OBE for FET colleges

english language

NQF level 3

lecturer's guide

nc edition

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contents

Chapters in the student's book

Commonly used abbreviations

AG   Assessment Guideline
CCO   Critical Cross-field Outcomes
DoE   Department of Education
EMS   Economic and Management Sciences
ETQA   Education and Training Quality Assurance
FET   Further Education and Training
GET   General Education and Training
HET   Higher Education and Training
HIV/Aids Human Immunodeficiency Virus/Acquired Immune Deficiency Syndrome
ICASS   Internal Continuous Assessment
IKS   Indigenous Knowledge Systems
ISAT   Integrated Summative Assessment Task
SB   Student's Book
LO   Learning Outcome
LP   Learning Programme
LSE   Students with Special Education Needs
LSM   Learning Support Material
LTSM   Learning and teaching support materials
NC   National Certificate
NCS   National Curriculum Statement
NSC   National Senior Certificate
NQF   National Qualifications Framework
OBE   Outcomes-based Education
SAG   Subject Assessment Guideline
SKVA   Skills, Knowledge, Values and Attitudes
SO   Subject Outcome
LG   Lecturer's Guide

Introduction

This series for the subject English Language offers a Lecturer's Guide and a Student's Book for the National Certificate NQF Levels 2 to 4 in the Further Education and Training (FET) Colleges. The content of the Lecturer's Guide and Student's Book has been divided into four chapters, with each chapter dealing primarily with a particular theme and its Subject Outcomes (SO), Learning Outcomes (LO) and Assessment Standards (AS).

How to use this Lecturer's Guide

Every chapter in the Lecturer's Guide includes guidelines for teaching and assessing the various activities, indicating which activities could be used for students' **Portfolios of Evidence**. Where relevant, possible **solutions** to questions in the Student's Book are also provided. Although you will find the activity guidelines useful when preparing a lesson, you can choose to adapt these methods or to use your own, since you know what will work best for your students. Additional information intended to serve as background for the lecturer is supplied for some of the activities.

    Assessment should be continuous. Note that every activity can be assessed, whether informally or formally, using a range of methods such as observation, evaluating student feedback, debates and discussions, written tests, oral presentations, comprehension answers and so on. At the end of each chapter in the Student's Book, there is an opportunity for summative assessment in the form of either a comprehension activity or formal tests. Where applicable, specific guidance is provided for **inclusive education** and LSEN.

    In each unit in this Lecturer's Guide, guidance has been given regarding **assessment** for the activities in the Student's Book. Some **additional assessment** opportunities are also included. Rubrics and checklists have been prepared to assist you with assessment (see the back of this Lecturer's Guide). You can choose to use these assessment tools as they are, or adapt them to suit your specific needs.

The new curriculum

A process of transforming education and training to realise the aims of our democratic society and of the Constitution has been underway since 1994. As part of this process, the outcomes-based curriculum (OBE) was developed as one united curriculum for all school students in the General Education and Training (GET) and Further Education and Training (FET) bands.

    The OBE curriculum was designed to be student-centred, integrated and holistic, relevant to students' lives and the needs of the country, and to promote critical and creative thinking.

The FET/NC curriculum policy for Languages

What is Science of Language?

It is the science of sharing and receiving ideas, factual information, emotions, and concepts successfully by making use of different media. This subject will develop these skills to communicate effectively in both a socio-personal context as well as in a vocational-work environment. The following modalities of learning and language will be addressed: Listening and Speaking; Writing and Presenting; Reading and Viewing, and using language as a tool for communication and learning.

Why is the subject important as a Fundamental?

- It sets a foundation for learning and is a life skill.
- It is the platform for language skills and proficiency to be attained.
- It promotes literacy and comprehension, both verbally and non-verbally.
- It contributes to a holistic approach to learning and personal development.
- It develops critical thinking skills and lays a foundation for higher level cognitive skills to be developed.
- It empowers students to communicate with confidence and effectively in social and workplace contexts.
- It contributes to forming and maintaining healthy and positive relationships.

The link between the learning outcomes for Language and the critical and developmental outcomes

- Identify and solve problems by using context to decode and give meaning to, individually and in groups in oral, reading, and written activities.
- Work effectively with others and in teams by using interactive speech in activities, discussion and research projects.
- Organise and manage oneself and one's activities responsibly and effectively through using language.
- Collect, analyse, organise, and critically evaluate information: fundamental to the process of developing language proficiency across language applications and fields of study.
- Communicate effectively using visual, mathematical and/or language skills in formal and informal communications
- Use science and technology effectively and critically to access and present texts
- Understand the world as a set of inter-related parts of a system, through using language to explore and express links, and to explore a global range of contexts and texts.
- Contribute to the full development of self by engaging with texts that stimulate awareness and development of life skills and the learning process.

Factors that contribute to achieving the Fundamental subject Language

- It is essential that Language and computer laboratories and communication simulation centres be established.
- A variety of media to be used for facilitation of learning.

- A communicative approach adopted for facilitating learning in language and grammar.
- Different assessment tools to be incorporated, other than written examinations.
- Contextualisation of generic knowledge, skills, values, and attitudes by facilitators to direct learning towards specific vocational field.

Duration and tuition time

This is a one-year instructional programme comprising 200 teaching and learning hours. The subject may/may not be offered on a part-time basis provided all of the assessment requirements set out hereunder are adhered to.

Provision for students with special education needs (LSEN) must be catered for in a way that eliminates the barriers to learning.

Assessment requirements

(Note that assessment is dealt with in greater detail later in this introduction.)

Internal assessment (25%)
Internal Assessment requirements
All internal assessments must be finalised by an assessor with at least a certificate of competence.

Components
Theoretical Component (75%)
A written examination to be conducted in June comprising of two papers. Paper One comprises assessment on Listening and Speaking, Reading and Viewing and Language and Grammar. Paper TWO comprises assessment on Writing and Presenting. Three formal theory tests need to be written per semester.

Practical Component (25%)
All practical components must be indicated in a Portfolio of Evidence (PoE). Assessment must take place on a continual basis. All exercises and activities, projects and assignments on all components included in the syllabus (listening and speaking activities, reading and comprehension activities; writing activities, and language and grammar activities) could be regarded as 'practical' work.

Processing of Internal assessment mark for the year
A year mark out of 100 is calculated by adding the marks of the theoretical component (75% indicated above) and the practical component (25% indicated above) of the internal continuous assessment.

Weighted values of topics/specific outcomes

TOPICS/TOPIC	WEIGHTED VALUE
1. Listening and Speaking	20%
2. Reading and Viewing	30%
3. Writing and Presenting	30%
4. Language In Practice	20%
TOTAL	100

Final mark
Continuous Assessment
X/100 × 25/1 = a mark out of 25 (a)
Theoretical Examination Mark
X/100 × 75/1= a mark out of 75 (b)
Final Mark
(a) + (b) = a mark out of 100
All marks are systematically processed and accurately recorded to be available as hard copy evidence for, amongst others, purposes of moderation and verification.

Pass requirements
Obtained at least 40%–49% in the required official language as contemplated.

Guidelines for assessment of practical work
Some examples of practical assessments include, but are not limited to:
• Presentations (lectures, demonstrations, group discussions and activities, practical work, observation, role play, self activity, judging and evaluation)
• Use of aids
• Exhibitions
• Visits
• Guest speaker presentations
• Research
• Structured environment.

Definition of 'structured environment'
Structured environment for the purposes of assessment refers to an actual or simulated workplace, or a computer or language laboratory.
   Evidence of this practical component must be provided in the form of a Logbook with a clear listing of the competencies to be assessed. The following information must be contained in the logbook:
• Competency level for practicals executed and observed in a simulation communication centre and/or computer room.
• Competency level for language proficiency and reading competencies achieved in a language laboratory.
For the Logbook to be regarded as valid evidence it must be signed off by an officially assigned supervisor.

Practical experience
It is compulsory that students at this level spend at least 65 hours in a simulated vocational environment and computer rooms to be exposed to real life situations and gain experience in using language as a communicative tool.

Evidence In practical assessments
All evidence pertaining to evaluation of practical work must be reflected in the student's Portfolio of Evidence. The tools and instruments constructed and used for the purpose of conducting such assessments must be clear from evidence contained in the POE.

