive petrol to move. A snail uses little energy to move. It does not waste its energy like the cars that need ‘gallons of gasoline’ to move fast.
- b. Lines 15–16:** In the metaphor, ‘that leave highways strewn/with gory confetti of corpses’, dead insects are compared to confetti at a party. The bodies of dead insects (‘corpses’) killed by fast cars seem like ‘confetti’. They are bright spots of colour scattered on the road. This description is also ironic because confetti is usually a sign that a marriage or birthday has been celebrated. Death is not something that is usually celebrated, and a birthday is the opposite of a death.

2. SIMILE:

A simile is an indirect comparison of two things. It usually uses a clue word, ‘like’ or ‘as’. In stanza 1 the chameleon moves ‘like a trapeze artist’ (Line 7). The chameleon moves carefully, step by step like a person balancing carefully on a wire high above the ground.

3. PERSONIFICATION:

Personification is when a non-living thing is described as if it were alive. Fast cars are described as ‘drunk’ ‘mechanical monsters’. Just like monsters, fast cars leave death (‘corpses’) behind them. They used up lots of petrol in order to drive so recklessly. It is as if they are intoxicated (‘drunk’) and out of control.

4. ALLITERATION:

Alliteration is the repetition of consonants (usually initial consonants) to create special sounds. In stanza 6 the /s/ and /sh/ sounds are repeated: 'sound **sh**rill **s**irens', '**s**ilky **sh**awl of the night's **s**ilence' and '**s**nailed **s**lumbering in his **sh**ell'. This reminds us of the frightening and harsh sounds made by tearing metal in car accidents, and the warning alarms of ambulances.

5. APOSTROPHE:

Apostrophe is used to address a person directly, sometimes by name. Words like 'Oh' are often used. In stanza 6 the speaker says 'O! speed fiend' (line 25). Here, the speaker is calling to the reckless motorist. He wants him to understand that what he is doing is dangerous. He could cause his own death. He wants him to pay attention to the message of the poem: that the creatures of nature show us how to live a better life.

Step 3: Identify the narrator or speaker of the poem

- 1 Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2 Remind learners that determining the narrator of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem? How do you know?
- 4 Instruct learners to look for evidence of the speaker in the poem. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the speaker in the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker in the poem.
- 8 Emphasise that the writer uses a third person speaker, who is not involved in the action but is standing and watching it happen. In the final stanza, the writer uses the second person point of view. This is when the narrator tells the story to another character or the audience using the word 'you.'
- 9 Ask learners to share their ideas about the speaker in the poem.
- 10 Go through the following points of evidence:
 - a In Stanza 1 to 5 the narrator describes the things he is observing, such as the chameleon, the snail, the cars and the accident, from an outsider's perspective.
 - b In the final stanza, the writer addresses the drivers of the fast cars directly by using the imperative mood (command): 'look', 'see'. He is addressing the speeding motorists directly.
- 11 Ask learners: What is important to think about based on the speaker of this poem?
- 12 Discuss this with learners.
- 13 Emphasise that the poem directly addresses reckless motorists. The speaker is also talking to people in general. We need to understand that modern technology (like fast cars) brings danger. We need to remember where we came from. We should follow the example of nature because we have forgotten how to live a slower, more peaceful life.

Step 4: Identify/Visualise the setting

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

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 ideas about where the poem takes place.
- 6 Emphasise that the setting is a place where nature and cars meet.
- 7 Go through the following pieces of evidence:
 - a There is a description of the chameleon and snail at peace in their environment. They are then disturbed by the noise of the cars and the accident they cause.
 - b The ‘farmers running from homesteads’ (line 18 and 19) and ‘beehive huts’ (line 20) indicate that this could be in a rural area away from the city.

IDENTIFY THE TIME:

- 1 Ask learners: When does this poem take place: in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that while the poem is written in the present tense, the events could be happening at any time.

VISUALISE THE SETTING:

- 1 Ask learners: What does the setting (where and when) of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise the quietness of the chameleon and snail’s environment that is disturbed by the invasion of noisy machines that cause accidents.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) 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 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 admiring of nature and dismissive of technology.
- 10 Go through the following pieces of evidence:
 - a **Admiring:** The poet's descriptions of the chameleon and the snail indicate that he admires them. He does not see them as fragile creatures but as built for purpose. They achieve what they need to achieve.
 - b **Dismissive:** The poet's description of cars and the effects they have are not positive. He sees them as 'mechanical monsters' (line 13) that are 'drunk' (line 14) and 'leave highways strewn with gory confetti of corpses' (line 16).
- 11 Ask learners: Why are the mood and tone important to understanding this poem?
- 12 Discuss this with learners.
- 13 Emphasise that the poet wants us to come to the same conclusion as him: slow down and be more in tune with nature. Nature has its own quiet and slow way and the harshness of modern technology is destructive.

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 theme or message of this poem:
 - **Nature versus machine:** There is a struggle between modern technology and the natural world. People often believe that modern machinery brings speed and improvements and that natural life is old-fashioned. However, with these advances come death and destruction. We should be careful of accepting everything that is new and 'improved'.
- 3 Ask learners: Which advancements in modern technology do you feel have been helpful to us? Are there any advancements in modern technology you feel have been harmful to us?
- 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 snail and the chameleon move at a slow and careful speed. Nature has a way of achieving what it needs to at its own pace. In contrast, the reckless speed of the drivers causes disturbance, destruction and death.’

Step 7: Illustrate the poem and answer journal questions

- 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 contrast between modern technology and the natural world in the poem.
- 3** Instruct learners to take out their exercise books. Instruct learners to divide a clean page in half by drawing a line down the middle.
- 4** Instruct learners to look through the poem for descriptions of nature and technology.
- 5** On the one side of the page, they should draw their image of Stanza 1 and 2 and on the other side they should draw their image of Stanza 3.
- 6** Give learners time to illustrate the poem.
- 7** Instruct learners to turn and talk and explain their illustration to a partner.

Journal questions

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

- 1** Refer to ‘there is a pot of boiling glue/to cook flies for breakfast (lines 3–4):
 - 1.1** Identify the figure of speech. (1)
 - 1.2** Explain how this figure of speech is appropriate. (2)
- 2** Refer to ‘to propel the miniscule engine’ (line 10):
 - 2.1** Explain if the words ‘engine’ is being used literally or figuratively. (1)
 - 2.2** Provide reasons for your answer in 2.1 above. (1)
- 3** Refer to stanza 3:
 - 3.1** Choose the best answer to complete the following sentence. Write only the letter (A-D) next to the question number 3.1. (1)

The poet tells us that fast cars are...

A powerful.
B dangerous.
C enormous.
D fun.
- 4** Refer to ‘brings brawny farmers/.../to gawk at twisted wrecks coated with fresh blood’(lines 18–21):

- 4.1** Using your OWN words, state what the farmers do when the accident happens. (1)
- 4.2** Using your OWN words, state what the villagers do when the accident happens. (1)
- 5** Refer to 'Ambulances sound shrill sirens,/tearing the silky shawl of the night's silence.' (lines 23–24):
- 5.1** Identify the sound device. (1)
- 5.2** Explain how this device works in these lines. (2)

B: Answers

1.1 Metaphor (1)

1.2

- The chameleon catches prey/flies on the end of its sticky tongue. (1)
- The chameleon's tongue is sticky and flies stick to it like they would stick to glue. (1)

2.1 Figuratively (1)

2.2 Learners need to give ONE of the following explanations:

- A snail does not need petrol to move. (1)
- A snail does not have an engine that needs petrol. (1)
- A snail has a stomach to digest its food. (1)
- The energy to help a snail move comes from the food it eats. (1)

3.1 B

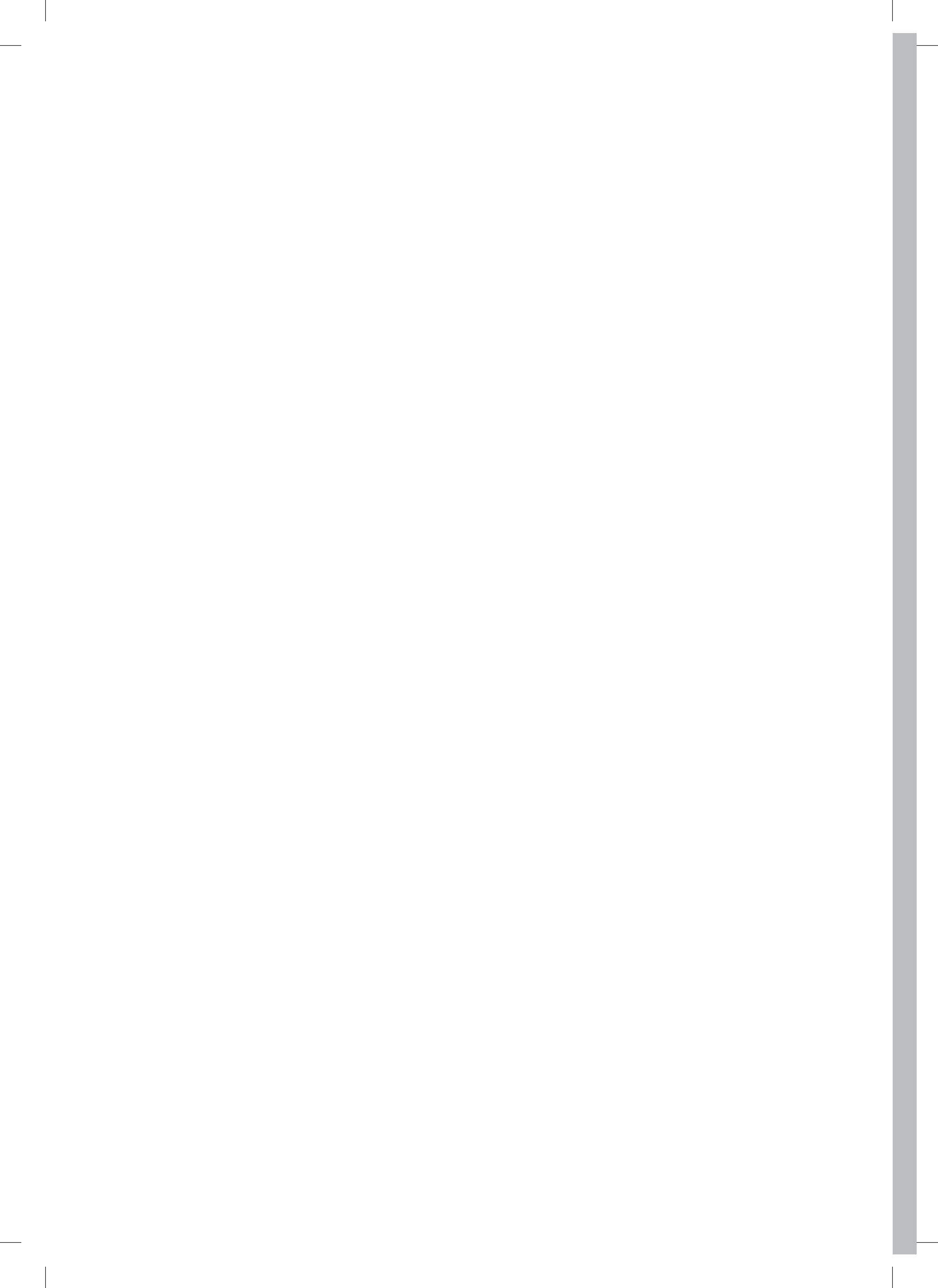
4.1 The farmers offer to help. (1)

4.2 The villagers just stand and stare. (1)

5.1 Alliteration

5.2

- Alliteration is the repetition of a consonant sound. (1)
- Both the/s/sound and the/sh/sound are repeated in these lines (1):
- Ambulances sound shrill sirens,/tearing the silky shawl of the night's silence (1)



**Poetry
Reading**

POEM 8

Reading and viewing

The Call

GABEBA BADEROON

Genre

Free verse; narrative poem

Characteristics

Three stanzas

Step 1: Pre-reading

- 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: The call could be a reference to a loud cry or a short visit but here it is a telephone conversation.
- 5 Write the following questions on the board for discussion:
 - a What is the difference between a conversation on a landline and a cellphone?
 - b Have you ever thought about what people in other parts of the world are doing when you are getting up for school or going to bed?
- 6 Split learners into pairs and instruct them to discuss the questions. They do not need to write down their answers. They 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 for responses to the questions.
- 9 Help learners to understand the following:
 - a Remind learners that there was a time before cellphones existed. To make a phone call, you had to have a landline or use a public phone. Unless you had a cordless phone, you had to stay in one spot to have a conversation.
 - b Different time zones mean that while we in South Africa are getting up, people to the East of us (Asia and Australia) have already been up for hours. To the West (America), people might be having lunch while we are getting ready for bed.

Step 2: Reading the poem

- 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 receives a telephone call from her mother just as she is about to leave her flat to move somewhere else. She stops to answer the phone and we realise that her mother lives very far away in another country. The speaker gives us very little background to help us understand what is said between mother and daughter. The conversation appears to be awkward and uncomfortable.

Stanza 1: The speaker is half-way down the stairs on her way out of the flat, when she hears the phone ring in another room. She puts down her heavy suitcase with difficulty, bruising herself at the same time. She finds her old telephone handset among the box of things she is leaving behind. She plugs it into the wall socket to connect to the call. She sits down on a pile of telephone directories, then greets her mother.

Stanza 2: The speaker tells us that she is leaving yet again for another place far from home. Her mother lives in another country. She is scared that she will not see her mother again. She wants to tell her mother of her fear of never returning home, but does not.

Stanza 3: Her mother seems disappointed, but does not say more. She tells her to travel safely.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
impetus	the force of something as it moves The impetus of the suitcase makes it hit the speaker's leg and bruise it.
landing	the flat area between one set of stairs and the next The speaker is on the landing of the staircase when her mother phones.

DICTION/FIGURATIVE LANGUAGE

1. TITLE:

The title of this poem ('The Call') has both a literal meaning and a figurative meaning. The speaker is literally receiving a telephone call from her mother. A 'call' or 'calling' can also mean something we feel we should or must do, even though it is not said out loud. The speaker also misses home and feels guilty about not going back. She has a 'calling' to go back home. In other words, it is as if she is figuratively being 'called back home' by her desire to return.

2. UNEMOTIVE LANGUAGE:

In poetry, we usually expect emotive words that force us to feel strongly. This poem does the opposite. It uses very factual (unemotive, non-feeling) language, and seems

to describe what happens in very ordinary words: for example: ‘phone’, ‘landing’, ‘suitcase’, ‘place’.

These ordinary words, however, carry a lot of meaning in this poem.

- a** A ‘phone’ (mentioned three times) is the only mode (manner) of communication the mother has with her daughter. They are far apart and therefore cannot see or touch each other. The phone call reminds us how far away from each other they are physically, as well as emotionally.
- b** The ‘landing’ is a half-way place between the top of the staircase and the bottom. It is a place to pause. This phone call interrupts the speaker on the way down with her suitcase. The call is very short as the mother and daughter have very little to say to each other. It reminds us that the daughter is moving again and that she does not seem to stay in any one place for very long.
- c** A ‘suitcase’ is a container which holds our clothes and personal belongings. However, a suitcase is not big enough to fit everything. When we leave a permanent place like ‘home’, we must leave behind anything that will be too difficult to pack. We are reminded of that by the ‘box of things to give away’ that the speaker is leaving behind. One of the things she has had to leave behind is her mother. She feels guilty that she has done this. She knows she could go back but has chosen not to – ‘I can return,/but do not’.
- d** The speaker describes where she is going as ‘a new place’. The word ‘place’ has no feelings attached to it and has no name. It is not like the word ‘centre’ that she uses to describe her mother and her home. ‘Centre’ shows where her roots are, and where she is connected by her feelings. A ‘place’ has no emotional connection for her.

3. ENJAMBMENT AND END STOPS:

Enjambment (or a ‘run-on line’) is when the end of one line of poetry ‘runs on’ into the next. There is no punctuation at the end of the line and the idea continues in the next line. An ‘end stop’ is when a line of poetry ends with a full stop or a semi colon. The idea comes to an end.

In this poem, enjambment is used to highlight the fact that this conversation comes in the interval between ‘leaving’ and ‘going’. The speaker is caught in coming downstairs, on the landing, with a heavy suitcase in her hand. She interrupts this to take the call from her mother.