Assessment, Subject outcomes and Learning outcomes

Outcomes-based education calls for lifelong learning by demonstrating nine critical cross-field outcomes (CCOs). Language NQF Level 3 has four topics linked to Subject Outcomes (SOs) together with corresponding Assessment standards (ASs) and Learning Outcomes (LOs) that are derived from the CCOs and which describe the knowledge, understanding, skills and values that students should demonstrate and be able to do at the end in Language for the National Certificate level 3 in the FET Colleges band. This demonstration of competence is what drives assessment.

Assessment in the National Certificate

(This section is based on *National Certificate Assessment Guidelines for Language (NQF Levels 3–4)*, published by the Department of Education in June 2006. Each year, it is important that you find out from your head of department or from the Education of Department whether these stipulations have changed.)

Assessment in the National Certificate is underpinned by the objectives of the National Qualifications Framework (NQF). These objectives are to:
- Create an integrated national framework for learning achievements;
- Facilitate access to and progression within education, training and career paths;
- Enhance the quality of education and training;
- Redress unfair discrimination and past imbalances and thereby accelerate employment opportunities;
- Contribute to the holistic development of the student by addressing:
  – Social adjustment and responsibility
  – Moral accountability and ethical work orientation
  – Economic participation
  – Nation-building.

The principles that drive these objectives are:

Integration
To adopt a unified approach to education and training that will strengthen the human resources development capacity of the nation.

Relevance
To be dynamic and responsive to national development needs.

Credibility
To demonstrate national and international value and recognition.

Coherence
To work within a consistent framework of principles and certification.

Flexibility
To allow for creativity and resourcefulness in achieving the same learning outcomes.

Participation
To allow for stakeholder participation in setting standards and co-ordinating the achievement of the qualification.

Access
To address barriers to learning at each level to provide ease of entry and facilitate progression.

Progression

To ensure that the framework of qualifications permits individuals to move through the levels of national qualifications via different appropriate combinations of the components of the delivery system.

Portability

To enable students to transfer the credits of qualifications from one learning institution and/or employer to another.

Articulation

On successful completion of accredited pre-requisites to allow for vertical and horizontal mobility in the education system.

RPL

The granting of credit for a unit of learning on the basis of an assessment and the student possesses the capabilities speckled in the outcomes statement.

Validity of assessments

Assessment must cover the broad range of knowledge, skills, values and attitude needed to demonstrate applied competency. This is achieved through:

- Clearly stating the outcome to be assessed;
- Selecting the appropriate /suitable evidence;
- Matching the evidence with a compatible/appropriate method of assessment;
- Selecting and then constructing the corresponding instrument/s of assessment.

Reliability

Assessment practices should be consistent to the extent that the same result or judgement is arrived at if the assessment were replicated in the same context. This demands consistency in the interpretation of evidence therefore careful monitoring of assessment is vital.

Fairness and Transparency

The assessment process or method/s should neither hinder nor unfairly advantage any student. The following could constitute unfairness in assessment:

- Inequality of opportunities, resources and teaching and learning approaches;
- Bias based on ethnicity, race, gender, age, disability or social class;
- Lack of clarity regarding what is being assessed;
- Comparison of students' work with other students, based on learning styles and language.

Flexibility

Assessment must cater for the different learning styles, and use a range of methods, instruments and techniques.

Practicability and Cost-effectiveness

Assessment practices within an outcomes-based education and training system should be integrative and strive for cost and time-effective assessment.

Assessment framework

The assessment structure for the NC qualification is as follows:

Internal Continuous Assessment (ICASS)

Knowledge, skills, attitudes and values (SKAVS) are assessed throughout the year by using instruments such as projects, tests, assignments, investigations, role-play, case studies, etc. The practical component of ICASS is undertaken either in a real workplace, a simulated/workshop or structured environment, is moderated

internally, and externally quality assured by Umalusi. All ICASS evidence is contained in a Portfolio of Evidence (PoE), and must be readily available for monitoring, moderation and verification purposes.

A compulsory component of ICASS is the Integrated Summative Assessment Task (ISAT), which is a major assessment task that draws on the students' cumulative learning achieved throughout the full year. The task requires integrated application of competence and is executed under strict assessment conditions. The duration of the task should aim to equate a 4–7 hour work session and should take place in a simulated or structured work environment. This is the most significant test of the students' ability to apply the knowledge acquired.

The integrated assessment approach allows for the student to be assessed in more than one subject within the same ISAT.

External Summative Assessment

The external summative assessment is either a single or a set of written papers set to the requirements of the subject learning outcomes. The Directorate; National Examinations and Assessment administers the theoretical component according to relevant assessment policies.

External summative assessments will be conducted annually between October and December, with provision made for supplementary sittings.

Moderation of assessment

Internal Moderation

All assessment must be moderated according to the internal moderation policy of the FET College. Internal college moderation is a continuous process. The moderator's involvement starts with the planning of assessment methods and instruments and follows with continuous collaboration with and support to the assessors. Internal moderation is also about creating common understanding of assessment standards and maintaining these across vocational programmes.

External Moderation

External moderation and verification is conducted by the relevant ETQAs, and Umalusi according to SAQA and Umalusi standards and requirements.

The external moderator has the following functions:
- Monitoring and evaluating the standard of all summative assessments;
- Maintaining standards by exercising appropriate influence and control over assessors;
- Ensuring that proper procedures have been followed;
- Ensuring that summative integrated assessments have been correctly administered;
- Observation of a minimum sample of 10%, going up to 25%, of summative assessments;
- Giving written feedback to the relevant quality assurer;
- Exercising a moderating function in case of a dispute between assessors and a student.

In keeping with the policy on inclusive education, assessment procedures of students who experience barriers to learning must be customised and supported to enable the students to achieve their maximum potential.

Including students with special needs (LSEN)

Students with disabilities and special needs should not be excluded from activities. These students should get the opportunity to decide at which point to stop or take up different tasks. Ensure that disabled students get the necessary assistance and support. The presentation hints in the Lecturer's Guide will often suggest ways to accommodate students with special needs.

Lecturers should implement innovative, resourceful teaching and learning strategies in English to accommodate an inclusive education system, to develop the full potential of all students, including those with physical, mental and emotional barriers to learning. Students with special needs, which include 'gifted' students, should also be incorporated into the planning and preparation of learning. Here are some ideas for students with special needs:

- Arrange an oral instead of a written examination for dyslexic students. Dyslexic students should not be penalised for spelling errors.
- Enlarge the text, where possible, for visually impaired students.
- The Student's Book will have to be written in Braille or put onto an audio tape for blind students. Work done in Braille is very bulky, but if it is put into a lever-arch file, it is easier to work with. The written text should also be written above the Braille 'print' so that lecturers unable to read Braille are able to help students.
- A concession of extra time for students who cannot write quickly may be given. The 'rule of thumb' is 15 minutes extra time for every hour.
- In any assignment where reading is involved, a tape recorder can be used for those children who can listen and follow with the taped text.
- Allow students to use the spell check function on computers. Students should also be allowed to use dictionaries if a computer is unavailable.
- Design assignments and examinations in such a way that the writing requirements are minimised (e.g. make use of multiple-choice questions instead of essays).
- On field trips, arrange for students with behavioural problems to be placed with good role models.
- On any fieldwork activities, remember to take a list of any medication requirements (the time medication needs to be administered, etc.).
- When doing any task in class, wheelchair-bound students must be accommodated by ensuring that all materials are in easy reach. Ensure there is enough space for the wheelchair or for a child using crutches.
- Students who move around with difficulty (e.g. on crutches) could use office chairs on rollers where these are available.
- The visually impaired student should be allowed to familiarise him or herself with the classroom.
- Where students are required to do a presentation, use a sign language interpreter for deaf students and a facilitator to help blind students with visual aids.
- Always consider wheelchair accessibility where fieldwork is required. You should contact or visit the venue beforehand to find out whether there is wheelchair access.
- When using graphs or any other graphic works, use wood glue to outline the lines, so that blind students can feel the raised areas. A facilitator will be needed to help and guide the blind student's hands.

- In group work, be aware of the hard of hearing student. Always face the student and talk clearly, but not too loudly. Think about including a sign language interpreter for deaf students.
- Some students may not be comfortable with delivering a verbal presentation in front of the class. Help these students by giving them ideas on how to be well-prepared before making a speech (e.g. using well chosen visual aids to help them through the presentation).

Period of validity of ICASS

The ICASS achieved by a student in an academic year may be used in the final assessment in the instance of a supplementary sitting.

This assessment may only be used to a maximum of two times, and must fall within a twelve month period since the first exam sitting.

The ICASS assessment must be re-submitted with each examination enrolment for which it will constitute a component.

Types of assessment

Assessment benefits the student as well as the educator. It informs students about their progress and it helps educators to make informed decisions at different stages of the learning process. To serve the intended purpose different types of assessment may be used.

Baseline Assessment

Baseline assessment is used at the beginning of a level or learning experience to establish what students already know. It establishes the knowledge, skills, values and attitudes that students bring to the classroom. This knowledge assists educators with the planning of learning programmes and learning activities.

Diagnostic Assessment

This type of assessment diagnoses the nature and causes of learning barriers experienced by specific students. It is followed by guidance, appropriate support and intervention strategies. This type of assessment is useful in making referrals for students requiring specialist help.

Formative Assessment

This form of assessment monitors and supports the process of teaching and learning. Its purpose is to determine student strengths and weaknesses and to provide feedback on progress. It helps determine readiness of the student for summative assessment.

Summative Assessment

This gives an overall picture of student progress at a given time. It is used to judge whether the student is sufficiently competent to progress to the next level.

Planning assessment

The assessment plan should cover three main processes:
- Collecting evidence

An assessment plan indicates which subject outcomes and assessment criteria are to be assessed, what assessment method or activity will be used and when this will be conducted.

- Recording

This refers to the actual assessment instruments or tools in which the assessment will be captured or recorded. This requires developing or adapting assessment instruments
- Reporting

All the evidence is put together to deliver a decision statement in a report.

Methods of assessment

This refers to who is carrying out the assessment and includes educator assessment, self-assessment, peer assessment and group assessment.

Educator Assessment	The educator assesses the performance of students against given criteria in different contexts i.e. individual work, group work, etc.
Self-Assessment	Students assess their own individual performance against given criteria in different contexts, i.e. individual work, group work, etc.
Peer Assessment	Students assess the individual performance of another student or group of students against given criteria in different contexts, etc.
Group Assessment	Students assess the individual performance of other students within a group or the overall performance of a group of students against given criteria.

Instruments and tools for collecting evidence

All evidence collected for assessment purposes is contained in or recorded in the students' Portfolio of Evidence (PoE).

The table below summarises a variety of methods and instruments for collecting evidence. The condition for the choice of a particular method and instrument is that it should give the students ample opportunities to demonstrate the attainment of the subject outcomes. This will only be possible if the chosen methods and instruments are appropriate for the target group and the specific outcome being assessed.

	Methods for collecting evidence		
	Observation based (Less structured)	**Task-based (Structured)**	**Test-based (More structured)**
Assessment Instruments	• Observation • Class questions • Lecturer, student, parent discussions	• Assignments • Tasks • Projects • Investigations and Research • Case studies • Practical exercises • Demonstrations • Role-play • Interviews	• Examinations • Class Tests • Practical examinations • Oral tests • Open book tests
Assessment Tools	• Observation sheets • Individuals' notes and • Comments	• Check lists • Rating scales • Rubrics	• Marks (e.g. %) • Rating scales (1–7)
Evidence	• Focus on individual students • Subjective evidence based on lecturer observations and impressions	Open middle: Students produce the same evidence but in different ways Open ended: Students use same process to achieve different end points	All students answer the same questions in the same way and within the same time

Tools for assessing student performance

Rating scales are marking systems where a symbol (such as 1 to 7) or a mark (such as 5/10 or 50%) is defined in detail. The detail is as important as the coded score. Traditional marking, assessment and evaluation mostly used rating scales without details, therefore comments on what was right or wrong, weak or strong, were not reflected.

Task lists and checklists are ways of showing the student what needs to be done. They consist of short statements describing the expected performance in a particular task. The statements on the checklist can be ticked off when the student has adequately achieved the criterion. Checklists and task lists are very useful in peer or group assessment activities.

Rubrics are a hierarchy (graded levels) of criteria with benchmarks that describe the minimum level of acceptable performance for each criterion. It is a different way of assessment and cannot be compared to tests. Each criterion described in the rubric must be assessed separately. Rubrics force the teacher to know exactly what is important and to describe a benchmark of what the minimum acceptable level of achievement is. Two types of rubrics, namely holistic and analytical rubrics are mainly used.

Selecting and/or designing recording and reporting systems

The selection or design depends on the purpose of recording and reporting student achievement. Why particular information is recorded and how it is recorded form an essential basis for selection of the instrument.

Computer-based systems, e.g. spreadsheets are cost and time effective. The selection of the recording system should be based on whether the system is user friendly and whether information is easily accessed and retrieved. For vocational education and training it is important to record student achievement according to the quality standards of all relevant ETQAs.

Competence descriptions

In line with the principles and practice of outcomes-based assessment, all assessment, should primarily be criterion-referenced. Marks could, however, be used in evaluating specific assessment tasks, but tasks should be assessed against rubrics instead of simply ticking right answers and awarding marks in terms of the number of ticks. The rubrics should contain competence level descriptors for the skills, knowledge, attitudes and values that a student should demonstrate for achievement on each level of the rating scale.

When educators/assessors prepare an assessment task/question, they must ensure that the task/question addresses an aspect of a subject outcome. The relevant assessment criteria must be used in creating the rubric for assessing the task/question. The descriptions indicate clearly what the minimum level of attainment for each category on the rating scale is.

Strategies for collecting evidence

A number of different assessment instruments may be used for collecting and recording evidence. The following are examples of instruments that may be (adapted and) used in the classroom.

Record sheets

Whilst the students are working, the educator makes observations about the way they work in a group. The observations are recorded in a summary table at the end of each project. A record sheet can be devised that can be used by the educator to observe students' interactive and problem solving skills, attitudes towards group work, and involvement during a group activity.

Checklists

Checklists should have clear categories to ensure that the objectives are effectively met. The categories should describe how the activities are evaluated and against what criteria they are evaluated. Space for comments is essential.

Schedule of assessment

At NQF Levels 2, 3 and 4 educators will conduct daily assessments as well as develop a schedule of formal assessments that will be undertaken for the full year. All three levels will also have an external examination that will account for 75% of the total mark. The marks allocated to assessment tasks completed during the year contained and/recorded in a Portfolio of Evidence (PoE) will account for the other 25%.

(Note: In the case of the three fundamentals the distribution is 75% for the external assessment and 25% for the PoE.)

The PoE and external assessment will consist of a combination of practical and theory/ written components. The practical assessment, where necessary, in Language, must be subjected to an external moderation process conducted by Umalusi or any appropriate ETQA, delegated by the Umalusi Council for this purpose in terms of section 28(2) of the General and Further Education and Training Quality Assurance Act, 2001 (Act No. 58 of 2001).

Recording and reporting

Language, as is the case for all the other Fundamental subjects, will be assessed according to seven levels of competence. Each level description is contained in the table below.

RATING CODE	RATING	MARKS (%)
7	Outstanding	80–100
6	Meritorious	70–79
5	Substantial	60–69
4	Adequate	50–59
3	Moderate	40–49
2	Elementary	30–39
1	Not achieved	0–29

The programme of assessment should be recorded in the educator's portfolio of assessment for students in each subject. The following should be included in the educator's Assessment Portfolio:
• A contents page
• The formal Schedule of Assessment
• The requirements for each assessment task
• The tools used for each assessment task

- Recording instrument/s for each assessment task
- A mark sheet and report for each assessment task.

The College must aim to ensure standardisation of these documents.

The student's PoE must include:
- A contents page
- The assessment tasks assigned as per the Assessment Schedule
- The tools/instruments used to administer the assessment
- A record of the marks (and comments) achieved for each of the tasks.

Where tasks cannot be contained as evidence in the PoE its exact location must be recorded and be readily available at this location for moderation purposes.

The following units of internal assessment must serve as a guide the Fundamental subject Language. These are the minimum requirements.