- a** The lines in stanza 1 hesitate and jerk forward just as the speaker does: she is caught on the landing; she has her hand on the handle; her suitcase keeps moving; she bruises herself; she finds her phone; she plugs it into the socket. Each movement is described in its own line to show her panic and rush. However, everything happens in only a few seconds, so the lines also run on to show the sequence of events and their pace.
- b** The stanza ends when the speaker finally sits down and we catch our breath with her (‘sit’ at the end of line 11) and relax. Her rush ends with the full stop at the end of

line 11. Line 12 is the first line that moves more slowly as she rests before greeting her mother.

- c** The enjambment in lines 16 and 18 makes us pause on the last words of each line. The emphasis is on her 'fear' and loss ('losing').
- d** The last stanza is one sentence, broken up into four separate lines. Her mother comes 'only so close' to expressing her feelings, but hesitates (stops before she speaks). This hesitation is shown in the breaks between lines.

Step 3: Identify the narrator or speaker of the poem

- 1 Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2 Remind learners that determining the narrator of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem? How do you know?
- 4 Instruct learners to look for evidence of the speaker in the poem. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the speaker in the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker in the poem.
- 8 Emphasise that the speaker is probably the poet, Gabeba Baderoon, herself.
- 9 Go through the following points of evidence:
 - a** The poet uses first person narration ('I') throughout the poem. This point of view is very intimate and personal.
 - b** The speaker addresses the person phoning as 'Mama'.
- 10 Ask learners: What is important to think about based on the speaker of this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the narrator of the story is the child who has left home. She has travelled to a number of different places and is regularly on the move. She experiences both fear and guilt about the possibility that she will never see her mother or return home again. The poem speaks to everyone who has experience of being apart from loved ones.

Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is where and when 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 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 flat that the speaker is about to leave permanently.
- 7 Go through the following pieces of evidence:
 - a The speaker mentions a flatmate: 'my flatmate' (line 2).
 - b The suitcase and 'the box of things to give away' (line 8) are proof that the speaker has packed her things and are 'signs I was once here' (line 9).
 - c The speaker clearly states that she is moving: 'I am leaving for a new place' (line 14).

IDENTIFY THE TIME:

- 1 Ask learners: When does this poem take place: in the past, present, or future?
- 2 Discuss this with learners.
- 3 Emphasise that the poem is written in the present tense. The speaker is describing the action (receiving the phone call and leaving the flat) as it is happening. The fact that the speaker is receiving her mother's call on a fixed phone line rather than a cellphone indicates that the action in this poem is set in the past. The phone books are also evidence of a time when people looked up phone numbers in a book rather than on the internet.

VISUALISE THE SETTING:

- 1 Ask learners: What does the setting (where and when) of the poem look like in your mind? (For this poem, learners will need to think about how the time impacts on the way the place might look.)
- 2 Discuss this with learners.
- 3 Help learners visualise that the flat has stairs and is about to be vacated (left empty). The speaker's empty bedroom might be visible. There is a phone plug in the passage and an old-fashioned phone plugged into it. There is a stack of phonebooks to sit on.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) 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 speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence of the mood/tone in the poem. 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 unemotional and factual.
- 9 Go through the following pieces of evidence:
 - a **Unemotional:** the speaker does not express any feelings about leaving her flat or how she feels about her mother.
 - b **Factual:** there are no descriptions of anything in the poem. We hear about a bruise on the thigh caused by the suitcase but no pain associated with it.
- 10 Ask learners: Why are the mood and tone important to understanding this poem?
- 11 Discuss this with learners.
- 12 Emphasise that the unemotional tone hints at (gives an idea of) the relationship between the mother and daughter. They are unable to express their feelings towards each other and stick to the practical ('leave safely'). The mother and daughter do not seem to be close and the conversation feels awkward.

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 theme or message of this poem:
 - a **The relationship between a mother and her adult child:** There is often a strain between parents and their children who have left home for places far away. Leaving home is a natural step in the process of becoming an adult. It is often harder for the parent to cope with this break than it is for the child.
 - b **Leaving and distance:** There is a connection between physical and emotional distance. We may love someone and miss them when we are away. It is very difficult to keep a relationship going when we are far apart. Because we do not see each other often, we may find that talking about feelings becomes difficult.
- 3 Ask learners: How would you feel if you had to leave home permanently and move far away from home?
- 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:

'Despite the lack of regular contact between mother and daughter and the awkwardness of the conversation, they are family and care for each other. The daughter cannot express her fears that she will never see her mother again.'

Step 7: Make inferences and answer journal questions

- 1 Remind learners that when you infer, you figure out something that was not 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 does not directly tell you. For example:

Nomsa’s face became hot. She shouted, “You took my stick!” Then, she stormed away!

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

- Her face feels hot and we can understand this feeling from our own experience.
 - She shouts.
 - She storms away.
 - The author doesn’t write that Nomsa is angry, but we know this 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 distance between the speaker and her mother.
 - 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
Across the seven-hour time difference I fear (line 16)		
I will never see her again. (line 17)		

- 5 Give learners time to fill out the table.
- 6 Call learners back together.
- 7 Ask learners: What were the inferences you made about the distance between the speaker and her mother.
- 8 Discuss possible answers with learners.

SAMPLE LEARNER ANSWERS:

Details or statements from the poem	What I know from reading or experience	Inference
Across the seven-hour time difference I fear (line 16)	There is a great distance between time zones.	The speaker and the mother are far away from each other.
I will never see her again. (line 17)	It is not normal to never see your mother again – there must be a reason why she will not see her.	The speaker and her mother must be really far away from each other. They may never see each other again for financial reasons or because their relationship is strained.

Journal questions

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

- 1 Refer to 'a centre to which I can return,' (line 19):
 - 1.1 Explain what the speaker means by 'centre'. (1)
 - 1.2 Explain why she chose to use the word 'centre'. (1)
- 2 Refer to the poem as a whole:
 - 2.1 Discuss whether or not the speaker is forced to stay away from her mother and home. Quote to support your answer. (3)
- 3 Refer to the title of the poem:
 - 3.1 Discuss the relevance of the title, 'The Call'. (3)
- 4 Refer to the poem as a whole:
 - 4.1 Choose EITHER the theme 'The relationship between a mother and her adult child' OR 'Leaving and distance'. Discuss how the theme you choose is evident in this poem. (2)

B: Answers

- 1.1 Home/her mother. (1)
- 1.2 Her home is her foundation point/starting point. (1)
- 2.1
 - The speaker is not forced to stay away from her mother and home. (1)
 - In lines 18–20 she says: 'I want to say out loud I am losing/a centre to which I can return,/but do not.' (1)
 - This means she has the option to return home because she 'can', so she obviously chooses not to. (1)
- 3.1
 - 'The Call' has both a literal meaning and a figurative meaning. (1)

- The literal meaning is a telephone call. (1)
- The figurative meaning is the desire to return home (being ‘called back home’). (1)

4.1 ‘The relationship between a mother and her adult child’:

- When children grow up and move away from home, it is easy for the child and parents to lose touch with each other. (1)
- It can become very difficult to communicate your feelings properly when you are no longer together. (1)

OR

‘Leaving and distance’:

- The speaker is far away from home and her mother. She is living in a completely different country. She feels that every time she moves to a new place, she is moving a little bit further from home (‘each further from where I started’) (1)
- Neither daughter nor mother can talk about their feelings honestly. A lot is left unsaid (‘what is not said’). We do not know the reasons for this. All we know is that there is an emotional distance between them.

**Poetry
Reading**

POEM 9

Reading and viewing

The Chimney Sweeper

WILLIAM BLAKE

Genre

narrative poem

Characteristics

- Six stanzas of four lines each (quatrains)
- Two couplets (two rhyming lines) in each stanza except the last
- Rhyme scheme: aabb ccdd eeff gghh ijij klmn

Step 1: Pre-reading

- 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: a chimney sweeper is someone who cleans people's chimneys.
- 5 Write the following questions on the board for discussion:
 - a What do you know about what life was like in England in the 18th century?
 - b What are your views on young children working?
- 6 Split learners into groups of four and instruct them to discuss the questions. They do not need to write down their answers. They 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 for responses to the questions:
 - a The Industrial Revolution started in the 18th century. This meant that there was a transition from production (making things) by hand to production by machines. However, some jobs still required a person to do them, like cleaning chimneys. In England, young boys from poor families were sold by their parents to clean chimneys. These boys were perfect for the job because they were small and could climb into chimneys to clean out the soot (black dust from fires). The boys endured terrible living conditions and very dangerous work. Many of these boys died from lung disease. Some fell or became stuck in narrow chimneys.
 - b Young children should not be working as they should be in school and their parents should provide for them. Unfortunately, in many countries child labour is still very common.

Step 2: Reading the poem

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

A chimney sweeper is someone who cleans people's chimneys. In Stanza one, the speaker, a young boy, tells us briefly how he came to be a chimney sweeper. He tells us that his mother died when he was very young and his father sold him as a chimney sweeper. He now works to clean other people's chimneys and lives in dirt.

Then, in Stanza two, the speaker tells us about his friend, Tom Dacre, who is upset when his blond curls are shaved off (probably because he had lice). The speaker tries to comfort Tom by saying that now his hair will no longer be made dirty by the soot from chimneys.

In Stanzas three to five, the narrator describes Tom's dream. In the dream, thousands of chimney sweepers, like himself, are locked up in black coffins. An angel frees them with a gold key. They run happily into green fields. They wash themselves clean in the river. They are clean and naked (wear no clothes) and no longer carry their chimney sweeping equipment. They rise up into the clouds and play as if they are in heaven. The angel tells Tom that if he is a 'good boy', he will always be protected and happy ('never want joy').

In the final stanza, the dream comes to an end. The boys wake up before dawn to a reality that has not changed and they prepare to go back to work. The boys gather all their equipment.

Even though it is cold, Tom feels 'happy & warm'. The poem ends with the statement that the boys will be kept safe if they 'do their duty'. Tom's dream has comforted him and he believes that he will be safe if he does his work.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
chimney	a narrow channel which carries the smoke and gases from fires out through the roof of a house Tom and the speaker are employed to clean chimneys.
chimney sweeper	a person who cleans chimneys, using brushes to scrub the dirt and soot off the inside walls of the chimney The chimney sweepers in the poem are young boys.
soot	the black carbon powder that is left inside a chimney The speaker tells his friend that the soot will not dirty his hair.
duty	responsibility; or a task that must be done as part of a job The boys are told that they must do their duty obediently.

6 Identify and explain important figures of speech:

DICTION/FIGURATIVE LANGUAGE

1. METAPHOR:

A metaphor is a way of describing something by saying it is something else. In the poem, chimneys are compared to coffins containing dead bodies (stanzas 3 and 4). The young boys who clean the chimneys are ‘lock’d up in coffins of black’. The chimney sweepers spend their time in narrow chimneys covered in soot. Some of them die in these chimneys.

2. SIMILE:

A simile is a comparison between two things that have something in common. It uses ‘like’ or ‘as’. Tom’s hair is ‘curl’d like a lamb’s back’ (line 6). In other words, Tom’s blond curly hair is compared to the wool on a lamb. Blake uses the lamb as a symbol of innocence, just as Tom is young and innocent.

3. ALLUSION:

An allusion is a reference to other writing or poetry.

- a Line 13:** ‘an Angel who had a bright key’. The poet is alluding to Christian stories of St Peter who holds the key to the gates of heaven. He unlocks the gates only for those who have lived good lives on Earth.
- b Line 16:** ‘wash in a river and shine in the Sun’. Again, the poet is alluding to the Christian belief that all who are good and ‘free of sin’ will be rewarded. In the dream, the boys are cleaned of all the soot, as if they have been cleaned of all their sins.

Step 3: Identify the narrator or speaker of the poem

- 1 Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2 Remind learners that determining the narrator of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem? How do you know?
- 4 Instruct learners to look for evidence of the speaker in the poem. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the speaker in the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker in the poem.
- 8 Emphasise that the speaker is a young boy (about six or seven years old) who is a chimney sweeper. Go through the following points of evidence:
 - a** In Stanza 1, the speaker talks about his own history (‘When my mother died I was very young’: line 1) and work (‘So your chimneys I sweep’: line 4). He uses the first person personal pronouns ‘I’ and ‘we’.

- b** In Stanzas 2 to 5, the boy is speaking on behalf of his friend who has told him about the dream he has had: 'As Tom was a-sleeping, he had such a sight!' (line 10).
- 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 the voice of all exploited child sweeps in England at the time. He addresses society at large. He wants to show the terrible conditions of child labour in order to encourage social change. By using a child as the voice in the poem, the poet elicits (draws out) more sympathy from the reader.

Step 4: Identify/Visualise the setting

- 1** Remind learners that a setting is where and when 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 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 18th century England.
- 7** Go through the following pieces of evidence:
 - a** During this time in history, young boys were used to clean chimneys. Child labour was common.
 - b** The speaker mentions the names of other sweeps: 'Tom Dacre' and 'Dick, Joe, Ned & Jack'. These were popular British names in this era (and still are common British names).
 - c** In Britain in the 18th century, there was no electric heating. People had to use a fireplace with a chimney to heat their home. This is why there was such a need for chimney sweepers.

IDENTIFY THE TIME:

- 1** Ask learners: When does this poem take place: in the past, present, or future?
- 2** Discuss this with learners.
- 3** Emphasise that the poem takes place in the past. Child labour is now illegal in Britain. Also, most people in Britain use gas and electric heating rather than fires to heat their homes.

VISUALISE THE SETTING:

- 1 Ask learners: What does the setting (where and when) of the poem look like in your mind?
- 2 Discuss this with learners.
- 3 Help learners visualise the young, scared boys sleeping in their dormitories. They have no one to love them or look after them properly. These children had to do dangerous work and were not treated very well.

Step 5: Identify the mood and tone

- 1 Remind learners that the mood is the feeling (emotion) 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 speaker feeling throughout the poem? Does the mood/tone stay the same or change throughout the poem?
- 5 Instruct learners to look for evidence of the mood/tone in the poem. 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 exuberant (in a good mood), wistful (thoughtful and sad) and ironic in places.
- 10 Go through the following pieces of evidence:
 - a Exuberant: The description of the boy's dream in Stanza 4 where the angel releases the boys from their coffins and they can play in the sun and wash in the river is lovely and happy. The boys are happy and clean.
 - b Wistful: The angel tells Tom that there is a condition to his happiness in Stanza 5: if he is good, he will go to heaven. In other words, there can be a positive outcome but he needs to fulfil certain conditions, like doing his duty. The hopelessness of his situation is emphasised.
 - c Ironic: The boys are 'locked in coffins of black' (chimneys) in 'clothes of death' to do their 'duty' on Earth. The irony is that this 'duty' will more than likely bring them harm.
- 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 uses the change in mood and tone to highlight the situation of the child labourers. They dream of being happy children, but have been brought up to believe that they must work hard while they are alive in order to benefit when they are dead.

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 theme or message of this poem:
 - **Child labour and exploitation:** During the Industrial Revolution, poor children were employed to do dangerous work in small spaces such as chimneys and mining tunnels. These children were powerless and could do nothing to change their situation.
 - **The role of Christianity in oppression:** Christian teachings say that if people live good lives on Earth, they will be rewarded by God in Heaven. This teaching was used by those in power (and the church) to keep poor people in their place. It encouraged the oppression and exploitation of the weak by using the promise of Paradise as a reward for obedience and hard work.
- 3 Ask learners: How do you feel about the church and those in power telling us how we should behave?
- 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:

‘Chimney sweepers are used as an example of those facing danger and oppression because of their powerless position in society. Good and obedient workers will be rewarded with eternal happiness after death.’