Portfolio of evidence

Assessment tasks to be included in the PoE for Level 3 are:

Listening and speaking

1. The following listening and speaking marks need to be included as evidence:
   • 3 formal speeches
   • 1 prepared presentation on a literature text
   • 1 meeting held and facilitated
   • 3 listening comprehensions
   • 1 role-play or dialogue where communication competency is demonstrated (discussions, negotiations and conversation)
   • 1 group communication participation and/or giving feedback
2. 1 theory assessment included in the internal June examination paper.

Reading and Viewing

1. The following assessments need to be included as evidence:
   • 3 assignments, for example worksheets or projects on visual literacy, non-verbal forms of communication, literature texts
   • 3 theory assessments, for example comprehension tests or a literature test
2. 1 theory assessment included in the internal June examination paper.

Writing and presenting

1. The following assessments need to be included as evidence:
   • 4 comprehensive assignments for writing where the assignment comprises at least 80% of the tasks that need to be written.
     – One on Persuasive texts that include proposals, advertisements (classified and display), notices, posters, circulars, letter to the press, articles for a newsletter or press.
     – One on Letters that include letters of complaint, letters of enquiry and reply, letters of invitation and acceptance/decline of an invitation, letters of reservation, letters of goodwill, letters for employment.
     – One on Reports (feedback report and accident report) and for Other Purposes that include converting a wide range of information from one form to another, such as graphs to paragraphs, curriculum vitae, short descriptions and discursive paragraphs, and forms and questionnaires.
     – One on Concise correspondence that included memoranda, faxes, e-mails, telephone messages, formal third person invitation and reply, verbal requests in writing and Meeting correspondence (making core notes, expansion of core notes, notices, agendas and action minutes.)
     – Postcard, instructions and directions.
   • 4 Editing exercises
2. 1 writing assessment included in the internal June examination as a separate paper.

Language in Practice

1. The following assessments need to be included as evidence:
   • 1 assignment that should include research and a report with an oral report.
   • 3 grammar tests
   • 1 case study-based assessment on the theory on Communication.
2. 1 theory assessment included in the internal June examination paper.

introduction

Internal assessment of outcomes in Language – Level 3

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
Topic 1: Listening and Speaking			
1. Use strategies to deliver messages and reply appropriately to sustain interaction and dialogue in a workplace context.	Techniques are used to formulate messages and responses that reflect purpose, cultural and contextual sensitivity.	1. Use techniques to formulate messages and responses that reflect purpose, cultural and contextual sensitivity. *Range: Purposes refer to presenting arguments, interpersonal work-related and group communication, public speaking, strategies and techniques for assertiveness and presentation techniques. Range: Techniques include responding to queries, repetition of information, rewording, asking questions to check understanding, referring to cues and cue cards, timing techniques, responsiveness to audience cues that contact is lost, and observing physical, social, psychological, and cultural barriers*	**Assessment Instruments:** Role plays, dialogues, formal speeches and debates, group discussions, tests and examinations based on case studies, assignments and presentations. **Students are required to:** • Identify any barriers to communication that may impact on meaning. *Range: Barriers refer to physical (external), physiological, psychological, perceptual (background, education, intelligence, occupation, interests, hobbies, needs, personality, attitude, age, sex, culture, religion, stereotyping), ethnocentric, and semantic barriers.* • Identify the needs and expectations of the audience. • Identify the purpose of the message and response. • Ask questions, reword what was understood or repeat to clarify meaning. • Answer questions and queries comprehensively and meaningfully. • Establish and maintain eye contact. • Discuss and express views. • Maintain conversation and dialogue appropriately in different work-related contexts by taking turns and filling in gaps. • Use different forms of address and introductions and adapt degree of formality. • Give complex directions and instructions accurately. • Present and defend arguments. • Express viewpoints and opinions assertively. • Conduct a variety of interviews for various purposes and be interviewed. • Demonstrate the skills of speaking in public. • Use negotiation skills to reach consensus. • Participate in panel discussions, debates, forums and formal meetings following the correct procedures.
	2 Main ideas are clearly identified and examined by using information related to the context and the topic of discussion.	2. Use information related to the context and the topic of discussion to clearly identify and express the main ideas	**Assessment Instruments:** First drafts and final drafts, planning documents, speeches, presentations, debates, tests, examinations and assignments based on case studies. **Students are required to:** • Distinguish between main and supporting ideas, major and minor details. • Prepare and develop effective introductions, explanations or arguments and conclusions.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Non- verbal cues are examined and used to support and convey meaning.	3. Examine how non-verbal cues support and convey meaning. *Range: Non-verbal cues include body language, facial expressions, gestures, signs, tone, and theoretical devices such as variation in dialect, pronunciation, intonation volume, pitch, stress, tempo, pause, projection, and repetition.*	**Assessment Instruments:** Comic strips, cartoons, print advertisements, radio advertisements, television advertisements, role plays, group discussions, tests based on case studies, transcripts of interviews, conversations and discussions. **Students are required to:** • Identify and explain non-verbal cues. • Determine and explain the impact on meaning of non-verbal cues. • Apply knowledge of non-verbal cues to support and convey meaning in own spoken discourse.
	Participation in group discussion is demonstrated and developed through verbal encouragement and response, making assertive statements and reaching consensus.	4. Demonstrate and develop participation in group discussion through verbal encouragement and responses, making assertive statements and reaching consensus. *Range: Group interaction includes teamwork discussions, interviews, formal meetings, debates and negotiations.*	**Assessment Instruments:** Group discussions, group work assignments, case studies with contextual questions, transcripts of debates, interviews, persuasive presentations, role plays and dialogues. **Students are required to:** • Identify fact and opinion, and subjective and objective language. • Demonstrate appropriate choice of register. • Use negotiation skills to reach consensus. • Give feedback that demonstrates cultural and contextual sensitivity. • Express ideas logically and coherently using information relevant to the interaction. • Demonstrate understanding of feelings, emotions and views of speaker. • Negotiate a win-win situation. • Demonstrate different roles and responsibilities in groups by taking turns to speak, filling in gaps, contributing to group discussion, encouragement of other speakers and taking the lead.
2. Use strategies to listen in order to capture information and determine meaning in a workplace context.	Questions to obtain information, interpret needs, clarify and examine meaning are used appropriately for the context and purpose.	1. Examine and use appropriate questions to obtain information, interpret needs, clarify and examine meaning. *Range: Questions include reported questions, yes/no questions, wh-questions, how question tags, reply questions, indirect (embedded) questions.*	**Assessment Instruments:** Interviews, role plays, case studies, group discussions, tests and examinations with case studies. **Students are required to:** • Formulate relevant questions for different purposes. • Examine and respond appropriately to questions

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Main ideas and supporting information are clearly identified and examined by listening for information related to the context and the topic of discussion.	2. Identify and examine main ideas and supporting information by listening for information related to the context and the topic of discussion.	**Assessment Instruments:** Notes, checklists, summary, role plays, short presentations, case studies with contextual questions, paraphrasing, retelling and explanation **Students are required to:** • Identify main ideas from supporting information. • Identify and evaluate the speaker's use of rhetorical devices such as anecdotes, examples, quotes, rhetorical questions, pauses and repetition. • Demonstrate comprehension by recording main ideas using techniques such as note taking, checklists, summaries, paraphrasing, retelling and explanation.
	Fact and opinion, subjective and objective language are identified and distinguished to determine impact on meaning.	3. Identify and distinguish the impact of fact and opinion, subjective and objective language on meaning.	**Assessment Instruments:** Formal speeches and presentations, debates, role plays, tests and examinations with case studies **Students are required to:** • Distinguish between fact and opinion. • Examine the impact of the speaker's use of fact and opinion on the intended message. • Distinguish between objective and subjective language. • Examine the impact on meaning of the use of objective and subjective language.
	Speaking techniques are identified and examined in spoken discourse to describe impact on meaning. *Range: Speaking techniques include intonation (tone), volume, pitch, stress, tempo, articulation and dialect, projection and rhythm, approach, register and style.*	4. Identify and examine speaking techniques in oral discourse to establish and describe impact on meaning. *Range: Techniques include structure and organisation of content and point of view; identification of purpose, audience and register; use of emotive and 'politically correct' language; choosing an appropriate style and approach; incorporation of rhetorical and literary devices; use of humour and illustrative aids; using non-verbal cues and overall presentation.*	**Assessment Instruments:** Radio and television advertisements, debates (radio and television), class debates, case study, test/exam based on case studies, speeches and presentations. **Students are required to:** • Identify the speaking techniques noted in the Range and respond appropriately. • Assess the impact of speaking techniques noted in the Range, on spoken discourse. • Identify persuasive techniques and examine their impact on meaning. • Examine arguments and assumptions and describe their impact on meaning. • Make inferences and judgements and support with evidence.