Step 7: Illustrate the poem and answer journal questions

- 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 Tom Dacre’s dream about the thousands of chimney sweepers locked up in coffins and the angel that rescues them.
- 3 Instruct learners to go through the poem and look for descriptions of Tom Dacre’s dream.
- 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 ‘That curl’d like a lamb’s back, was shav’d: so I said’ (line 6):
 - 1.1** Identify the figure of speech.(1)
 - 1.2** Explain how this figure of speech is appropriate. (3)
- 2** Refer to ‘That thousands of sweepers, Dick, Joe, Ned, & Jack,’ (line 11):
 - 2.1** State why the poet names the boys in this line. (1)
- 3** Refer to ‘Were all them lock’d up in coffins of black./And by came an Angel who had a bright key,/And he open’d the coffins & set them all free;’ (lines 12–14):
 - 3.1** What are the ‘coffins of black’? (1)
 - 3.2** Why are these coffins black? (1)
 - 3.3** Using your OWN words, explain the allusion (reference) to the ‘Angel’ and the ‘bright key’. (2)
- 4** Refer to ‘So if all do their duty they need not fear harm.’ (line 24):
 - 4.1** Using your OWN words, explain why this line is ironic. (3)

B: Answers

- 1.1** Simile (1)
- 1.2**
 - Tom’s hair was white and curly. (1)
 - The wool of sheep is also white and curly. (1)
 - The curl and the whiteness of Tom’s hair is being compared to those of a sheep.(1)
- 2.1** He wants to give them an identity. (1)
- 3.1** Chimneys (1)
- 3.2** They are dirty with soot. (1)
- 3.3** Many Christians believe that an angel/St. Peter (1) will open the gates of Heaven to people who have lived a good life on Earth. (1)
- 4.1**
 - It is ironic when something unexpected happens. (1)
 - The chimney sweepers are told that if they are obedient/do not complain/do their jobs they will be protected and safe. (1)
 - This is ironic, because being a chimney sweeper puts them in huge danger and could kill them. (1)

Poetry
Reading

POEM 10

Reading and viewing

[Composed Upon] Westminster Bridge, September 3, 1802

WILLIAM WORDSWORTH

Genre

Italian or Petrarchan sonnet

Characteristics

- 14 lines made up of an octet (8 lines) and a sestet (6 lines)
- A turn (or ‘volta’) in line 9 where the poet gives more detail or changes the subject
- Rhyme scheme: abbaabba cdcdcd

Step 1: Pre-reading

- 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: the poem was written on a particular day (3 September 1802), in a particular place: Westminster Bridge over the River Thames in London.
- 5 Write the following questions on the board for discussion:
 - a What do you know about life in England in the early 19th century?
 - b Can you think of a place that would make you stop and write a poem?
- 6 Split learners into groups of four 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/groups who are struggling.
- 8 Call the learners back together and ask learners to share their responses to the questions.
- 9 Help learners understand that during the early 19th century, London was a hub (centre) of politics, banking, trade and fashion in Europe. Almost one million people lived in the busy and noisy city. It was polluted by smoke and dirt because of industrialisation.

Step 2: Reading the poem

- 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 has paused on Westminster Bridge in London to watch dawn break over the city. He is awe-struck (in wonder) at the beauty that he can see when he looks out over the Thames (pronounced ‘tems’) River. He sees well-known landmarks and houses in which people are still sleeping. He believes that anyone who does not find this sight beautiful has no feeling. He realises that this is a remarkable moment and that everything will go back to normal as soon as the day starts.

In lines 1–3, we learn that the speaker does not believe that there is anything more beautiful on Earth than what he sees in front of him. Anyone walking past and ignoring the view would be very ‘dull’ (boring) if they were not moved emotionally by the magnificent scene (‘majesty’).

Lines 4–8 describe the scene in front of the speaker: dawn is breaking and the city is quiet. He can clearly see the sights that London is famous for: trade, politics, cathedrals, stage productions (‘Ships, towers, domes, theatres, and temples’). He can also see further to the farms and open spaces just outside London. In line 8, the speaker tells us that everything seems to shine in the morning light and the air is clear and unpolluted.

In lines 9–10, the speaker states that sunrise in the countryside could not be more impressive than this.

In lines 11–12, we see that the speaker is overwhelmed by the peace and stillness, like the Thames River flowing slowly and calmly through the city.

Finally, in lines 13–14, the speaker expresses his view that when the citizens of London wake up, the city itself will go back to its normal noise and activity.

- 5 Point out and explain important vocabulary words:

Conceptual vocabulary

WORD	BASIC DEFINITION
garment	any item of clothing The sunrise over the city is compared to a garment.
glideth	to move slowly, smoothly and continuously This is an old-fashioned way of saying the word – today we would just say ‘glide’ or ‘glides’. The Thames River ‘glideth’ through the city.
majestic	great, impressive beauty The poet describes the beauty of the City of London as majestic.
splendour	appearance that is magnificent The splendour of a rural sunrise is not as beautiful as the one the poet experiences in the city.

WORD	BASIC DEFINITION
steep	to soak When we put a tea bag into hot water, the tea bag steeps in the hot water before we drink the tea. In the poem, the dawn seems to steep the city in its light.

6 Identify and explain important figures of speech:

DICTION/FIGURATIVE LANGUAGE

1. TONE:

The tone of a poem is how we describe the poet's attitude to his subject. Here the speaker's tone is one of awe (feeling of respect and wonder). He says that he has never seen beauty or experienced peace as wonderful as this before (lines 1 and 11). He even believes that nature could not be as beautiful (lines 9 to 10). The poet chooses to use three exclamation marks to stress the wonder that he feels.

2. HYPERBOLE:

Hyperbole is a way of describing exaggeration (making something much bigger or better than it may be). The speaker seems to overstate how beautiful the scene is. This hyperbole (exaggeration) reminds us again of how strong his emotions are in response to the transient (short-lived) beauty of this scene. He uses exceptionally strong words like: 'not anything' (line 1) and 'Never'/'Ne'er' (lines 9 and 11). 'Ne'er' is an abbreviation for never.

3. PERSONIFICATION:

Personification is when something that is not living is given characteristics to make it seem like a living thing. The poet personifies (gives human characteristics to) different parts of the city:

Line 12: 'The river glideth at his own sweet will'. The river seems to have a mind of its own. It seems to have decided to flow slowly and at its own pace.

Line 13: 'the very houses seem asleep'. The people in the houses are still sleeping. The scene is so quiet and peaceful that it seems as if the houses themselves are still sleeping.

Line 14: 'And all that mighty heart is lying still'. The city is given a 'heart'. It is compared to a living creature that is at rest but will soon wake up from its sleep.

4. SIMILE:

A simile is a comparison of two things that have something in common. The words 'like' or 'as' are used in the comparison. In line 4, the speaker says: 'This City now doth, like a garment, wear/The beauty of the morning'. Here, the sunlight of dawn spreading over the city is compared to a beautiful item of clothing covering a body.

Step 3: Identify the narrator or speaker of the poem

- 1 Remind learners that the narrator (speaker) of the poem is not always the poet.
- 2 Remind learners that determining the narrator of the poem will help them understand the poem.
- 3 Ask learners: Who is telling the event/s of this poem? How do you know?
- 4 Instruct learners to look for evidence of who the speaker is. They must look through the poem and find key words to back up their thinking.
- 5 Give learners time to determine the speaker in the poem.
- 6 Call learners back together.
- 7 Ask learners to share their ideas about the speaker in the poem.
- 8 Emphasise that the speaker is someone who is enthusiastic about his world. The writer uses the third person to describe the beauty he sees. Then, there is a change to a first-person speaker in line 11.
- 9 Go through the following points of evidence:
 - a The speaker expresses constant wonder at the beauty of his surroundings. He is describing the city at dawn.
 - b The change to the first person shows the speaker's personal wonder at the glorious scene:

‘Ne'er saw I, never felt, a calm so deep!’ (line 11)
- 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 describing what he sees with great enthusiasm. He clearly wants to share the beauty that he is witnessing. When he abruptly changes to the first person, we feel his personal wonder at the glorious scene.

Step 4: Identify/Visualise the setting

- 1 Remind learners that a setting is the place (where) and the time (when) 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 this poem take place? How do you know?
- 2 Instruct learners to look for evidence of the physical location 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 physical location is Westminster Bridge in London.

7 Go through the following piece of evidence:

The title confirms the exact location of the poem: ‘...Westminster Bridge in London...’

IDENTIFY THE TIME:

- 1** Ask learners: When does this poem take place: in the past, present, or future?
- 2** Discuss this with learners.
- 3** Emphasise that the poet tells us the exact date of his description: 3 September 1802. What he is observing and describing is in the past. However, the descriptions allow us to visualise what he sees and feels.

VISUALISE THE SETTING:

- 1** Ask learners: What does the setting (place and time) of the poem look like in your mind?
- 2** Discuss this with learners.
- 3** Help learners visualise the speaker standing on a bridge crossing over a river in the middle of a big city a long time ago. He is in awe of the buildings and ships and nature that he is taking in.

Step 5: Identify the mood and tone

- 1** Remind learners that the mood is the feeling (emotion) created by a poem. The tone is the way in which a writer expresses the mood.
- 2** Remind learners that it is 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 speaker feeling throughout the poem? Does the mood/tone stay the same or change?
- 5** Instruct learners to look for evidence in the poem of the mood/tone. They must look through the poem and find key words to back up their thinking.
- 6** Give learners time to determine the mood and tone of the poem.
- 7** Call learners back together.
- 8** Ask learners to share their ideas about the mood and tone of the poem.
- 9** Emphasise that the mood/tone is one of awe.
- 10** Go through the following piece of evidence:

Awe: the speaker is in wonder of what he sees. He respects the impact that the beauty of his surroundings is having on him. ‘Earth has not anything to show more fair:’ (line 1)
- 11** Ask learners: Why are the mood and tone important to understanding this poem?
- 12** Discuss this with learners.
- 13** Emphasise that as the reader we are swept up by the mood that the poet is creating. It helps us visualise and appreciate what the speaker is seeing.

Step 6: Summarise the theme and message of the poem

- 1 Ask learners: What 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 theme or message of this poem:
 - **Transience:** Transience is something that only lasts for a short time. The short time between night and day (dawn) and the short time between day and night (dusk) are symbols of transience.
 - **Renewal:** Dawn is also a symbol of renewal. It is the moment just before the world wakes up and becomes noisy and busy. We must stop all activity to appreciate these natural moments of beauty. They are so short that they are easily missed.
- 3 Ask learners: How do you capture transient (passing) moments to remember them?
- 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 give the main points of 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 captures the moment just before the City of London wakes up to begin a new day. We have to pause to appreciate this moment, because it passes by so quickly that we might miss it.’

Step 7: Illustrate the poem and answer journal questions

- 1 Explain that illustrating (drawing a picture of) a poem can help us visualise (create a picture in our minds of) the poem.
- 2 Explain that today we will illustrate what the speaker sees when he pauses on Westminster Bridge.
- 3 Ask learners to go through the poem and find evidence of what the speaker sees.
- 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 ‘This City now doth, like a garment, wear/The beauty of the morning; silent, bare,’ (lines 4–5):
 - 1.1** Identify the figure of speech. (1)
 - 1.2** Explain how this figure of speech is appropriate. (2)
- 2** Refer to ‘Never did sun more beautifully steep/.../And all that mighty heart is lying still!’ (lines 9–14):
 - 2.1** In your OWN words explain why the poet uses exclamation marks and negatives such as ‘never’ in these lines. (2)
- 3** Refer to ‘The river glideth at his own sweet will:/.../And all that mighty heart is lying still!’: (lines 12–14):
 - 3.1** Identify the figure of speech. (1)
 - 3.2** Explain how this figure of speech is appropriate throughout each of the three lines. (4)
- 4** Refer to the poem as a whole:
 - 4.1** Discuss how the theme of ‘Transience’ is evident in this poem. (3)

B: Answers

- 1.1** Simile (1)
- 1.2**
 - The light of the dawn spreads over the city. (1)
 - The poet compares the light spreading over the city to a beautiful item of clothing covering a body. (1)
- 2.1**
 - He is filled with wonder and peacefulness at the scene before him. (1)
 - By using the exclamation marks and using emotive words like ‘never’, exaggerates his reaction to the scene in front of him.(1)
- 3.1** Personification
- 3.2**
 - In line 12, the Thames river glides, which means it makes its own decisions about how fast or slowly it will flow. (1)
 - In line 13, the houses are sleeping, just like people sleep and like the people inside of those houses are asleep. (1)
 - In line 14, the city has a heart and it is currently beating slowly as it is asleep. (1), but when it wakes up, it will beat faster as it becomes active. (1)
- 4.1**
 - The beauty of dawn is transient/fleeting/lasts a short time. (1)
 - We need to pause/stop from being so busy in our lives. (1)
 - Because, if we don’t stop, we won’t appreciate the beauty right in front of us. (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 (e.g. between two people) or an internal conflict (e.g. someone trying to make a difficult decision). In the poem, 'A Sleeping Black Boy' by Mongane Wally Serote, we do not know the background story of the boy lying face down on the grass.

Write a narrative essay about the boy's life before he becomes a glue addict. It should include a conflict that takes place at the boy's home before he runs away. It could be a conflict between the boy and his parents or siblings, or any other kind of conflict you choose. As you plan, think about why the conflict happens, who is involved and how it is resolved.

Length of task

200–250 words

CAPS Reference: pg. 39

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

Introduction

Tell learners that today they are going to write a narrative essay. The essay will be linked to the poem, 'A Sleeping Black Boy'. In this essay, some form of conflict needs to take place.

Teach the genre

PURPOSE:

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

HOW TO WRITE A NARRATIVE ESSAY:

- 1 In order to tell a story, you need to choose:
 - Conflict: external or internal.
 - Characters: one to three.
 - Setting: time and place.
- 2 Plot has a beginning, middle and end:
 - Introduction: Describe characters and setting.
 - Conflict/Rising Action: Narrate events that lead to the conflict. Build tension.
 - Climax: Narrate main events that make up the conflict. 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: Conflict

INTRODUCTION

- 1 Write the word 'conflict' on the board and ask learners if they know what it is.
- 2 Take answers from volunteers. E.g. 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 stories.

EXERCISE

- 1 Explain to learners that you will give them examples of different types of conflict and 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, write the worksheet onto the board:

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 biggest boy in the grade bullied my younger brother.
 - 2** I had a fight with my parents about how much I use my phone.
 - 3** The man on the taxi was yelling at the driver for not getting him there on time.
 - 4** As a boy, my grandfather had cancer, but he somehow survived.
 - 5** She was killed by a vampire who drank her blood.
 - 6** The storm was so bad that it flooded all the houses in my street.
 - 7** The movie was about a soldier who fought against soldiers from another country.
 - 8** She is trying to decide whether she should stay married or get divorced.
 - 9** All his friends were taking drugs, but he didn't want to.
 - 10** The phone was lying on the desk, but I resisted the temptation to steal it.

MODELLING

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

JOINT WORK

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

PAIR WORK:

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

DISCUSSION:

After 5 minutes, call the class back together. Ask for learners to share their answers. Make sure that they understand the following:

- 1 The biggest boy in the grade bullied my younger brother.**
 - a** Conflict between the bully and the narrator's brother.
 - b** External conflict
- 2 I had a fight with my parents about how much I use my phone.**
 - a** Conflict between the narrator and their parents.
 - b** External conflict
- 3 The man on the taxi was yelling at the driver for not getting him there on time.**
 - a** Conflict between the passenger and the taxi driver.
 - b** External conflict

- 4 As a boy, my grandfather had cancer, but he somehow survived.**
a Conflict between the narrator's grandfather and nature/disease/cancer.
b External conflict
- 5 She was killed by a vampire who drank her blood.**
a Conflict between the girl and the vampire/a supernatural creature.
b External conflict
- 6 The storm was so bad that it flooded all the houses in my street.**
a Conflict between the people living in the narrator's street and nature/the flood.
b External conflict
- 7 The movie was about a soldier who fought against soldiers from another country.**
a Conflict between the soldier and the other soldiers.
b External conflict
- 8 She is trying to decide whether she should stay married or get divorced.**
a Conflict inside someone's mind, between the desire to stay married and the desire to leave her spouse.
b Internal conflict
- 9 All his friends were taking drugs. He didn't want to, but he was afraid he would look like a nerd.**
a Conflict inside someone's mind, between not wanting to take drugs and wanting to look cool.
b Internal conflict
- 10 The phone was lying on the desk, but I resisted the temptation to steal it.**
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 in this lesson, they will now write a narrative essay.
- 2 During the planning, they will create rough notes on their conflict, character and setting.
- 3 They will learn how to structure the plot of their story using a narrative arc.
- 4 Lastly, they will use all of this to help them write their own essays.

2. Planning

PLANNING STRATEGY

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

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

TOPIC:

At the heart of every story is a conflict. This might be an external conflict (e.g. between two people) or an internal conflict (e.g. someone trying to make a difficult decision). In the poem 'A Sleeping Black Boy', by Mongane Wally Serote, we do not know the background story of the boy lying face down on the grass.

Write a narrative essay about the boy's life before he becomes a glue addict. It should include a conflict that takes place at the boy's home before he runs away. It could be a conflict between the boy and his parents or siblings, or any other kind of conflict you choose. 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. At this stage, these notes can be sentences, phrases or words.
- 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 to write the heading 'Character' in their books.
- 2 They must write more detailed information about the protagonist (main character) who will experience that conflict.

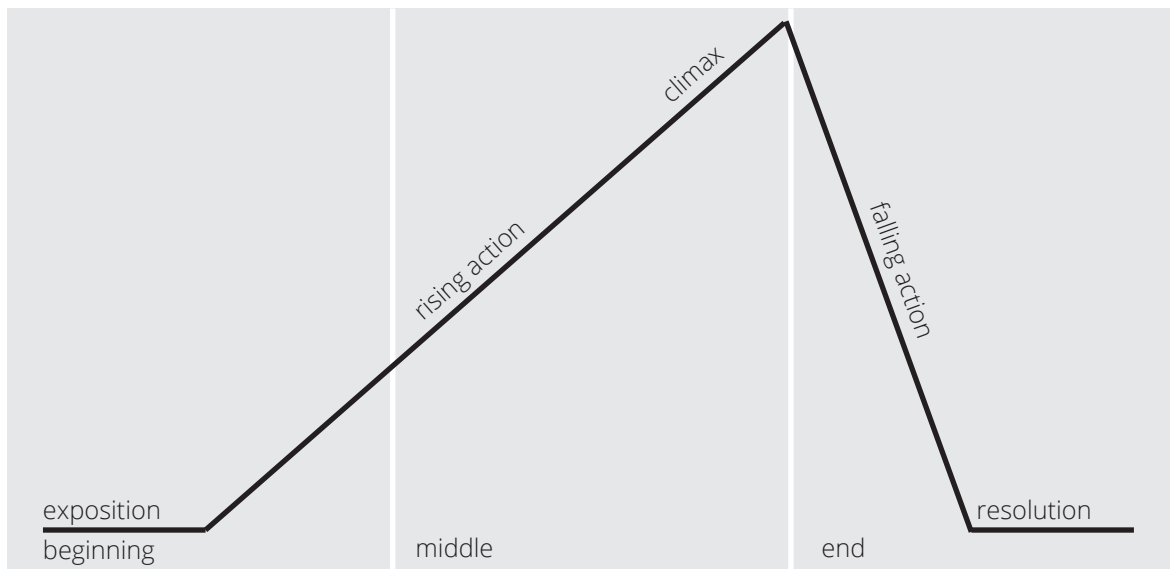
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

SETTING:

- 1 Lastly, instruct learners to write the heading 'Setting' in their exercise books.
- 2 Under this heading they must write notes about both the place and time when their story will be set.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

C. PLAN THE PLOT

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



- 3 Explain that every story has the sections shown in the arc. You can use the arc to guide you by writing one paragraph for each section on the arc.
- 4 Explain the sections of the arc as follows:
 - **Paragraph 1: Introduction/Exposition**
Describe the main characters and setting in detail, so we know who and what the story is about. (It can be effective to state the conflict in one sentence at the start of the introduction, to get your readers excited.)
 - **Paragraph 2: Conflict/Rising Action**
Narrate the events that lead to the conflict. Build the tension.
 - **Paragraph 3: Climax**
Narrate the main events that make up the conflict. This is the most intense part of the story, containing the action.

- **Paragraph 4: Falling Action**
What happens as a result of the climax?
 - **Paragraph 5: Resolution/Conclusion**
How is the conflict resolved? 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 is 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

ROUGH NOTES ON CONFLICT, CHARACTER AND SETTING

CONFLICT:

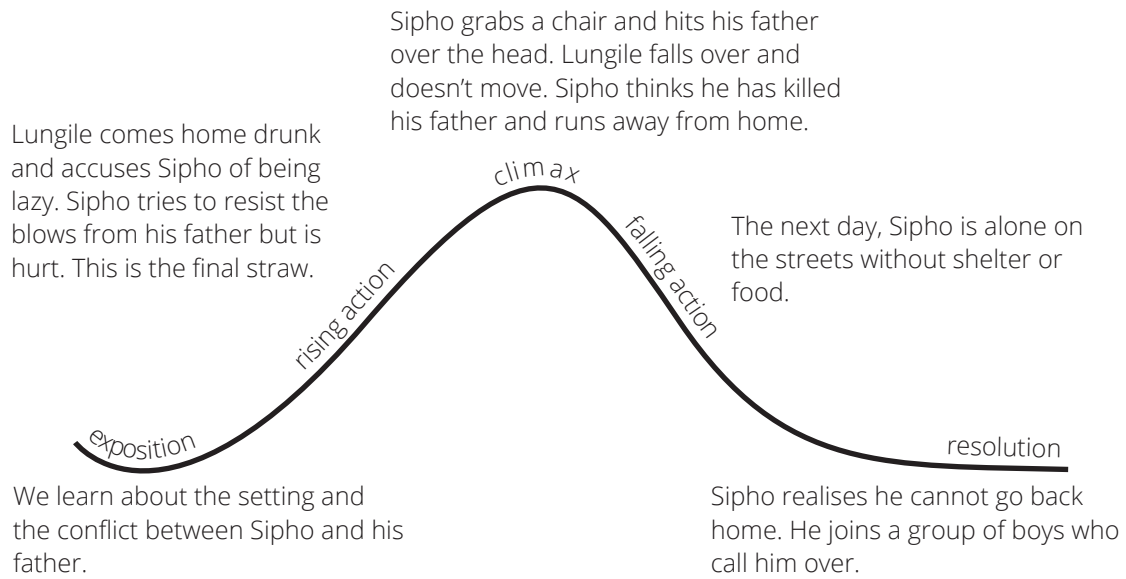
Conflict between the boy and his father. External conflict. The father drinks too much alcohol and is violent towards his son. Every time the father comes home from the shebeen he finds fault with something the boy has said or done. The father hits the boy regularly.

CHARACTER:

- The protagonist (main character) is a 10-year-old boy named Sipho. He is short and thin. He is small for his age and lives in fear of his father. He finds the situation at home unbearable.
- The antagonist (villain/bad character) is his father, Lungile. He is fat, with scars on his face from previous fights. He has one 'lazy eye' which droops at the corner. He is mean and violent towards his children. He is also unemployed.

SETTING:

- Place: a shack in Thembaletu in George.
- Time: Set in 2017. The action takes place over the course of one day in summer.

PLOT: NARRATIVE ARC**3. Drafting****INTRODUCE CRITERIA**

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

- 1 This is an essay, so it must be 200–250 words. The word count must appear at the bottom of the essay.
- 2 Language and spelling must be perfect.
- 3 The writing must be structured in paragraphs.
- 4 The essay should include dialogue.
- 5 Essays must have an introduction, rising action, climax, falling action, and conclusion.

INSTRUCTIONS

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

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate	
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		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 	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 	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		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 	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 	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

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"> 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 	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

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 ok 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****LEAVING HOME**

For Sipho the shack he shared with his parents and younger sisters in Thembaletu, George, was not a happy place. He hated his father, who had no job and came home drunk almost every night. Lungile liked to find a reason to hit Sipho: he hadn't tidied up, he was ugly, he was short.

Last week was the final straw. Lungile came home drunk again and didn't even shout at Sipho but just started hitting him. Sipho was too small to defend himself against the fat man. He managed to grab hold of a chair. He picked it up and swung it round with all his might. There was a loud cracking noise as the wooden chair broke and then a thud as Sipho's father landed face down on the floor.

Sipho looked at his sisters, who were cowering under a table. "I can't do this anymore," he said softly.

The girls looked at him with big eyes.

Sipho grabbed his school bag and shoved some clothes into it. He hugged his sisters and said, "Tell Mama I'm sorry. Go to the neighbours' house. I have to leave!"

His eyes narrowed in determination. "From now on, nobody will hurt me again."

Sipho left the house and ran as fast as he could.

After a few days, he found himself wandering around the centre of George with no money or food. His bag had been stolen. He saw a group of boys his age huddling in a doorway. They looked at him and waved him over.

Word count: 255

Mark: 42/50

TEACHER FEEDBACK

A wonderful story. No child should have to face violence like that, especially not from a parent! The structure of your essay was excellent, and your use of direct speech was perfect. Well done on your careful editing. Some detailed descriptive writing would have made the characters easier to imagine. Keep up the hard work.

Poetry

**Writing and
presenting**

CYCLE 2

Writing and presenting

Discursive Essay

Topic:

In 'At a Snail's Pace, Please', the poet Oswald Mbuyiseni Mtshali writes about the struggle between nature and machine. He contrasts the slow pace of nature and the speed of cars. Speed limits are a much-debated topic. Some countries (such as Germany) have no speed limits on their highways, while other countries (such as South Africa) have a 120km per hour limit. Write a discursive essay in which you discuss the arguments for and against speed limits. You may choose a side at the end if you wish, but it is not essential.

Length of task

200–250 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, 'At a Snail's Pace, Please'. In this essay, learners will discuss the good things and the bad things about speed limits.

Teach the genre

PURPOSE:

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

HOW TO WRITE A DISCURSIVE ESSAY:

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

Teach selected text structures and language features

Activity 1: Pair debates

INSTRUCTIONS:

- 1 Put learners into pairs.
- 2 Tell learners that in their pairs they will have 2 minute debates: each person will have exactly 1 minute to convince their partner that they are right. The topic is: should the death penalty be reinstated in South Africa?
- 3 Before they start, tell them that in their 1 minute, they need to give as many reasons for their opinion as possible. Each one of these reasons is called an argument. These reasons should be backed up by facts wherever possible. These facts are called evidence. (As you say this, write the words 'argument' and 'evidence' on the chalk 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:

- 4 Explain to learners that in the second round, they need to take the opposite position from the one they took before. E.g. if a learner argued that the death penalty should be reinstated, they now need to argue that it should not.
- 5 Give pairs another 2 minutes to debate, indicating when 1 minute is up.

DISCUSSION:

- 1 Call the class back together.

- 2 Ask 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.

READ A DISCURSIVE TEXT

SHOULD THE DEATH PENALTY BE REINSTATED IN SOUTH AFRICA?

Many South Africans believe that reinstating the death penalty will help reduce the very high and violent crime rate. Those for the death penalty argue that putting a murderer into a prison where all his (or her) needs are met, is not really punishment. In fact, they might argue that the criminal is being rewarded. They say our prisons are more like hotels these days, with the only difference being that the occupants are criminals staying free of charge instead of being paying guests.

On the other hand, those against the death penalty argue that the South African Constitution guarantees all citizens the right to life, which means no one can take your life, not even the courts. This is the main reason for abolishing the death penalty. Even murderers have the right to life. Those against the death penalty believe that, instead of sentencing criminals to death, they must be rehabilitated and then sent back into society.

- 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 criminals are given a better life in prison, and the other is that even criminals have the right to life.

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

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 'At a Snail's Pace, Please', the poet Oswald Mbuyiseni Mtshali writes about the struggle between nature and machine. He contrasts the slow pace of nature and the speed of cars.

Speed limits are a much-debated topic. Some countries (such as Germany) have no speed limits on their highways, while other countries (such as South Africa) have a 120km per hour limit. Write a discursive essay in which you discuss the arguments for and against speed limits. You may choose a side at the end if you wish, but it is not essential.

B. COMPILE ARGUMENTS

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

SPEED LIMITS ARE NECESSARY

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

MODELLING:

- 1 Demonstrate to learners how to fill in the table on the board.
- 2 In the ‘yes’ column, write one reason why speed limits should be implemented. E.g. Speed limits ensure that everyone drives at a safe speed.

JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board.
- 2 Ask them to add a reason to the ‘no’ column. E.g. Better roads nowadays can handle faster driving.
- 3 If the learner struggles, assist them.

INDEPENDENT WORK:

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

DISCUSSION:

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

C. WRITING FRAMES

GETTING READY:

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

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: ‘Speed limits are...’
- 4 Explain that they are expected to complete the sentence by providing a definition for the term ‘speed limit.’
- 5 Demonstrate by writing a definition on the board, like: ‘Speed limits are restrictions on how fast one can drive on a particular stretch of road.’
- 6 Explain that introductions also often have useful background information.

- 7 After the definition, add the following sentence, as an example of background information: 'Although most countries have speed limits, many drivers do not adhere to them.'

JOINT ACTIVITY

Do the activity together with a learner.

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

INDEPENDENT WORK

Fill in the writing frame.

- 1 Ask learners to look at the next 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 speed limits, and the next two require arguments against speed limits.
- 4 Explain that they will need to choose reasons from their lists of reasons in their exercise books to fill in the two strongest reasons that support speed limits and the two strongest reasons against speed limits.
- 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 speed limits should or shouldn't be implemented.
- 6 Give learners time to fill in these five boxes.
- 7 Walk around the room and assist learners who are struggling to stay on task.
- 8 Instruct learners to complete the writing frame for homework.

SAMPLE FOR TEACHER

Below are three samples:

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

COMPLETED 'FOR' AND 'AGAINST' LIST

SPEED LIMITS ARE NECESSARY

No	Yes
1 Better roads nowadays can handle faster driving.	1 Speed limits ensure that everyone drives at a safe speed.
2 Improved technology means that cars can drive more safely at greater speed.	2 Fast drivers take more time to stop in an emergency.
3 Statistics show that speed is not the biggest factor in road deaths.	3 Cars use more fuel the faster they go.
4 Faster speeds mean people can reach their destination more quickly and be more productive.	4 The majority of drivers is not able to drive safely at a higher speed.

BLANK TEMPLATE

TOPIC

Speed limits are necessary. Write a discursive essay in which you discuss the arguments for and against speed limits. You may choose a side at the end if you wish, but it is not essential.

INTRODUCTION: Speed limits are

This is a controversial topic because

Some people think that speed limits should be implemented because

Furthermore, supporters of speed limits believe

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

Another reason why some people do not support speed limits is

In conclusion

COMPLETED TEMPLATE**TOPIC**

Speed limits are necessary. Write a discursive essay in which you discuss the arguments for and against speed limits. You may choose a side at the end if you wish, but it is not essential.

INTRODUCTION: Speed limits are restrictions on how fast one can drive on a particular stretch of road. Although most countries have speed limits, many drivers do not adhere to them.

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

Some people think that there should be speed limits because they ensure that everyone drives at a safe speed. The majority of drivers has not been trained to drive safely at high speeds. In addition, people who find driving very fast scary, will be even more intimidated if there were no speed limits.

Furthermore, supporters of speed limits believe that fast drivers take more reaction time to stop in an emergency and therefore accidents are more likely to occur and to be more severe. South Africans are already very bad (unsafe) drivers. The accident rate would be even higher if we did not have speed limits. At least speed limits give drivers a certain amount of reaction time.

On the other hand, many people do not support speed limits. This is because they feel that roads are better nowadays which means that driving is safer and fewer accidents occur.

Another reason why some people do not support speed limits is because they prevent people from getting to their destination more quickly. Our faster way of life means that time is money and slower traffic is wasted time.

In conclusion, although there are many people who support speed limits, there are valid arguments against them.

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 200–250 words. The word count must appear at the bottom.
- 2 They must present the arguments on both sides of the discussion.

- 3 Each argument must be backed up with evidence, i.e. facts that support it.
- 4 Language and spelling must be perfect, and there must be no slang.
- 5 The writing must be structured in paragraphs.
- 6 Every paragraph in the body of the essay must have a topic sentence.

INSTRUCTIONS

- 1 Instruct learners to open their exercise books to a clean page. On the top of the page, they must write the date and the heading: ‘Discursive Essay’.
- 2 Instruct learners to copy the information from their writing frames into their exercise books, turning each box into a paragraph.
- 3 The first paragraph must be an introduction that gives a definition of speed limits 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 speed limits, with evidence wherever possible.
- 5 The next two paragraphs of the body must present two reasons for not supporting speed limits, with evidence wherever possible.
- 6 They must still use the time connectives from the prompts (phrases like ‘Furthermore’ and ‘On the other hand’) to help create a logical flow in the piece of writing.
- 7 They can add in ideas that did not appear on their writing frames. The information on the frame is simply a start, and they can add to it where needed.
- 8 The final paragraph must be a conclusion that does NOT introduce any new ideas. It can do one of two things. Either it can summarise the 4 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
	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 	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 	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
	Upper level				
	Lower level				

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 	0-1 <ul style="list-style-type: none"> • Necessary points lacking • Sentences and paragraphs faulty • Essay still makes some sense
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
	15 <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 	0-1 <ul style="list-style-type: none"> • Necessary points lacking • Sentences and paragraphs faulty • Essay still makes some sense

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. Remind learners that all writers edit.
- 3 Instruct learners to find their draft essay and 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 ok 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 speed limits and provide relevant background information? Does it introduce the idea that speed limits are controversial?
- 3 Do the next two paragraphs contain two clear arguments in favour of speed limits, plus supporting evidence where possible?
- 4 Do the next two paragraphs of the body contain two clear arguments against speed limits, 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****SPEED LIMITS ARE NECESSARY**

Speed limits are restrictions on how fast one can drive on a particular stretch of road. Although most countries have speed limits, many drivers do not adhere to them. This is a controversial topic because people have strong opinions about this topic and often disagree.