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Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Cultural and contextual cues and barriers are recognised and examined for their impact on meaning. *Range: Cues and barriers include emotive and manipulative language, bias, prejudice, stereotyping, verbal mannerisms, and 'politically correct' language.*	5. Recognise and examine cultural and contextual cues and barriers for their impact on meaning. *Range: Cues and barriers include emotive and manipulative language, bias, prejudice, stereotyping, verbal mannerisms, and 'politically correct' language.*	**Assessment Instruments:** Cartoons, comic strips, advertisements, case studies, tests and examinations with case studies, speeches and presentations. **Students are required to:** • Recognise cultural barriers to communication and examine their impact on meaning. *Range: barriers refer to perceptual (background, education, intelligence, occupation, interests, hobbies, needs, personality, attitude, age gender, religion, ethnicity and race), physical and psychological and semantic barriers.* • Distinguish emotive and manipulative language. *Range: Emotive and manipulative language includes using 'politically correct' language, propaganda, advertising and sales strategies.* • Recognise and examine any evidence of bias, prejudice and stereotyping and their impact on meaning. • Recognise verbal mannerisms such signs and gestures, non verbal cues and eye-contact and examine impact.
3. Use language structures and conventions to formulate grammatically correct messages in a formal workplace context.	Grammar structures are examined and used to formulate messages and responses that are grammatically correct.	1. Apply knowledge of grammar structures to formulate messages and responses that are grammatically correct. *Range: Grammar structures include* • *Syntax – characteristics of a sentence; simple sentences; complex sentences; extension of sentences, sentence variations; reduction of sentences, phrases* • *Parts of Speech – nouns, verbs and auxiliaries, adjectives and adverbs, conjunctions, pronouns, prepositions, articles* • *Tenses – past, present, future forms.* • *Concord* • *Active and Passive Voice* • *Direct and Reported Speech* • *Word order* • *Conditional phrases.*	**Assessment Instruments:** Speeches, presentations, rough drafts, final drafts, tests and examinations with case studies. **Students are required to:** • Formulate logical coherent sentences and correct wrongly used sentences ad phrases. • Use sentences and spoken phrases in a grammatically correct manner.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Vocabulary is developed by examining unfamiliar words and expressions and constructing meaning from contextual cues.	2. Develop and extend vocabulary by examining unfamiliar words and expressions and constructing meaning from contextual cues. *Range: Vocabulary includes figurative language and idioms, slang and colloquialisms, acronyms, technical terms and jargon.*	**Assessment Instruments:** Transcripts of interviews and presentations, dialogues, case studies with contextual questions, tests and exams based on case studies. **Students are required to:** • Use word attack skills such as knowledge of grammar and syntax, roots, prefixes and suffixes to infer meaning. • Identify and analyse how languages borrow words from one another, how words change meaning over time, and how neologisms are coined. • Use textual markers depicting logical patterns and relationships to infer meaning. *Range: Patterns and logical relationships include cause and effect, fact and opinion, argument and supporting facts, sequence, comparison and contrasts. Questions and answers, summaries and conclusions, emphasis, and listing.* • Distinguish between denotative and connotative meaning. • Read newspapers and magazines and other resources to extend vocabulary. • Use a dictionary and other reference works to access meaning. • Listen to a variety of communication media to expand vocabulary and listening skill.
4. **Organise and present information and data in a focused and coherent manner in a workplace context.**	Formal communications are planned with respect to time allocation and content.	1. Plan formal communications taking into consideration time allocation and content.	**Assessment Instruments:** Oral presentations, role play, debates, prepared presentations based on research, planning documents, rough draft and final draft, notes, summaries and graphic representations. **Students are required to:** • Keep their presentation within the allocated time limit. • Select relevant information and examples for the content. • Structure the content in terms of an introduction, body and conclusion. • Research topic by using a range of sources. • Record information accurately.
	Style, approach and register are identified, examined and applied to suit the purpose and audience.	2 Identify, examine and apply an appropriate register and style to suit the purpose and audience.	**Assessment Instruments:** Oral presentations, role play, dialogue, interviews, dramatisations, case studies with contextual questions. **Students are required to:** • Select and apply the appropriate style for the purpose and audience • Select and apply an appropriate register for the purpose and audience.

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Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Data and information are researched, structured and presented logically and coherently.	3 Research, structure and present data and information logically and coherently.	**Assessment Instruments:** Group work, assignments and projects, mind maps, flow diagrams, rough drafts, first drafts, speeches. **Students are required to:** • Research data and information using a range of resources. • Structure information in a logical and coherent format for delivery. • Prepare information with an introduction, body and conclusion.
	Illustrative aids that are appropriate for the context and purpose are used to promote understanding.	4 Select illustrative aids that are appropriate for the context and purpose to promote understanding. *Range: Illustrative aids include charts, posters, transparencies, slides, photographs, images, props or models, electronic presentations, music sound and sound effects, graphs and other representations.*	**Assessment Instruments:** Presentations, speeches, group work assignments **Students are required to:** • Recognise the effect of illustrative aids on an oral presentation. • Apply knowledge of illustrative aids when selecting aids for a presentation. • Use suitable aids for an oral presentation. • Consider audience and purpose when using illustrative aids.
	Feedback is interpreted and speech strategy is adapted to suit the purpose and context.	5 Interpret feedback and adapt speech strategy to suit the purpose and context.	**Assessment Instruments:** Group discussion, speeches, dialogues, tests and examinations based on case study. **Students are required to:** • Interpret audience cues that contact may be lost or that message is misunderstood. • Examine feedback received from others and adjust where necessary. • Reflect on purpose and context when delivering presentation.

Topic 2: Reading and Viewing

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
1. Use reading and viewing strategies to examine meaning in written, visual, multi-media texts and non-verbal forms of communication.	A variety of techniques are applied to texts to establish meaning. *Range: Techniques include skimming, scanning, pre-reading, re-reading, predicting and sifting, design features, word attack skills, knowledge of syntax and contextual clues.*	1. Demonstrate various reading and viewing strategies to establish meaning and appreciation. *Range: Strategies include skimming, scanning, pre-reading, re-reading, predicting and sifting techniques, intensive comprehensive reading, using reference materials, and knowledge of grammar and syntax, formatting and typography. Genres, text types and textual features.* *Note: Multi-media tests include audio and audio-visual texts, visuals such as cartoon and web page information.*	**Assessment Instruments:** Assignments and projects based on written, multi-media and audio visual texts, tasks requiring research, tests and examinations with comprehension questions. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Skim texts to obtain an overview of the text. • Scan texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences. • Scan texts for specific information and supporting details. • Pre-read texts to establish a general understanding of the content. • Re-read texts to establish a general understanding of the content. • Predict content by asking questions.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
			• Sift through texts to examine them thoroughly for purpose and task. • Read texts intensively to answer comprehension questions. • Use reference works and word attack skills such as knowledge of grammar and syntax, roots, prefixes and suffixes to infer meaning. • Use knowledge of formatting and typography, genres, text types and textual features to demonstrate comprehension. • Use a range of questions to obtain information and clarify meaning.
	Non-verbal forms are examined and described for their impact on meaning. *Range: Non-verbal forms of communication include body language, facial expressions, gestures, signs and symbols, colour, pictures and illustrations, graphic representations, touch, and sign language.*	2. Explore non-verbal forms of communication for their impact on meaning. *Range: Forms of non-verbal communication include body language, facial expressions, gestures, signs and symbols, colour, pictures and illustrations, graphic representations and diagrams, proxemics, cultural forms, lip reading and sign language.*	**Assessment Instruments:** Assignments and projects, tests and examinations with comprehension questions that are textually based. Comic strips, cartoons, pictures and photographs, multi-media and audio-visual texts. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Recognise non-verbal forms of communication. • Identify and explain implicit and explicit messages conveyed by non-verbal cues. • Examine non-verbal forms of communication for socio-cultural and political values, attitudes and beliefs.
	Stylistic and literary devices are described and their use is examined as to how they shape meaning. *Range: Stylistic and literary devices include register and style, literal and figurative language, rhyme, rhythm, imagery, sound devices, verse forms, background and setting, plot, characterisation, tone, themes, different genres, and other audio-visual and cinematographic techniques.*	3. Identify and describe how stylistic and literary devices contribute to how meaning is shaped. *Range: Devices refer to literal and figurative language, imagery and symbolism (simile, metaphor, personification, and antonomasia), sound devices such as alliteration, onomatopoeia, assonance, rhyme and rhythm, persuasive techniques (bandwagoning, testimonial, exaggeration and understatement, short emphatic questions, transfer, repetition and emotionally-laden words), humour, irony, satire and sarcasm. Literary and cinematographic techniques refer to different genres, background and setting, plot and themes, characterisation, and camera techniques.*	**Assessment Instruments:** Text based comprehension questions, assignments, tests and examinations. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Identify stylistic and literary devices, as identified in the Range, and explore their impact on meaning. • Identify themes and ideas to establish meaning. • Identify and explore audio-visual and cinematographic techniques for their impact on meaning. *Range: Cinematographic techniques include camera angles, camera shots, lighting, music sound and sound effects, and editing.*