Some people think that there should be speed limits because they ensure that everyone drives at a safe speed. The majority of drivers have not been trained to drive safely at high speeds. In addition, people who find driving very fast scary, will be even more intimidated if there were no speed limits.

Furthermore, supporters of speed limits believe that fast drivers take more reaction time to stop in an emergency and therefore accidents are more likely to occur and to be more severe. South Africans are already very bad (unsafe) drivers. The accident rate would be even higher if we did not have speed limits. At least speed limits give drivers a certain amount of reaction time.

On the other hand, many people do not support speed limits. This is because they feel that roads are better nowadays which means that driving is safer and fewer accidents occur.

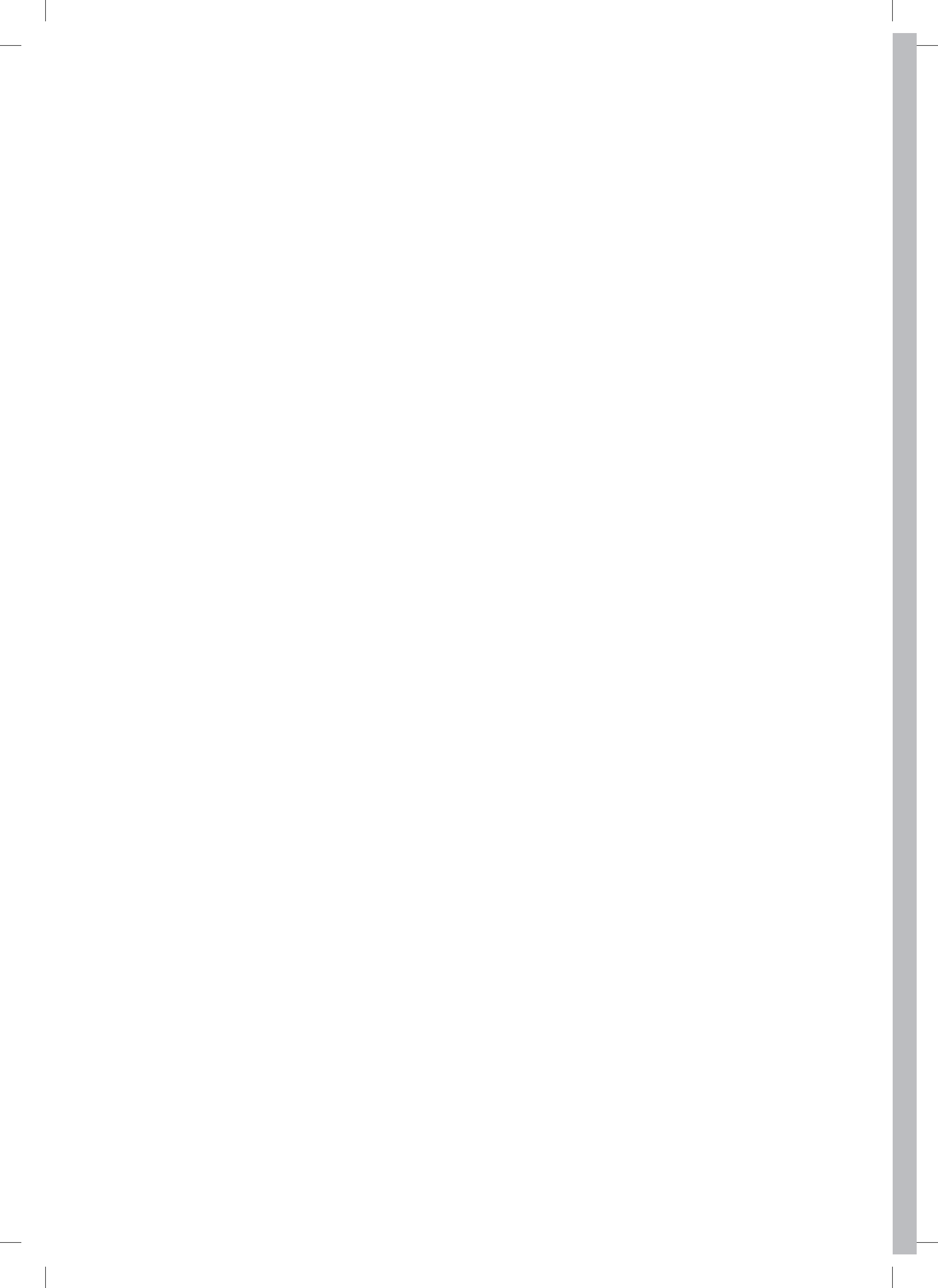
Another reason why some people do not support speed limits is because they prevent people from getting to their destination more quickly. Our faster way of life means that time is money and slower traffic is wasted time.

In conclusion, although there are many people who support speed limits, there are valid arguments against them.

Word count: 249

Mark: 36/50**TEACHER FEEDBACK**

This is a very good attempt. The introduction does a good job of defining the concept of speed limits. You have grouped your arguments 'for' and 'against' in a logical way. I can see that you used the writing frame well, as your essay has a clear six paragraph structure. You could have joined paragraphs 2 and 3, and paragraphs 4 and 5.



Poetry

**Writing and
presenting**

CYCLE 3

Writing and presenting

Reflective Essay

Topic:

In the poem, 'I Sit and Look Out', Walt Whitman expresses the thoughts and ideas of an uninvolved observer of universal oppression. The expression 'silence is consent' sums up the theme of the poem. In other words, if we do not say or do anything about evil and oppression, we are supporting it. Write a reflective essay in which you describe your thoughts and feelings about abuse and the personal choice between getting involved or doing nothing.

Length of task

200–250 words

CAPS Reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Reflective essay	To give an emotional reaction and feeling on a specific matter	A writer can reflect on a dream or aspirations, e.g. <i>How I remember my best teacher; My view of life...</i> Subjective Feelings and emotions play an important role Greater part of the essay may be descriptive	Personal pronouns Vocabulary that expresses viewpoints, emotions, etc

Introduction

Tell learners that today they are going to write a reflective essay. The essay will be linked to the poem, 'I Sit and Look Out'.

Teach the genre

PURPOSE:

The narrator uses words to think about an experience. They express their ideas, thoughts, memories and feelings.

HOW TO WRITE A REFLECTIVE ESSAY:

- Use reflective writing (not descriptive or narrative writing).
- Reflective writing is introspective. This means that the writer looks inside themselves to see how they feel and what they think.
- Explain the experiences that made you feel this way.
- Write from a first person perspective. (E.g. ‘I feel...’)
- Structure the essay, with a new idea in each paragraph.

Teach selected text structures and language features

Activity 1: Description vs Reflection

GETTING READY:

Before class begins make copies of the following table for learners. If you do not have access to a photocopy machine, you can draw it on the board:

MY FIRST DAY OF GRADE 11

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
PEOPLE:		
1.		
2.		
3.		
PLACES:		
1.		
2.		
3.		
EVENTS:		
1.		
2.		
3.		

MODELLING:

- 1 Explain that a reflective essay is a personal piece of writing in which you express your thoughts and feelings about the places you have been and experiences you have had.
- 2 Ask learners to close their eyes and think back to their first day of Grade 11: What people, places or events do you remember?
- 3 Allow learners to give some suggestions, like:
 - a People: teachers, learners, cleaners, parents
 - b Places: school building, classrooms, sports fields
 - c Events: assembly, lessons, break time
- 4 Write an example of a person or people into the first column of the table you have drawn on the board, like:

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
PEOPLE:		
1.		

- 5 Then, explain that in the second column, learners must write a description of the people, places or events they have chosen. A description includes how something physically looked, smelled, tasted and sounded.
- 6 Write a sample description for learners, like:

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
PEOPLE:		
1.	familiar faces; new faces; noisy; too many	

- 7 Finally, explain that in the third column, learners must write a reflection about the people, places or events they have chosen. Explain that when we write a reflection, we write about our thoughts and feelings.

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
PEOPLE:		
1.	familiar faces; new faces; noisy; too many	overwhelmed; excited; scared

JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board.
- 2 Ask the learner to decide on a place to add to the table. Then, ask the learner to write a description and a reflection of this place.
- 3 If the learner struggles, guide him/her.
- 4 Ask learners: how is the information in the two columns DESCRIPTION and REFLECTION different?
- 5 Make sure learners understand that descriptions give a picture of what you see (factual, objective) whereas reflections are opinions (your reaction, subjective, personal).

INDEPENDENT WORK:

- 1 Instruct learners to take out their exercise books and copy the table into their books.
- 2 Instruct learners to fill in some of the people, places, and events they remember from their first day of Grade 11. They should have at least one thing for each category.
- 3 Remind learners that they must write a description and a reflection for each thing they remember.
- 4 Allow 5–10 minutes for learners to fill in their tables. Walk around the classroom to help any learners who might be struggling.

DISCUSSION:

- 1 Call the class back together. Ask for one volunteer to describe and reflect on one PERSON or GROUP of PEOPLE they encountered on the first day of Grade 11.
- 2 Ask the class: Did anyone else have the same person on their list? How did you describe the person? What are your reflections/thoughts about this person? (Remind learners that they can be honest, but never rude.)
- 3 Ask for another volunteer to describe and reflect on one PLACE they saw.
- 4 Ask the class: Did anyone else have the same place on their list? How did you describe the place? What are your reflections/thoughts about this place?
- 5 Ask for a third volunteer to describe and reflect on one EVENT they experienced.
- 6 Ask the class: Did anyone else have the same event on their list? How did you describe the event? What are your reflections/thoughts about this person?
- 7 End this activity by saying: Our descriptions of something should be fairly similar because we are seeing the same thing. However, our reflections can differ greatly. This is because our reflections depend on our own experiences and reactions.

Activity 2: Features of emotive language in reflective writing**INTRODUCTION:**

- 1 Explain that good reflective writing is personal and gives the reader the feeling that they are experiencing the same emotions as the writer. This is a skill that can be developed with practice.
- 2 Ask learners: What is emotion? Can you give some examples?
- 3 Allow learners to make some suggestions: feelings such as love, hate, anger, etc.
- 4 Ask learners: In what ways can we show our feelings?

- 5 Allow learners to make some suggestions: through speech, touch, behaviour, etc.
- 6 Ask learners: How can we express these feelings in writing?
- 7 Allow learners to make some suggestions: through our choice of words, such as adjectives, adverbs, abstract nouns (love, hate, etc.), interjections (ouch, phew, etc.) and intonation (the way we use our voice).
- 8 Tell the learners that emotive language persuades us to adopt the point of view of the writer or speaker, because it helps us feel the same feelings. It influences, manipulates and creates emotions in people.

PAIR WORK:

- 1 Write the following extracts on the board or give each pair a printed copy if you have access to a photocopier.

My first date/EXTRACT 1:

I organised to meet my new girlfriend at two o'clock. I left the house at one o'clock and walked to the taxi rank. I had to wait for twenty minutes. I got to the cinema at three o'clock.

My first date/EXTRACT 2:

It was with excitement and some nervousness that I set off to meet my new girlfriend at the cinema. I waited and waited for the taxi, becoming more anxious with each passing minute! Finally, the taxi arrived. I climbed aboard. As we neared the cinema, my heart beat faster and faster.

- 2 Split learners into pairs.
- 3 Instruct the learners to read the two extracts, both entitled 'My first date'.
- 4 Ask learners to discuss the similarities and differences as they read.
- 5 After 5–10 minutes, call the class back together.
- 6 Ask learners: Which extract did you prefer to read? Why?
- 7 Allow learners to respond.
- 8 Ask learners: What are the similarities between the two extracts? What are the differences between the two extracts?
- 9 Emphasise that both extracts are about the same thing. The second extract is more interesting because it is not purely factual. The second extract has a sense of reflection, thinking back over the event. It is not just a list of things that happened. It includes a personal anecdote (story) and emotions. When we read the second extract, we can feel the same feelings as the writer. We want to know more!
- 10 Tell learners that when writing a reflective essay, you must consider the audience. To a reader, the interesting things are the writer's thoughts and feelings about what happened. The writer expresses these by using emotive language.

Useful genre-related vocabulary	
reflection	thinking about and evaluating life experiences
description	saying what you saw
anecdote	a short personal story
emotion	a feeling
evaluation	to establish the value of something
analysis	a detailed examination
epiphany	a realisation; an 'aha' moment

1. Setting the task

SET THE TASK

- 1 Learners will plan their essays using a mind-map.
- 2 Then, they will learn how to structure this type of essay.
- 3 Lastly, learners will learn how to write a reflective essay in which they describe their thoughts and feelings about abuse and the personal choice between getting involved or doing nothing.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Brainstorm using a mind-map.
- c Plan the structure of the essay using a planning table.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: In the poem, 'I Sit and Look Out', Walt Whitman expresses the thoughts and ideas of an uninvolved observer of universal oppression. The expression 'silence is consent' sums up the theme of the poem. In other words, if we do not say or do anything about evil and oppression, we are supporting it. Write a reflective essay in which you describe your thoughts and feelings about abuse and the personal choice between getting involved or doing nothing.

B. USING A MIND-MAP TO BRAINSTORM A REFLECTIVE ESSAY

- 1 Draw the mind-map template onto the board (see below in the 'Sample for Teacher' section).

GROUP WORK:

- 1 Explain that learners will use a mind-map to brainstorm ideas for their essays.

- 2 Split learners into groups of four.
- 3 Instruct learners to take out their exercise books and copy the template from the board.
- 4 Instruct them to write 'ABUSE' in the middle box of the template.
- 5 Then ask each group to brainstorm (think of) words or phrases they associate with (connect to) 'abuse' and write them in the other boxes.
- 6 Remind learners that this is a planning process so any ideas that are not relevant to the final essay will be cut out in the drafting process.
- 7 After 10 minutes, call the class back together.
- 8 Ask learners to share some of the things they have written down.
- 9 As the learners speak, include the information on the mind-map on the board.
- 10 Instruct learners to add any new ideas to their own mind-maps.

C. STRUCTURING THE ESSAY

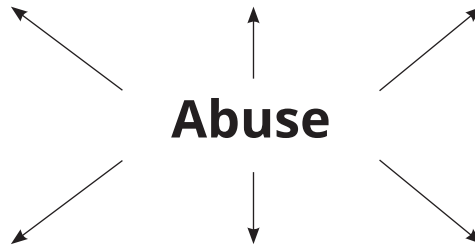
INDIVIDUAL WORK:

- 1 Remind learners that they will write a reflection on whether to get involved or not in a situation of abuse.
- 2 Draw the planning grid on the board. As you write, explain that they will structure their essay in the following way:
 - a DESCRIPTION: an explanation of the context. What is abuse? How can people react to it?
 - b EVALUATION: the effect abuse has on people. What is your reaction to abuse? How does it make you feel? What do other people do?
 - c ANALYSIS: the lesson learnt from the reflection on abuse. Why do you react the way you do? Would you react differently in different circumstances? Why? This last paragraph may include an epiphany – the 'aha' moment.
- 3 Instruct learners to open their exercise books to a clean page and copy it into their books.
- 4 Explain that now, learners will fill in the grid with their description, evaluation and analysis of abuse and their reaction to it. They will need to review their mind-map for any relevant information about abuse.
- 5 Give learners 10–15 minutes to structure their essays.
- 6 As learners work, walk around the classroom to assist struggling learners.

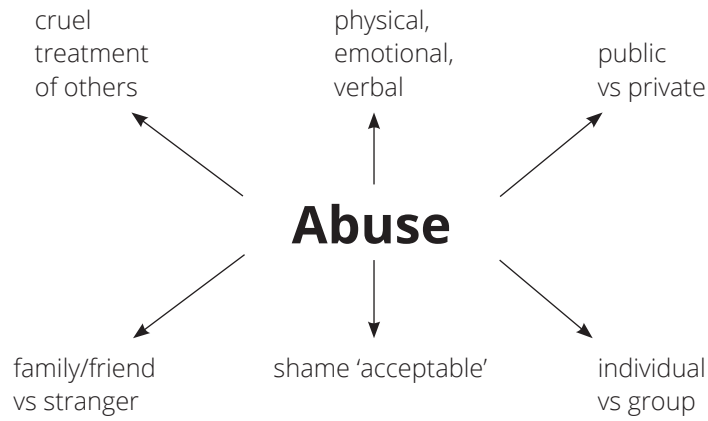
GROUP WORK:

- 1 Explain that learners will now share their plan with their classmates.
- 2 Split the class into groups of four learners.
- 3 Explain that one learner in each group will read their work aloud to the others.
- 4 Then, the other group members will give the learner feedback about their plan.
- 5 Instruct the learners to repeat this process until everyone in the group has read their work and been given feedback.

**SAMPLE FOR TEACHER
BLANK MINDMAP TEMPLATE**



COMPLETED MINDMAP TEMPLATE:
(This is just a suggestion. Learners will have many different ideas.)



CYCLE 3

PLANNING GRID TEMPLATE:

1	DESCRIPTION (CONTEXT)	
2	EVALUATION (EFFECT)	
3	ANALYSIS (REFLECTION)	

COMPLETED PLANNING GRID:

(This is just a suggestion.)

1	DESCRIPTION (CONTEXT)	Abuse is the cruel treatment of others. People get involved or do nothing
2	EVALUATION (EFFECT)	(own reaction) Abuse is shocking and unacceptable. Makes me feel ill. I don't know what to do. People often walk away because they are scared to get involved.
3	ANALYSIS (REFLECTION)	I don't get involved because I don't know what to do. I am ashamed because I don't do anything. I will try to help in the future.

3. Drafting

INTRODUCE CRITERIA

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

- 1 The essay must be 200–250 words long.
- 2 The essay should be written in the past tense.
- 3 The writing must be structured in logical and coherent (understandable) paragraphs.
- 4 The relevant information from the mind-map and planning grid should be included.
- 5 The language should be reflective.

INSTRUCTIONS

- 1 Settle learners so that you have their attention.
- 2 Explain that now they will use the information from their mind-maps and planning grids to draft a full essay with a beginning, middle and end.
- 3 Ask learners to turn to a clean page in their writing books.
- 4 Explain to learners that their essay will have three paragraphs.
- 5 Tell learners to structure their paragraphs in the following way:
 - a Description: The first paragraph will be the orientation to the context. Explain what abuse is and how we react to it; i.e. get involved or do nothing.
 - b Evaluation: The second paragraph will evaluate your thoughts and feelings about abuse and your thoughts and feelings about how we deal with it.
 - c Reflection: The final paragraph will be a reflection on your thought process when deciding on your own response.
- 6 Ask learners to start constructing their paragraphs by writing full sentences using the information they have put in their plan.
- 7 The essay may be completed for homework.

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
	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 	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 	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
	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 	0-1 <ul style="list-style-type: none"> • Necessary points lacking • Sentences and paragraphs faulty • Essay still makes some sense
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
	15 <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 	0-1 <ul style="list-style-type: none"> • Necessary points lacking • Sentences and paragraphs faulty • Essay still makes some sense

4. Editing

STRATEGY

Peer Editing and Self-editing

INSTRUCTIONS FOR EDITING

- 1 Explain to the learners that today, they will use 'peer editing': they will help each other to improve their reflective writing.
- 2 Instruct learners to take out their exercise books and swap books with the person next to them.
- 3 Instruct learners to read their partner's work at the same time in silence. As they read, they must look at the following:
 - a Structure: Has the information been grouped correctly into paragraphs? Have the paragraphs been written in an order that makes sense?
 - b Reflective language: Has their partner used reflective language? Does the language express their thoughts and feelings?
- 4 Wherever they find writing that they think could be improved, they must underline it, circle it or make a note of it in pencil on the page. Both partners do this silently at the same time.
- 5 As learners work, walk around the room to help pairs that are struggling.
- 6 When learners are finished they must have a conversation with their partner. Taking turns, they must share their ideas with their partners about how to improve the writing.

USING THE CHECKLIST

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

EDITING CHECKLIST

- 1 Are there three paragraphs?
- 2 Is the essay written in the first person 'I'?
- 3 Does the information in the paragraphs make sense?
- 4 Is the language reflective, not just descriptive?
- 5 Is the number of words in the essay correct?
- 6 Is the spelling correct?
- 7 Is the punctuation correct? Does every sentence start with a capital letter and end with appropriate punctuation marks?
- 8 Is the grammar correct?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the words ‘Reflective Essay’ and the title of the essay.
- 3 They must write neatly leaving a line between paragraphs.
- 4 At the bottom of the essay they must write the words ‘Word count’ followed by the number of words in their essay.
- 5 Publishing can be assigned as homework.

PRESENTING STRATEGY

Turn and Talk

PRESENTING INSTRUCTIONS

- 1 Put learners into pairs.
- 2 Tell them to take turns to read their essay to their partner.
- 3 Instruct learners to find at least one specific thing they like about their partner’s writing, and to share this feedback with their partner.
- 4 Ask for three volunteers to read their writing to the class.
- 5 Praise each one for one specific thing they did well.
- 6 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**REFLECTIVE ESSAY****ABUSE: DO I GET INVOLVED?**

Abuse is the cruel treatment of others and is everywhere in our society. Hurting other people deliberately has become acceptable both at home and in public. Very few people choose to get involved and do something. Is it because they are scared the abuser will turn on them? Is it because they feel it is none of their business?

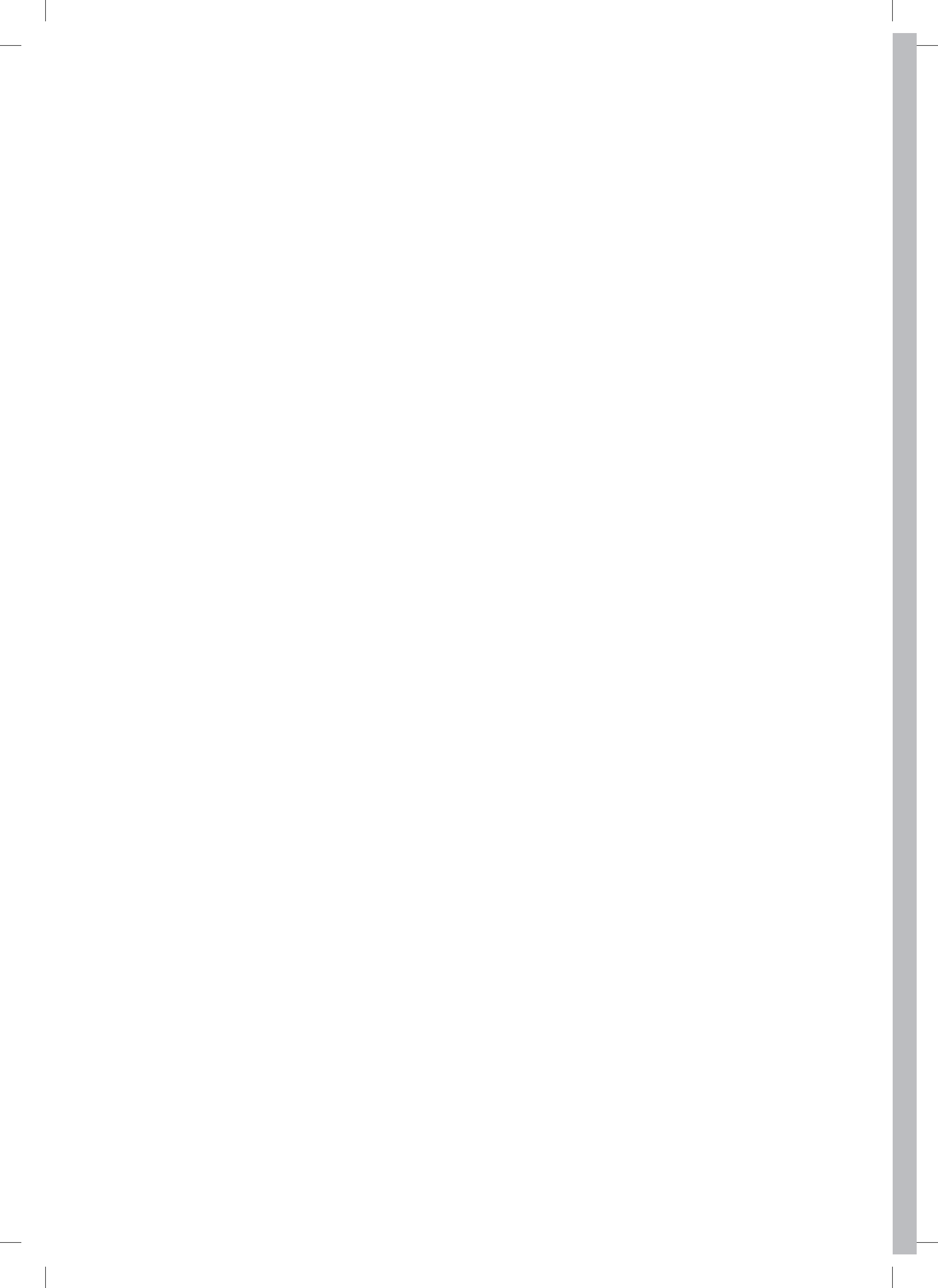
I think that any kind of abuse is shocking and unacceptable. So many people are affected by emotional and verbal abuse, not just physical abuse which is visible. Often emotional abuse is more damaging to the victim, as they start to believe the insults of the abuser. It makes me feel ill that the majority of people just walk away because they are too scared to get involved. These things are happening right in front of us but we choose to ignore it.

I suppose that I can't judge because I do the same thing. I don't get involved because I don't know what to do. I don't want to put myself in danger if I intervene. Often the abusers are physically bigger than me, so I'm scared of getting hurt too. I am ashamed! We should try to work together to rid our society of abusers. There should be an 'unwritten law' that if a group of people witness an abuse of any kind, we all stand up together against the abuser. We will be safer if there is a group of us. I will try to do this in the future.

Words: 252

Mark: 40/50**TEACHER FEEDBACK**

Well done! This is an very good essay. The structure of the essay is good in that you give a brief explanation of abuse. References to specific examples of abuse would have been helpful.



Poetry

**Writing and
presenting**

CYCLE 4

Writing and presenting

Personal Recount

Topic:

In the poem, ‘The Call’, by Gabeba Baderoon, the speaker is about to leave her flat to move somewhere else. Imagine that you are leaving home for the first time to move to a new flat and you want to write down your experience, so that you don’t forget about your moving experience. Write a personal recount in which you report your experiences from the moment you leave your old house until the moment you arrive in your new home.

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. This recount will be linked to the poem, ‘The Call’. Learners will pretend to be the speaker of the poem and will recount the move from her flat to her next home.

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 Narrate events: explain what happened in chronological order.
- 3 Reorientation: make a closing statement.

Teach selected text structures and language features

Activity 1: Examining an example of a personal recount

INTRODUCTION:

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

Last week Thursday, I lost my cell phone at school. In the beginning, I thought that one of my friends was hiding it. I asked them where it was and they laughed, so I thought it was a prank. Once I realised that they didn't have it, I started searching for it. First, I looked in the bathroom, but it wasn't there. Then I checked around the tuckshop, but I couldn't see it. After that, I went from classroom to classroom and asked all the teachers. They said it was my own fault for bringing a phone to school in the first place! By the time school ended, I had searched the whole building and hadn't found any clues about where it might be. After all that, I think I have to conclude that it was stolen. 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 (last Thursday and school) 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. lost, saw, 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...’ (Notice that in this text, ‘Then’ was only used once.) 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 in this lesson, they will now write a Personal Recount, also called an informal report. Make sure learners know both names.
- 2 Then they will use a writing frame to plan their personal recount.

2. Planning

PLANNING STRATEGY

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

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

In the poem, 'The Call' by Gabeba Baderoon, the speaker is about to leave her flat to move somewhere else. Imagine that you are leaving home for the first time to move to a new flat and you want to write down your experience, so that you don't forget about your moving experience. Write a personal recount in which you report your experiences from the moment you leave your old house until the moment you arrive in your new home.

B. WRITING FRAME

GETTING READY:

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

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 in 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 must write about their experience of moving house.
- 4 Read the prompt in the 'orientation' box and fill in the rest of the first sentence on the board, like: 'After getting a job, I decided to leave home and move to a new flat.'

JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board to help you fill in the second sentence.
- 2 For example: 'I did this because I wanted more independence.'

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

INDEPENDENT WORK:

- 1 Instruct learners to make up the information they need to fill in the remaining boxes in the writing frame.
- 2 Give them time to fill in their frames.
- 3 Walk around the room and assist learners who are struggling to stay on task.
- 4 Instruct learners to complete the writing frame for homework.

SAMPLE FOR TEACHER

Below are two samples:

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

BLANK WRITING TEMPLATE

TOPIC:

Imagine that you are leaving home to move to a new flat and you want to write down your experience. Write a personal recount in which you report your experiences from the moment you leave your old house until the moment you arrive in your new home.

Name: _____ Date: _____

ORIENTATION: After getting a job, I decided to

I did this because

To begin, I

Next,

After that,

Then,

When

But

REORIENTATION: In the end

COMPLETED WRITING TEMPLATE

TOPIC:

Imagine that you are leaving home to move to a new flat and you want to write down your experience. Write a personal recount in which you report your experiences from the moment you leave your old house until the moment you arrive in your new home.

Name: _____ Date: _____

ORIENTATION: After getting a job, I decided to leave home and move to a new flat. I did this because I wanted more independence.

To begin, I packed up all my things and simply walked out of my old home, so that I wouldn't have to say goodbye to anyone. I walked through NY 74 towards NY 65. I walked past the zones and into Mannenberg. I walked along Hanover Road until I found a bus stop.

Next, I took a bus to Claremont. I went past Pick 'n Pay and reminded myself that I needed to buy some groceries.

After that, I went to the train station. I looked at the board to see which train I needed to take. This next part of the route was unfamiliar, so it took a while to work out which side of the platform to wait on.

Then, I got on the train to Woodstock. Instead of reading my book as I usually did, I stared out of the train window and watched the buildings speed past. I was starting to feel a bit nervous about leaving home.

When I was almost at my stop, I saw a group of youngsters walk towards me. I clutched my bag close to me. It contained everything I owned and I was scared the unruly boys would take it from me.

But they walked straight past me, too busy joking with each other. I got off at the next stop and walked the rest of the way to my new home. My new flatmate welcomed me with open arms. She had invited a few friends to celebrate the occasion.

REORIENTATION: In the end, I cried a little but I also feel proud of myself for becoming more independent.

3. Drafting

INTRODUCE CRITERIA

Explain that learners will now use their writing frames to help them draft their final pieces of writing.

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

- 1 This is a longer transactional piece, so it must be 120–150 words. The word count must appear at the bottom of the piece.
- 2 It should be written in a first-person narrative voice ('I').
- 3 All verbs must be in the past tense.
- 4 The register can be fairly informal, but language and spelling must be perfect, and there must be no slang.
- 5 The writing must be structured in paragraphs.

INSTRUCTIONS

- 1 Instruct learners to open their exercise books to a clean page. On the top of the page, they must write the date and the heading 'Personal Recount.'
- 2 Instruct learners to copy the full writing topic from their frame onto the page under the heading. (This is important so that they can refer 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 journey.
 - 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? (i.e. does it give the context?)
- 2 Do the paragraphs appear in chronological order?
- 3 Have you included all the events of the journey?
- 4 Have you left out all the events not related to it?
- 5 Have you used a first-person narrative voice?
- 6 Have you used past tense verbs?
- 7 Does the recount end with a reorientation? (i.e. 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 a minimum 120 words and a maximum of 150 words?

5. Presenting

PUBLISHING REQUIREMENTS

Remind learners that their final versions must:

- 1 Have the heading: 'Personal Recount'.

- 2 Have a word count of 120–150 words written at the bottom.
- 3 Be written clearly and neatly.

PRESENTING STRATEGY

Turn and Talk

PRESENTING INSTRUCTIONS

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

COMPLETED EXAMPLE

PERSONAL RECOUNT

After getting a job, I decided to leave home and move to a new flat. I did this because I wanted more independence.

To begin, I packed up all my things and simply walked out of my old home, so that I wouldn't have to say goodbye to anyone. I walked along Hanover Road until I found a bus stop. Next, I took a bus to Claremont train station.

Then, I got on the train to Woodstock. Instead of reading my book, I stared out of the train window.

When I was almost at my stop, I saw a group of youngsters walk towards me. I clutched my bag close to me, but they walked straight past me.

I got off at the next stop and walked the rest of the way to my new home. My new flatmate welcomed me with open arms.