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Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Textual features are explored to describe the use and effect on understanding. *Range: Textual features include presentation, layout/typography, formatting, selection and omission, captions, illustrations and other visuals, and audio-visual and cinematographic techniques*	4. Explore and explain textual features to describe their use and effect on understanding. *Range: Textual features include titles, headings, introductions, paragraphs, conclusions, outcome statements, chapters, summaries, contents, diagrams, appendices or addenda, foreword, index, contents list glossary, hyper-links, layout/ typography, tables, graphics, font size and type, colour, photographs and other visuals, captions, camera angles and other audio-visual and cinematographic techniques. Texts include creative tests, literary texts (20%), visual, audio and multi-media texts.*	**Assessment Instruments:** Group work, assignments and projects, text based tests and examinations. Textually based comprehension questions. Creative responses including dramatisations, graphic representations, reviews, fictional reports, procedures, expositions and explanations, short stories, poetry, cartoons, audio/visual presentations. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** Creative and Transactional Texts: • Explain the purpose, structure and language use in a range of texts. *Texts include reports, procedures, expositions and explanations* • Identify and evaluate the effect if textual features as identified in the Novel/ Short story/ Folklore or folktales/ Short essays **Students are required to:** • Analyse the development of plot, subplot, conflict, character and role of narrator where relevant. • Analyse the use of stylistic and literary devices (as identified in the range) and explain their effect on meaning. • Identify and explain themes and ideas. • Evaluate how background and setting relate to character and/or theme. • Interpret and describe mood, time-line, irony and conclusions. Poetry **Students are required to:** • Analyse how word choices, imagery and sound devices affect mood, meaning and theme. • Analyse how verse and stanza forms, rhyme, rhythm and punctuation shape meaning. Drama • Analyse dialogue and action, and the relation to character and theme. • Evaluate plot, subplot, character portrayal, conflict, dramatic purpose and dramatic irony. • Interpret dramatic structure and stage directions.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
			Visual and Multi-media Texts • Identify cinematographic techniques and explain their effect on meaning. *Cinematographic techniques include the use of colour, dialogue, music sound and sound effects, camera angles, camera shots, camera movement, lighting, framing, composition, foregrounding and backgrounding, and editing.* • Identify and analyse how message and theme are woven into all aspects of the texts. *Suggestion: Cinematographic texts could include television advertisements. Documentaries, prescribed film studies, television debates and panel discussions.*
	Socio-cultural values, beliefs and bias are examined and their impact on understanding is explained by referring to texts and contexts.	5. Explore the impact of socio-cultural values, beliefs and bias evident in texts and contexts for their impact on understanding.	**Assessment Instruments:** Assignments, group work activities, tests and examinations with contextual questions and case studies. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Identify the socio-cultural background of texts. • Identify and explain the values, beliefs and bias expressed in the text.
2. Examine and respond creatively to written, visual and multi-media texts and non-verbal forms of communication for a variety of formal purposes.	Information from texts and other forms of communication is recorded and acted upon according to the purpose of the task and the degree of formality.	1. Record and act upon information from texts and other forms of communication according to the purpose of the task and the degree of formality.	**Assessment Instruments:** Text based comprehension questions, tests and examinations, group work assignments and projects. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Determine the purpose and intention of texts. • Identify relevant information and details from texts. • Distinguish necessary from unnecessary information. • Carry out the requirements of the task. • Respond appropriately to comprehension questions. • Apply knowledge of degrees of formality in order to respond appropriately.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Structures are used to present information and meaning in a logical and coherent manner.	2. Use structures to present information and meaning in a logical and coherent manner. *Range: Structures include different genres, essays, summaries, notes, timelines, tree diagrams, paraphrasing, graphs and graphic representations, mind maps, role-plays, dramatisations and dialogues, retelling and illustrations, reports, and answers to questions.*	**Assessment Instruments:** Text based comprehension questions, point form summaries, essays, notes, timelines, tree diagrams, paraphrasing, graphs and graphic representations. Mind maps, role-plays. Dramatisations and dialogues, retelling and illustrations, reports. Tasks completed in the Language and Reading laboratory, tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Read/view texts attentively according to the purpose of the task • Assess and record information according to the purpose of the task. • Use structures identified in the Range to record information.
	Implicit and explicit messages and different points of view are examined and explained with reference to texts.	3. Examine and explain implicit and explicit messages and different points of view with reference to texts.	**Assessment Instruments:** Text based comprehension questions, case studies and short paragraphs. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Recognise the difference between implicit and explicit messages. • Recognise and explain different points of view expressed in the text. • Use supporting evidence from the text to justify point of view. • Identify and examine objective and subjective language. • Explore how inclusions and omissions on a text may influence meaning.
	The main and supporting ideas are identified, examined and distinguished to promote understanding.	4. Identify, examine and distinguish main and supporting ideas so as to promote understanding.	**Assessment Instruments:** Text based comprehension questions, tests and examinations, assignments and group work projects. Creative responses such as dramatisations and graphic representations. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Demonstrate knowledge of main and supporting ideas. • Distinguish between major and minor details. • Separate fact from opinion.
	Enjoyment or non-enjoyment is motivated and justified by referring to the text or context.	5. Motivate enjoyment or non-enjoyment and justify point of view with reference to the text and context.	**Assessment Instruments:** Comprehension type questions, paragraphs, reviews and reports. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Express their own reaction to the text in terms of enjoyment or non-enjoyment. • Justify their reaction with reference to the text.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
3. Explore and explain how language structures and features impact on meaning and comprehension.	Writing techniques are explored to describe the impact on reader perspective. *Range: Writing techniques include length of sentence, punctuation, diction, use of literal and figurative language, register and style, and use of irony/humour/satire/sarcasm/legalese.*	1. Explore and describe the impact of writing techniques on the perspective of the reader. *Range: Writing techniques include length of sentence, punctuation, diction, use of literal and figurative language, register and style.*	**Assessment Instruments:** Assignments, tests and examinations with contextual comprehension questions. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Recognise the effect of writing techniques, as identified in the Range, on meaning. • Explain the effect of writing techniques, as identified in the Range, on meaning.
	Sentence patterns and logical relationships are examined and interpreted for meaning. *Range: Patterns and logical relationships include cause and effect, fact and opinion, argument and supporting facts, sequence, questions and answers, summaries and conclusions.*	2. Examine sentence patterns and logical relationships and interpret their impact on meaning. *Range: Patterns and logical relationships include cause and effect, fact and opinion, argument and supporting facts, sequence, comparison and contrasts, questions and answers, summaries and conclusions, emphasis, and listing.*	**Assessment Instruments:** Text based comprehension questions, tests and examinations. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Recognise the effect of sentence patterns and logical relationships, as identified in the Range, on meaning. • Identify and explain textual markers to demonstrate comprehension.
	Techniques used to create humour are identified and judged for effectiveness.	3. Identify and investigate the effectiveness of techniques used to create humour. *Range: Techniques include puns, use of irony and satire, climax, anti-climax, innuendo, hyperbole and litotes.*	**Assessment Instruments:** Group work, assignments, tests and examinations with contextual questions. Paragraphs, graphic presentations. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Recognise the techniques used to create humour as identified in the Range. • Determine the impact of the identified techniques on meaning. • Motivate judgements on the effectiveness of the techniques in creating humour.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
Topic 3: Writing and Presenting			
1. Use and explore strategies to write for a range of audiences, purposes and workplace contexts.	Writing tasks are examined and planned for purpose and audience. *Range: Writing tasks include short reports, forms and questionnaires, proposals and other persuasive texts and workplace correspondence.*	1. Examine and plan writing tasks for purpose and audience. *Range: Writing tasks include short reports, forms and questionnaires, proposals and other persuasive texts and workplace correspondence. Persuasive texts include proposals, advertisements (classifieds and display), notices and posters, circulars, letter to the press, articles for a newsletter or press, Workplace correspondence: Letters include letters of complaint, letters of enquiry and reply; letters of invitation and acceptance/decline of an invitation, letters of reservation, letters of goodwill, letters for employment. Reports include feedback report and accident report. Concise correspondence includes memoranda, faxes, e-mails, telephone messages, formal third person invitation and reply; verbal requests in writing. Meeting correspondence includes making core notes, expansion of core notes; notices, agendas and action minutes. Other purposes include converting a wide range of information from one form to another, such as graphs to paragraphs, curriculum vitae, short descriptions and discursive paragraphs, and forms and questionnaires.*	**Assessment Instruments:** Tests, examinations, assignments, projects, presentations and group work assignments with writing tasks. Planning documentation such as mind maps diagrams, spider webs, outlines, charts, flow diagrams, and notes. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Interpret the requirements of the writing tasks as identified in the Range. • Identify the target audience and specific purpose of the task. • Select an appropriate style and register for the task • Brainstorm, research and plan for the writing task. *Range: Planning includes bur is not limited to mind maps, diagrams, spider webs, outlines, charts, flow diagrams, and notes.*