In the end, I felt proud of myself for becoming more independent.

Word count: 156

Mark: 24/30

TEACHER FEEDBACK

Well done! This is a clear, simple and straight-forward recount. You've included all the essential facts, and left out whatever wasn't needed: I can see how much you cut out from your plan – well done! Your sentence structure and spelling are excellent. I liked that you used a matter-of-fact tone and the orientation and reorientation worked well.

Poetry

**Writing and
presenting**

CYCLE 5

Writing and presenting

Newspaper Article

Topic:

In the poem, ‘The Chimney Sweeper’, by William Blake, little Tom Dacre has a dream about death. Imagine that Tom goes to work the next day and falls to his death while cleaning a chimney. Imagine you are a newspaper reporter who has to write a news article about the death. The article will be published in a national newspaper.

Length of task

120–150 words

CAPS Reference: pg. 45

Text type	Purpose	Text Structure	Language Features
Newspaper article (Longer transactional)	To inform, educate, enlighten and entertain the public	<p>State facts briefly but accurately.</p> <p>Strive to communicate the essence without losing the reader.</p> <p>Summarise accurately without slanting the truth.</p> <p>Give a succinct title and add a clear sub- title.</p> <p>Start with the most important facts: the who, what, how, when, where, why, and to what degree.</p>	<p>Clear and concise language</p> <p>Written in third person.</p> <p>Can use an active or passive voice, depending on the focus and which is more engaging for the reader.</p> <p>Should include quotes, comments, opinions, statements and observations from people involved or experts on the topic.</p> <p>Time connectives are used, e.g. First, then, next, afterwards, just before that, at last, meanwhile.</p>

Introduction

Tell learners that today they are going to write a newspaper article. The article will be linked to the poem, ‘The Chimney Sweeper’.

Teach the genre

PURPOSE:

News articles aim to inform readers about a newsworthy event. They give information about: what happened; when it happened; who was involved; where it happened; why it happened (the 'five Ws').

HOW TO WRITE A NEWS ARTICLE:

- 1 A newspaper article must contain:
 - a headline
 - a blurb or subtitle
 - a byline: the author's name
 - a lead paragraph (which answers the 5 Ws)
 - elaboration
 - background information needed to understand the story.
- 2 Write from an objective point-of-view. Try to cover all sides of the story. Write in the third person. Do not include 'I', 'I think', 'I believe' or 'in my opinion'.
- 3 Use a matter-of-fact tone. Remain neutral and avoid emotion, dramatic language, figures of speech, adverbs and adjectives.
- 4 Use formal register: no abbreviations, contractions, colloquialisms or slang.
- 5 Include direct quotations to support or 'back up' a story.

Teach selected text structures and language features

Activity 1: Learn about the format of news articles

GETTING READY:

- 1 Photocopy the article entitled 'Two Boys Drown in River in Limpopo' (below in the 'Sample for teacher' section). If you do not have access to a photocopy machine, copy the article and notes in brackets onto the board.
- 2 Photocopy the notes below for learners. If you do not have access to a photocopy machine, the following notes may be written on the board or on chart paper for the learners to copy:

PARTS OF A NEWSPAPER ARTICLE:

- 1** **Headline:** The title. A short statement that grabs the reader's attention. Full sentences are not necessary.
- 2** **Blurb:** Also known as a sub-title. Tells the reader what the article is about and appears directly below the headline.
- 3** **Byline:** 'By....' (the name of the writer of the article).
- 4** **Lead paragraph:** The first short paragraph that grabs the reader's attention. It is the introduction and contains the most important information. It answers the five questions of journalism (the five Ws):
What happened?
Who did it?
Where did it happen?
When did it happen?
Why did it happen?
- 5** **Elaboration:** One or more paragraph containing other details, including direct quotations from people involved in the event and witnesses.
- 6** **Background information:** One or more paragraphs containing background information, which might help readers to understand the story.

INTRODUCTION:

- 1** Explain that all news articles are written using roughly the same format.
- 2** Go through the handout explaining the six sections, or (if you don't have access to a photocopier) get learners to copy it from the board.
- 3** Explain that learners' task today will be to identify the features/sections in the news article you have given them.

PAIR WORK:

- 1** Split learners into pairs.
- 2** Read the article aloud.
- 3** Instruct learners to answer the following questions in their pairs:
 - a** Find and label the headline, blurb, byline, lead paragraph, elaboration and background information in the article. Label them on the article itself.
 - b** Find and label any quotations used in the article.
 - c** Whose point-of-view is the journalist writing from?
 - d** What tone does the journalist use? (Is it emotional or matter-of-fact?)
 - e** What register does the journalist use? (Is the writing formal or informal?)
- 4** As learners work, walk around and assist struggling learners.

DISCUSSION:

- 1** Call the class back together.

- 2 Ask learners to share their answers with the class.
- 3 Make sure they understand the following:
 - a Refer to the labeled article in the 'Sample for teacher' section below to see where the byline, blurb, lead paragraph, elaboration and background information are.
 - b Refer to the labeled article in the 'Sample for teacher' section below to see where the quotations are.
 - c The journalist is not writing from any one person's point-of-view. For example, she is not writing from the point-of-view of the police or the children's parents. She is also not writing from her own personal point of view. She is trying to be objective (not tell us her own opinion).
 - d The journalist uses a matter-of-fact tone. This means she just presents the facts, without any emotion at all.
 - e The journalist uses a fairly formal register. She does not sound like he is having a casual chat to a friend. She uses formal sentence structure and vocabulary.

SAMPLE FOR TEACHER**NEWSPAPER ARTICLE:**

Two Boys Drown in River in Limpopo

Children swimming without adult supervision

By Naledi Moleleki

Police in Limpopo are investigating the deaths of two boys who drowned on Sunday. Police spokesperson Lieutenant-Colonel Moatshe Ngoepe said the two boys drowned while swimming in the Mohlaletse river in Apel near Lebowakgomo outside Polokwane. It is believed they went too deep into the river and they could not swim.

“It is alleged that on Sunday, a group of young children were swimming in the river when two of them got stuck deep in the water and drowned. Subsequently, one of these boys ran to the village and called community members for help,” Ngoepe said.

“Members of the community reacted in large numbers, entered the water in an effort to save the lives of these boys. They retrieved them and summoned the Emergency Services and the police. The boys were certified dead at the scene,” he said.

Ngoepe said the two boys who drowned were both 11 years old. The police are investigating two inquest dockets.

LABELLED NEWSPAPER ARTICLE:

Two Boys Drown in River in Limpopo (HEADLINE)

Children swimming without adult supervision (BLURB)

By Naledi Moleleki (BYLINE)

(LEAD PARAGRAPH) Police in Limpopo are investigating the deaths of two boys who drowned on Sunday. Police spokesperson Lieutenant-Colonel Moatshe Ngoepe said the two boys drowned while swimming in the Mohlaletse river in Apel near Lebowakgomo outside Polokwane. It is believed they went too deep into the river and they could not swim. (ANSWERS: WHAT, WHO, WHEN, WHERE, WHY)

(ELABORATION) “It is alleged that on Sunday, a group of young children were swimming in the river when two of them got stuck deep in the water and drowned. Subsequently, one of these boys ran to the village and called community members for help,” Ngoepe said. (QUOTATION)

(ELABORATION) “Members of the community reacted in large numbers, entered the water in an effort to save the lives of these boys. They retrieved them and summoned the Emergency Services and the police. The boys were certified dead at the scene,” he said. (QUOTATION)

(BACKGROUND INFORMATION) Ngoepe said the two boys who drowned were both 11 years old. (BACKGROUND INFORMATION) The police are investigating two inquest dockets.

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their newspaper articles, based on ‘The Chimney Sweeper’.

2. Planning

PLANNING STRATEGY

- 1 Remind learners of the topic.
- 2 Learners will use a planning table to plan out the content of their news article.

INSTRUCTIONS FOR PLANNING

1. REMIND LEARNERS OF THE TOPIC

Topic: In the poem, ‘The Chimney Sweeper’, by William Blake, little Tom Dacre has a dream about death. Imagine that Tom goes to work the next day and falls to his death while cleaning a chimney. Imagine you are a newspaper reporter who has to write a news article about the death. The article will be published in a national newspaper.

2. USE A PLANNING TABLE**GETTING READY:**

- 1 Draw a blank planning table on the board (example is below, in the 'Sample for teacher' section).

INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Read the topic to learners.
- 3 Explain that today, learners will think about what content will go into their articles. They will use the planning table to help them make sure they have all the information needed for a newspaper article.
- 4 Explain that learners must think about information from the text. They can reread the poem to refresh their memories about Tom but will have to make up the information about his death.
- 5 Read through the planning table with learners.

MODELLING:

- 1 Show learners how to fill in the first box of the planning table: What happened?
- 2 Explain that you will make up the information but it must be believable. Write down points in the first box of the planning table as you explain your thoughts, like:

What happened?	<ul style="list-style-type: none"> • A boy was cleaning a chimney. • A shout was heard. • The boy was found dead in the fireplace of the house.
----------------	--

- 3 Remind learners that this is just the planning stage, so they do not need to write in full sentences yet.

JOINT ACTIVITY:

- 1 Do an example together with learners.
- 2 Call one learner up to the front of the room. Ask the learner to fill in the second box of the planning table: Who was involved?
- 3 The learner must fill information about who did it, like:

Who was involved?	<ul style="list-style-type: none"> • Tom Dacre, a chimney sweeper
-------------------	--

- 4 If the learner makes any mistakes/gives information that is inaccurate, explain so that the whole class understands.

INDEPENDENT WORK:

- 1 Instruct learners to take out their exercise books and copy the topic and blank planning tables into their books. Learners may NOT copy the information about What happened? and Who was involved? Learners must make up their own story.
- 2 Explain that learners will complete the rest of the table with their own ideas.
- 3 Remind learners that this is a planning activity – they do not need to write in full sentences.

DISCUSSION:

- 1 Call the class back together.
- 2 Discuss each line in the table. Write down key words/phrases on the board as you discuss. (You may reference the completed sample table below for some examples.)

HOMEWORK:

- 1 Instruct learners to complete the planning table as homework if necessary. They will need it for the drafting activity.

SAMPLE FOR TEACHER

BLANK PLANNING TABLE

What happened?	
Who was involved?	
When did it happen?	
Where did it happen?	
Why did it happen?	
Elaboration/Explanation (other important information, some of which may be in the form of quotations)	
Important additional information	

COMPLETED PLANNING TABLE

(Individual learners' tables will each be different. This is just one example)

What happened?	A boy fell from the roof of a house down the chimney he was cleaning.
Who was involved?	Tom Dacre, a chimney sweeper
When did it happen?	Last Wednesday, October 25, 1800
Where did it happen?	London, England
Why did it happen?	The boy lost his footing and slipped. He grabbed onto the chimney but lost hold and fell.
Elaboration/Explanation (other important information, some of which may be in the form of quotations)	'I saw Tom standing on the chimney when he slipped. He tried to hold on to the bricks but wasn't strong enough to pull himself up. I was too far away to help him.'
Important additional information	Tom was an orphan. He was ten years old.

3. Drafting

INTRODUCE CRITERIA

- 1 The article must contain the following parts: headline, byline, lead paragraph, elaboration and background information.
- 2 The length must be 120–150 words (excluding the headline and byline.)
- 3 Write from an objective point-of-view.
- 4 Write in third person and in the active voice.
- 5 Use a matter-of-fact tone.
- 6 Use formal register.
- 7 Include direct quotations to support or ‘back up’ a story.

INSTRUCTIONS

A. HELP LEARNERS FORMAT THEIR ARTICLES

- 1 Model how to format the headline, blurb, and byline on the board, like:

Young Chimney Sweeper Dead [CENTERED]

Friend tells of boy's fall [CENTERED]

[LEAVE A LINE OPEN]

By Elethu Siyengu [RIGHT]

- 2 Instruct learners to take out their exercise books and open to a new page.
- 3 Explain that learners must think about the content they gathered during the planning section. They must think of an interesting headline and write it at the top of the page, in the centre. Learners must add a blurb/subtitle which summarises what their article will be about.
- 4 Next, learners must add their own name in a byline.
(NOTE: There are different options for the byline (all of which will be marked as correct on an exam): The byline may be written directly after the blurb OR you may skip a line open after the blurb and before the byline. Different newspapers have the byline in different positions: written on a new line and on the left OR on a new line and on the right OR at the end of the blurb.)

B. TURN THE PLANNING TABLE INTO A COMPLETE DRAFT

- 1 Explain that now, learners will use their planning tables to create a complete draft.
- 2 Learners must organise their information. This means they must decide which information belongs in which paragraph.
- 3 Explain that learners must use the following guidelines when they write their drafts in full sentences and paragraphs:

- a** First/lead paragraph: provides the most important information and answers the questions: what happened, when it happened, who was involved, where it happened and why it happened;
 - b** Elaboration (1–3 paragraphs): provide an explanation, which clarifies and gives supporting facts or information (this explanation and information can be in the form of a quotation);
 - c** Background Information: gives additional information which may be of interest to the reader and related to this event. It is not essential.
- 4** Remind learners of the criteria (see above). Explain that learners must keep these criteria in mind as they complete their draft.
 - 5** Learners may complete their draft as homework.

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
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MARK RANGE	25-30	19-23	14-17	9-12	0-7

4. Editing

STRATEGY

Peer editing

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 article 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. Explain that learners must try to think of how they can help their partner make their writing better.
- 7 When the learners are finished, they must hand back the draft to its writer.
- 8 Give learners 2–3 minutes to read the notes their partner has given them.
- 9 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 10 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 ok if this draft starts to look very messy, as they will need to rewrite it for the final version.

EDITING CHECKLIST

- 1 Does the article have a headline?
- 2 Is the headline appropriate and does it grab attention?
- 3 Does the blurb contain an accurate and interesting summary?
- 4 Is there a byline?
- 5 Does the lead paragraph answer the five questions: what, who, where, when, why?
- 6 Do the explanation paragraphs contain important information not in the lead paragraph?
- 7 Is there additional and/or background information (optional)?
- 8 Is the register formal?
- 9 Are the sentences in third person and in the active voice?
- 10 Are spelling, punctuation and sentence construction correct?
- 11 What can the learner do to improve their article? (Give a helpful tip!)

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their articles neatly in their books.
- 2 At the top of the page, they must write their name, the date and the heading: 'Newspaper article'.
- 3 They must leave a line open and then, in the centre of the page, write down their headline, blurb and byline.
- 4 They must write neatly.
- 5 At the end they must write the words 'Word Count' followed by the number of words used.

PRESENTING STRATEGY

Presentation

PRESENTING INSTRUCTIONS

- 1 Explain that learners will present their articles to the class (you may assign the date ahead of time).
- 2 Give learners time to read through their articles to prepare for their presentations. Explain that learners should think about reading the article as if they are a reporter on the news.
- 3 Call on learners to read their articles out loud to the class.
- 4 Praise learners for one specific thing they did well in their writing/presentation.

COMPLETED EXAMPLE

NEWSPAPER ARTICLE

Young Chimney Sweeper Dead

Friend tells of boy's fall

By Elethu Siyengu

A boy was found dead after falling down the chimney he was cleaning last Wednesday, October 25, 1885. The incident occurred in Kensington, London.

Tom Dacre, 10, was cleaning the chimney of Mr and Mrs David Smith in Barkley Road when he lost his footing and slipped. His friend Billy witnessed the incident. 'I saw Tom standing on top of the chimney when he slipped and fell down the inside. He tried to hold on to the bricks but wasn't strong enough to pull himself up. I was too far away to help him,' said Billy, 11, also a chimney sweeper.

Inside the house, a scream was heard by the staff, who came to investigate and found the young boy in the fireplace. He had died instantly, presumably of a broken neck.

The boy was formally identified by his boss, Mr Edward Trundle. Tom was an orphan.

Word count: 147

Mark: 24/30

TEACHER FEEDBACK

A good effort. The article contains all the parts required of a news article. The headline, blurb and lead paragraph are good. There are quotations that are correctly written to support the article. The made up information is appropriate. Well done.

Poetry

**Writing and
presenting**

CYCLE 6

Writing and presenting

Personal (or Friendly) Letter

Topic

In the poem ‘Memory’, the poet writes about his family: his mother, his father and his younger brother Derek. Imagine you are the younger brother Derek. You are living overseas now and you haven’t seen either of your parents or your brother in years. You are writing about your childhood memories and have some questions you want to ask about the incident mentioned in the poem. What information would you like to know? What information would you like to share with your family 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 ‘Memory’.