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Main ideas are clearly formulated and supported by information relating to purpose and context.	2. Formulate main ideas that are clearly supported by information relating to purpose and context.	**Assessment Instruments:** Tests, examinations, assignments with writing tasks. Structures to indicate planning, first drafts and final drafts. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Plan ideas and note them down on a structure. • Determine the specific ideas to be used. • Compose topic sentences with a main idea. • Extend main ideas into paragraphs, adding supportive ideas, major and minor details.
	A layout and format is selected and used that is appropriate for the purpose and context of the writing task.	3. Select a layout and format that is appropriate for the purpose and context of the writing task.	**Assessment Instruments:** Tests, examinations, presentations and assignments with writing tasks. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Consider the requirements of the task and select an appropriate layout and format.
	Writing conventions are explored and are applied for a range of writing tasks. *Range: Writing conventions include sentence construction, topic sentences, paragraphs, link devices, clause, and employing a range of literary and rhetorical devices.*	4. Explore writing conventions and apply them to a range of writing tasks. *Range: Writing conventions include sentence construction, topic sentences, paragraphs, link devices, clause, and employing a range of literary and rhetorical devices.*	**Assessment Instruments:** Tests, assignments and assignments with writing tasks. Rough drafts and first drafts. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Construct meaningful and coherent sentences. • Use main and supporting ideas effectively from planning process. • Construct topic sentences and extend them into paragraphs. • Experiment with format and style for creative purposes. • Identify and use a wide range and stylistic and rhetorical devices. *Rhetorical and stylistic devices refer to literal and figurative language; imagery and symbolism (simile, metaphor, personification, and antonomasia); sound devices such as alliteration, onomatopoeia, assonance, rhyme and rhythm; persuasive techniques (bandwagoning, testimonial, exaggeration and understatement, short emphatic questions, transfer, repetition and emotionally-laden words), and the use of humour, irony, satire and sarcasm.* Use link devices such as conjunctions, pronouns, adverbs, prepositions and clauses to link sentences and ensure cohesion.

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Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Cultural and contextual sensitivity is demonstrated in the style of writing and word choice. *Range: Cultural and contextual sensitivity includes an awareness of tone, style, register, inclusion and exclusion of information, bias, emotional, persuasive and "politically correct" language.*	5. Demonstrate cultural and contextual sensitivity in the style of writing and word choice. *Range: Cultural and contextual sensitivity includes an awareness of tone, style, register, inclusion and exclusion of information, bias, emotional, persuasive and "politically correct" language.*	**Assessment Instruments:** Assignments, tests and examinations with writing tasks – scientific, factual, descriptive, narrative and discursive Rough drafts and final drafts of writing tasks. Tests, examinations, assignments with writing tasks. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Assess the degree of formality, tone (emotion) and approach required for the writing task. *Writing tasks include scientific, factual, descriptive, narrative or discursive texts.* • Determine and use the register for the purpose of writing. • Remove biases and other offensive language in the writing and edit the text. • Examine the impact of including or excluding information. Refine word choice and language usage to use technical terminology such as for meetings, slang, colloquialisms, jargon, "politically correct" language correctly.
2. Examine and use grammatical structures to produce writing that is grammatically correct.	Grammar structures are examined and show an awareness of the correct use of grammatical structures for the writing task. *Range: Grammar structures include syntax, parts of speech, tenses, concord, active and passive voice, direct and reported speech, word order, conditional phrases, punctuation and spelling.*	1. Apply knowledge of grammar structures to the writing task. *Range: Grammar structures include* • *Syntax – characteristics of a sentence; simple sentences; complex sentences; extension of sentences, sentence variations; reduction of sentences, phrases* • *Parts of Speech – nouns, verbs and auxiliaries, adjectives and adverbs, conjunctions, pronouns, prepositions, articles* • *Tenses – past, present, future forms.* • *Concord* • *Active and Passive Voice* • *Direct and Reported Speech* • *Word order* • *Conditional phrases.* • *Punctuation* • *Spelling.*	**Assessment Instruments:** Tests, examinations and assignments with writing tasks. Rough drafts and first drafts. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Understand the rules of grammar. • Formulate logical coherent sentences and correct wrongly used sentences and phrases. • Write in a grammatically correct manner.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
3. Edit and proofread own writing and that of others to adapt drafts and produce texts that are grammatically correct, logical and coherent.	Text is checked and edited against criteria listed on a checklist.	1. Check and edit written text against criteria in a checklist and adapt written draft accordingly. *Checklist includes:* • *Layout and format is checked for suitability to the context and purpose.* • *Formatting is checked for suitability for the context and the requirements of the presentation.* • *Language usage is checked for cultural and contextual sensitivity and appropriateness.* • *Content is checked for factual correctness, appropriateness, sufficiency and logical coherence.* • *Writing devices are checked for their suitability for the task and to adhere to the degree of formality.* • *Sources used in writing are acknowledged and accurately recorded in a format appropriate to the task.* • *Grammar and spelling are checked for accuracy and correct usage.* • *Feedback is noted and given to adjust drafts where necessary.*	**Assessment Instruments:** Tests, examinations and assignments with writing tasks. Rough drafts and first drafts. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Draft and implement the checklist to edit writing. • Edit own and others' writing, express appreciation and make value judgements. • Adapt own writing for final presentation.
4. Organise and present texts in a manner appropriate to the context and for a specific communication function.	Final text is examined and checked to ensure that the message is clear, focused and coherent.	1. Check final text to ensure that the message is clear, focused and coherent.	**Assessment Instruments:** Tests, examinations and assignments with writing tasks. Rough drafts and first drafts. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Check final text to ensure that the message is clear, focused and coherent.
	The purpose of the writing task is examined and checked to relate to the audience and context.	2. Examine the purpose of the writing task to ensure that text relates to the audience and context.	**Assessment Instruments:** Assignments, presentations, tests and examinations with writing tasks. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Check that final draft is appropriate for the audience and context. • Check that selected format, tone, style and register, and content meet the requirements of the task.