Teach the genre

PURPOSE:

- To communicate something to the reader. Often this includes informing the reader about events in someone’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', followed by your name.

Teach selected text structures and language features**Activity 1: Work out the personal letter format****INTRODUCTION**

- 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 on 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 or the recipient? The writer.
 - 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. 4.
 - g How does the writer say goodbye? 'With love' 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.

37 Smith Street
Malvern
Durban
4001
24 November 2017

Dear Genelia

I'm so excited to share my news with you: my brother Daniel has just completed his Master's degree in engineering, and we are all so proud of him. I really wish you could be here to celebrate his achievement with us, but I know that will not be possible.

Our new neighbours, the Thompsons, moved in last week and are a mixed-race family. Mr Thompson is white, his wife is black and their two adopted children are Indian and Chinese.

The children are aged five and seven. We had them over for tea on Sunday and the children are really polite and well behaved. The older boy is very protective of the younger one.

I miss our afternoon study sessions, and your mum's amazing chocolate cake. Please tell her she makes the best chocolate cake I've ever eaten, and look forward to having some again when I visit you.

Please write soon.

Your friend

Melinda

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 a personal letter.

2. Planning

PLANNING STRATEGY

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

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE WRITING TOPIC

Topic: In the poem, 'Memory', the poet writes about his family: his mother, his father and his younger brother Derek. Imagine you are the younger brother Derek. You are living overseas now and you haven't seen either of your parents or your brother in years. You are writing about your childhood memories and have some questions you want to ask about the incident mentioned in the poem. What information would you like to know? What information would you like to share with your family about your life? You can write about big important things and the small events of daily life.

B. USE A MINDMAP TO COME UP WITH IDEAS

INTRODUCTION:

- 1 Explain to learners that they will start planning their letters by coming up with ideas about Derek's life. These ideas will then be turned into full letters.
- 2 Explain that in the story, we only know about an early childhood memory, so we need to make up the details of Derek's life. Everyone's information will be different. To come up with ideas, we can use mind maps.
- 3 Draw a mind map on the board with sections for Derek's country, job, relationship, interests and 'other'. (Refer to the example in the 'Sample for teacher' section below.)

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 him 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 Give the learners time to come up with their own ideas to fill in mind maps in their exercise books.
- 2 Remind them that everyone's ideas will be different.

- 3 While they work, walk around the room and assist struggling learners.

WORK OUT THE ORDER:

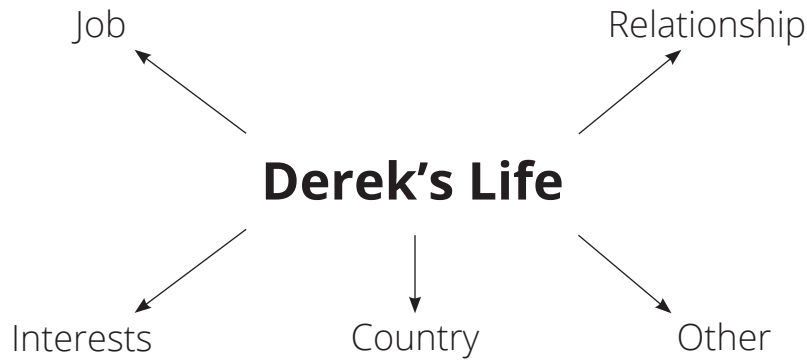
- 1 Call learners back together.
- 2 Explain that learners now need to put their ideas into an order that makes sense. There are no rules because everyone's ideas will be different.
- 3 Point out that a letter of this length will probably have about three paragraphs. They need to choose what kind of information from their mind maps goes into each paragraph.
- 4 For example, one paragraph could be about the place where Derek lives and his friends 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 5 minutes to work out the order in which they will write about Derek'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

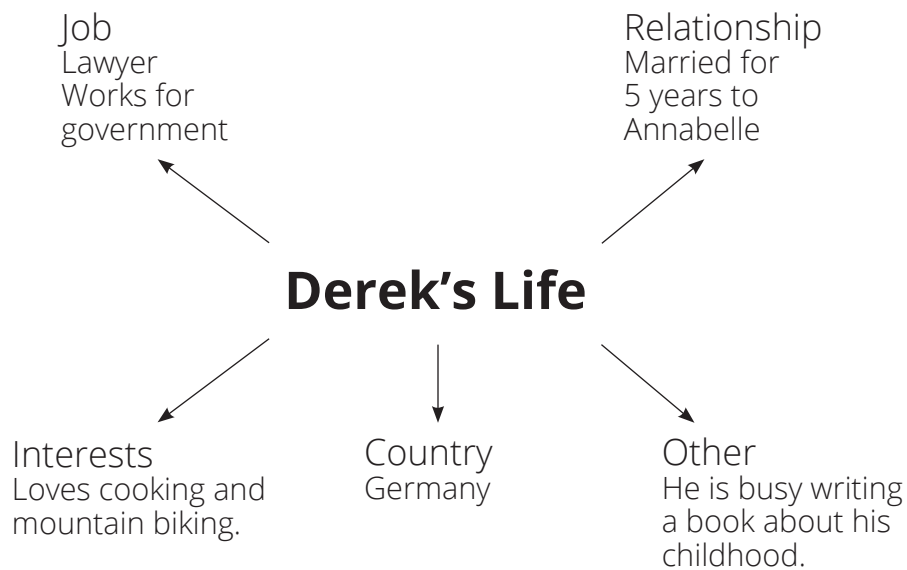
- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence.
- 2 This topic sentence is like a summary of the whole paragraph. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations 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 is 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 her 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 5 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

BLANK MIND MAP



COMPLETED MIND MAP



SAMPLE TOPIC SENTENCES

- I live in Hamburg in Germany.
- I love my job as a lawyer.
- I'm starting to work on a book about my childhood.

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 Derek's perspective.

- 4 The body of the letter must ask questions about the incident in the poem and inform Derek's family about his life overseas.
- 5 The writing must show that learners have understood what has happened in the story and can express Derek's opinions and feelings.
- 6 The register can be informal (i.e. 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 Derek is saying to his family.

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 Derek'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 Derek'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 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 (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 ok 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 Derek'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 marks?
- 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 Derek'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, the heading 'Personal 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 Derek's parents receiving the letter from Derek. They must read the letter and decide whether or not it would encourage them to respond.

COMPLETED EXAMPLE

PERSONAL LETTER

Rogenstr. 9
67133 Hamburg
Germany
17 November 2018

Dear Mom and Dad

I hope you're well. I'm sorry I haven't been in touch lately; things are just really busy at the moment.

Life in Hamburg is going really well! I really feel like it is home now, after having lived here for 5 years. I can't believe it's been that long already.

Working here as a lawyer is so interesting. I'm doing a lot of work with refugees at the moment. It's so awful how desperate many of them are. It really makes me count my blessings.

Another thing keeping me busy is I've decided to write a memoir about my childhood. Please can you send me details of that awful night with the oil accident as I really want to include it. I can't quite remember the sequence of events though.

Annabelle sends lots of love. We can't wait to see you at Christmas!

Your son,

Derek

Word count: 149
Mark: 26/30

TEACHER FEEDBACK

Well done on this letter! You have followed through very well from your mindmap, and you have managed to fit many details into your word count. Your personal letter format is also perfect. Well done.

Poetry

**Writing and
presenting**

CYCLE 7

Writing and presenting

Diary entry

Topic:

Imagine that you are the mother in the poem entitled ‘Biltong’ by James Twala. Write a diary entry from the mother’s perspective about how you feel about not being able to feed your children properly. Re-read the poem ‘Biltong’ to help you work out the mother’s thoughts and feelings.

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, ‘Biltong’. Learners will pretend to be the mother in the poem.

Teach the genre

PURPOSE:

Explain that people write diary entries to express their personal thoughts and feelings. They don’t generally intend to show this writing to anyone else.

HOW TO WRITE A DIARY ENTRY:

- Describe things so the reader experiences the topic vividly.
- Help the reader empathise with or imagine the writer's feelings.
- Remember that a diary in real life is only supposed to be read by the writer. It is a private 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 (e.g. daily or weekly).
- The entries are dated (e.g. 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 the 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:

4 December 2017

Today I was talking to Malita and the girls during first break. We were talking about who we thought was the cutest boy in our class. Suddenly, we realised that Ed and Mondri were standing behind us and were listening to our conversation. Mondri pointed at me and laughed. I just knew that he was going to say something to embarrass me. He told everyone that he had seen me write a poem last night. It was about my feelings for Lungile. The boys couldn't stop laughing.

My blood boiled with anger because my brother was lying. Boys are so immature, but I really didn't expect that from Mondri! I felt so angry and so embarrassed that the boys would say something like that in front of my friends.

- 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?

- g** Why do you think she may have written a diary entry like this?
- h** Have you ever kept a diary? Why or why not?

INTRODUCTION:

- 1 Explain that we will read and analyse a sample diary entry.
- 2 Read the diary entry out loud to learners.

PAIR WORK:

- 1 Split learners into pairs.
- 2 Instruct them to discuss the answers to the questions.
- 3 Walk around and help struggling pairs work out the answers.

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** 4 December 2017
 - c** She is writing about her brother, who made up a story about a love poem she wrote.
 - d** She is embarrassed and angry because her brother lied, but also because he embarrassed her in front of everyone.
 - e** She says she was ‘embarrassed’ and ‘angry.’ She also says her ‘blood boiled with anger’ to describe how infuriated she felt. It is clear that she is disappointed with Mondy, because she writes ‘I really didn’t expect that from Mondy!’
 - f** It sounds like she is speaking to somebody she knows very well, i.e. a family member or a good friend. She uses informal language and describes her opinions and feelings.
 - 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

- 1 Explain that we can express our feelings using adjectives (e.g. angry, sad, frustrated, disappointed, excited) or we can choose our words to show a feeling.
- 2 For example, the girl who wrote the diary entry above is disappointed when she writes: ‘I really didn’t expect that from Mondy!’ The exclamation mark emphasizes how hurt she is that Mondy told this lie.
- 3 Explain that today, we will practise choosing words to show our feelings.

MODELLING:

- 1 Write the following on the board:
My brother was lying.

- a Angry: My blood boiled because my brother was lying.
 - b Relieved:
 - c Sad:
- 2 Explain that we could write this sentence in other ways, e.g. relieved or sad.
 - 3 Show learners how to write the sentence to show a different emotion. Next to Relieved write: Sjoye! Luckily, the girls all knew that they were lying!

JOINT ACTIVITY:

1. Ask for a volunteer to help you write the sentence in a sad way, and fill it in next to 'Sad'.
Sad: When my brother made up a lie about me I wanted to cry!

PAIR WORK:

- 1 Write the following sentence on the board:

The maths test is today.

- a angry:
 - b happy:
 - c relieved:
- 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 board, like:
The maths test is today.
a angry: Ugh, Mr Kumbirai always puts the maths tests on Friday – it is so unfair!
b happy: I am going to get an A on the maths test – I studied so hard!
c relieved: Thank goodness that test is today. I get so stressed and now it will be over soon.
- 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 the tone (expresses the mood) of 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 in this lesson, learners will now write a diary entry.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a planning table.

INSTRUCTIONS FOR PLANNING

1. REMIND LEARNERS OF THE TOPIC:

Topic: Imagine that you are the mother in the poem entitled ‘Biltong’ by James Twala. Write a diary entry from the mother’s perspective about how you feel about not being able to feed your children properly. Re-read the poem ‘Biltong’ to help you work out the mother’s thoughts and feelings.

2. USE A PLANNING TABLE GETTING READY:

Draw a blank planning table on the board (see below in the sample section).

RESEARCH:

- 1 Explain that today, learners will plan for their own diary entry, which they will write as if they are the mother of the hungry children in the poem, ‘Biltong’.
- 2 Instruct learners to copy down the topic and the empty planning table (in the sample section below), leaving at least five lines for each item in the table.
- 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 the mother, so they must try to think about her thoughts and experiences in the story of the poem.
- 5 Instruct learners to reread ‘Biltong’, to find evidence about how the mother feels. This can be done in pairs or groups, or it can be assigned for homework. After reading the poem, learners can make brief notes in their exercise books about what they have learned about how the mother feels:
 - a line 10 –
 - b line 11 –
 - c line 13 –
- 6 Give learners time to fill in their planning tables. Walk around the room and help struggling learners.

SAMPLE FOR TEACHER

- 1 How the mother feels:
 - a line 10 – angry – ‘stomping’ is walking noisily
 - b line 11 – impatient – ‘snapping’ and ‘jerking’ are sudden movements
 - c line 13 – angry – ‘plucking’ is a forceful movement

BLANK PLANNING TABLE:

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?	

COMPLETED PLANNING TABLE:

What happened?	I had to feed the children fatty biltong again.
How did you feel?	I was frustrated and angry. I did not know what else to do because the children were hungry.
Why did you feel that way?	I felt this way because I was not able to give my children something better to eat. I was worried that the food would make them sick because it is difficult to digest. I felt trapped because I knew I could not do anything else to feed my children healthier food.
What are some words you can use to show your feelings?	sorrow, injustice, frustration, anger, embarrassment
What is the tone of your diary entry?	furious or sad

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 the mother’s perspective.

- 5 Use words that show her feelings.
- 6 You can use informal language – as though you are talking to a friend. But avoid slang.
- 7 The entry should use the past tense verbs to narrate events, but can use present tense verbs to communicate how they feel.
- 8 Be clear about what tone you want to use. Then choose words to create that tone.

INSTRUCTIONS

INTRODUCTION:

- 1 Instruct learners to take out their exercise books.
- 2 Instruct learners to use their planning table to write their own diary entries.
- 3 Remind learners about the criteria (see above).
- 4 Learners can finish writing their diary entries for homework. They must bring them to class for the next lesson.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
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 5 minutes to copy the peer editing checklist.
- 5 Then, instruct learners to swap their exercise book with a neighbour.
- 6 Tell the learners that they must read the draft in front of them in silence.
- 7 Instruct learners to take out a pencil and correct any grammatical, spelling or punctuation errors that they find.
- 8 Instruct learners to read the draft again and to think about the tone. The learner must think about the words in the draft that show the tone of the diary entry.
- 9 Instruct learners to fill in the peer editing checklist in their partner’s books by ticking each item if it is included and has been done correctly. Explain that learners must try to think of how they can help their partner make their writing better.
- 10 When the learners are finished, they must hand back the draft to its writer.
- 11 Give learners 2–3 minutes to read the notes their partners have given them.
- 12 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 13 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move words around with arrows and correct their language mistakes on the page. Remind them that it is okay 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 the mother’s perspective?
- 5 Does the entry use past tense verbs to narrate her experiences and present tense verbs to express her feelings?
- 6 What is the tone/feeling of this diary entry? What words show you this?
- 7 What is one thing you like about this diary entry?
- 8 What is one thing you think can be improved?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their diary entries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date and the words 'Diary Entry'.
- 3 They must write neatly, leaving an empty line between the date, the salutation ('Dear Diary') and the body of the entry.
- 4 At the bottom of their diary entry, they must write 'Word count', followed by the number of words (content only).
- 5 Publishing can be assigned as homework.

PRESENTING STRATEGY

Turn and talk

PRESENTING INSTRUCTIONS

- 1 Split learners into new pairs. They must not have the same partners who peer edited their work.
- 2 Instruct learners to take turns reading their diary entries out loud to their partners.
- 3 Instruct learners to come up with one compliment, i.e. they must tell their partner something 'they' liked about the writing.
- 4 If time permits, call the learners back together.
- 5 Ask for a few volunteers to read their entries to the class.
- 6 Applaud each learner after they have read their work.
- 7 Praise the class on the process of writing, and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.

COMPLETED EXAMPLE

DIARY ENTRY

18 June 2018

Dear Diary

Today I had to feed the children fatty biltong with their porridge again. This upset me so much because we seem to be eating the same thing every day. I did not know what else to do because the children were hungry. I was frustrated and angry. I felt this way because I was not able to give my children something better to eat. I was worried that the food would make them sick because it is difficult to digest. I felt trapped because I knew I could not do anything else to feed my children. I am so ashamed that I can't look after my children better.

Word count: 108 words

Mark: 15/20

TEACHER FEEDBACK

Good job. 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 the mother's point of view. I can feel how frustrated she is and how ashamed she feels that she cannot do better for her children. You made good use of descriptive writing. Remember that we can write about feelings in the present tense ('I am frustrated and angry'). Be careful of not going over the word count. Keep up the good work!