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Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Presentation techniques are examined and used to present final text. *Range: Presentation techniques include layout and formats, choice of medium, formatting, inclusion of visual materials and graphic representations and non-verbal cues.*	3. Explore and use presentation techniques to present final text. *Range: Presentation techniques include layout and formats, choice of medium, formatting, inclusion of visual materials and graphic representations and non-verbal cues.*	**Assessment Instruments:** Assignments, presentations, tests and examinations with writing tasks. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Examine the requirements of the writing task for the presentation. • Check that all instructions gave been adhered to. • Select a presentation format for the final draft. Present and judge/evaluate final drafts and presentations.
Topic 4: Language in Practice			
1. Access and use suitable resources to promote learning and communication.	Various resources are explored and accessed for communication and learning purposes.	1. Explore and access various resources for communication and learning purposes. *Range: Resources include verbal, non-verbal, oral and printed resources.*	**Assessment Instruments:** Assignments, presentations, tests and examinations with contextual questions, summaries, written explanations and reports, compilation of bibliographies. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Explore the effectiveness of these resources and determine the suitable resources to use for own learning. • Access these resources and use them affectively for learning. • Use oral and listening, writing and reading competencies to demonstrate and present learning acquired. • Cross-reference and record resources and information adhering to legal requirements.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Information and data are recorded to present learning using a variety of media effectively.	2. Record information and data to present learning using a variety of media effectively.	**Assessment Instruments:** Presentations, Portfolios of Evidence, assignments, tests and examinations with mind maps, diagrams, spider webs, schematic outlines, charts, flow diagrams, notes, reports, reviews, paragraphs and essays. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Give structure to and organise information and research in a format as required by the task and purpose. *Range: Planning includes but is not limited to mind maps, diagrams, spider webs, schematic outlines, charts, flow diagrams and notes.* • Present information in a format as required by the context. *Range: Formats include but are not limited to reports, reviews, paragraphs, essays, graphs and diagrams, schemes and tables, assignments, projects, and portfolios of evidence.* • Demonstrate understanding of various media to use effectively in various workplace and learning contexts. *Range: Media include printed, audio, audio-visual and electronic media.*
2. Discover and apply communication principles and processes to advance learning and communication.	The communication process is explored to demonstrate understanding of effective communication principles.	1. Explore the communication process to demonstrate understanding of effective communication principles.	**Assessment Instruments:** Assignments, tests and examinations with contextual questions and short paragraphs. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Explain the reasons why effective communication is important. • Define and explain the communication process. • Describe and explain the elements of communication. • Describe and explain the categories of communication with workplace examples. • Describe and explain the principles for effective communication. • Describe and explain channels of communication in a workplace.

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Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
	Barriers are identified and strategies applied to eliminate these barriers or to limit their impact.	2. Identify barriers and apply strategies to eliminate these barriers or to limit their impact. *Range: Barriers include physical, physiological, psychological, perceptual (background, education and training, intelligence, occupation, interests, needs, personality, age, sex, religion) semantic, intercultural (ethnocentricity, prejudice, stereotyping, gatekeeping) barriers.*	**Assessment Instruments:** Assignments, tests and examinations with contextual questions and case studies. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Identify and describe barriers to effective communication. • Identify and apply strategies to eliminate barriers or minimise their impact.
	Interpersonal relations and social interaction in workplace learning contexts are explored to promote effective communication.	3. Explore interpersonal relations and social interaction in workplace learning contexts to promote effective communication.	**Assessment Instruments:** Assignments, tests and examinations with contextual questions and case studies. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Listen actively to feedback as well as provide feedback. • Identify and evaluate roles and responsibilities in groups and demonstrate participation and adherence to group goals and values. • Demonstrate emotional intelligence and respect for other cultures and viewpoints.
			• Adopt and practise a strategy for conflict management and its effective use to resolve the conflict. A strategy could be for example, the LEADERS principle: L – Listen E – Empathy A – Assertiveness D – Depersonalise the conflict E – Emotive control R – Respect S – Solutionise • Practise negotiation tactics and consultation techniques in group discussions. • Reflect on co-operation in decision making and group activities.

Subject Outcomes	Assessment Standards	Learning Outcomes	Assessment Tasks/Activities
3. Examine language usage to communicate appropriately orally and in writing.	Technical language and other terminology are examined for meaning and to extend vocabulary.	1. Examine technical language and other terminology for meaning and to extend vocabulary.	**Assessment Instruments:** Tests, examinations and assignments with questions and tasks that focus on vocabulary and terminology. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Demonstrate understanding of vocabulary and terms used in education and training currently. • Use common abbreviations and acronyms. • Distinguish between commonly confused polysemes, homophones and hononyms, and use them correctly in texts. • Use one word for a phrase and a wide range of synonyms, antonyms and paronyms correctly. • Use a wide range of idiomatic expressions and proverbs appropriately.
	Grammar structures are used to present information and learning in a grammatically correct and logical manner.	2. Demonstrate knowledge of grammar structures to present information and learning in a grammatically correct and logical manner. *Range: Grammar structures include syntax, parts of speech, tenses, concord, active and passive voice, direct and reported speech, word order, conditional phrases, punctuation and spelling.*	**Assessment Instruments:** Tests, assignments and examinations with questions that focus on grammatical structures. Tasks completed in the Language and Reading laboratory, tasks completed in the Resource and Media centre. **Students are required to:** • Apply knowledge of a range of spelling patterns, rules and conventions. • Use gender, plurals and diminutives correctly. • Use the comparative and superlative degrees of comparison correctly. • Identify parts of speech and use them correctly and meaningfully in sentences. • Use object, subject and predicate correctly and analyse their functions. • Produce a range of sentence types. Create cohesion by using conjunctions, pronouns, phrases and clauses. • Use active and passive appropriately in texts and analyse the function in texts. • Use direct and reported speech correctly and for required effect. • Use negative forms correctly. • Use acceptable concord. • Use correct word order and discuss how word order can influence meaning. • Use conditional phrases correctly. • Use punctuation correctly and for specific purposes such as to clarify meaning, show grammatical relationships and for emphasis.

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Specifications for the external assessment of Language – Level 3
Integrated Summative Assessment Task (ISAT)
A compulsory component of ICASS is the Integrated Summative Assessment Task, which is a major assessment task that draws on the students' cumulative learning achieved throughout the full year. The task requires integrated application of competence and is executed and recorded in compliance with assessment conditions.

Recommendation: An ISAT could be set in collaboration with the Fundamentals Life Orientation, Mathematics or Mathematical Literacy. A research project is given with the focal point a topic or competency from Life Orientation. The research done for the project and the final writing and presentation of the project incorporate the competencies in the Language Fundamental. Any calculations, graphs, costing or statistical compilation and/or analysis of data could link with competencies in the Fundamentals Mathematics or Mathematical Literacy.

The ISAT will be internally set and externally moderated and standardised.

National Examination
A formal theory examination is conducted in October/November each year by means of a paper/s set externally, marked internally and moderated externally. The examination will be structured as follows:

Level 3	KNOWLEDGE AND COMPREHENSION	APPLICATION	ANALYSIS, SYNTHESIS AND EVALUATION
	60%	30%	10%

Nature of paper: Externally set in October/November
Number of papers: Two
Duration: Paper One: 3 hours
Paper Two: 2 Hours
Total mark allocation: 150 for Paper One and 100 for Paper Two
Number of sections: Four for Paper One, one for Paper Two
Compulsory sections: All
Total number of questions: 6
Mark allocation per question: Varies between 10–50 marks.

Languages and the NC principles

The National Curriculum Statement (NCS) follows the principles, purpose and thrust of Curriculum 2005, including OBE.

There is an emphasis on the key NCS principles and values of social transformation; progression; articulation and portability; human rights, inclusivity, environmental and social justice; and valuing indigenous knowledge systems.

OBE, integration and applied competence; progression, credibility, quality and efficiency; high knowledge and high skills underpin the curriculum and are all covered within the purpose, scope and the five topics.

Social transformation

The NCS builds on the visions and values of the Constitution. The Constitution expresses the nation's social values and the roles, rights and responsibilities of citizens in a democratic South Africa. In promoting the students' personal development, we should ensure that we build a national South African identity.

Valuing indigenous knowledge systems

The rich history and heritage of South Africans needs to be recognised as important contributors to the values contained in the Constitution. Indigenous and endogenous local communities need to be included in our economic actions and thinking.

Human rights, inclusivity, environmental and social justice

The NCS reflects the principles and practice of social justice, and respect for the environment and human rights, as defined in the Constitution. In particular, the curriculum attempts to be sensitive to issues of poverty, inequality, race, gender, age, disability and challenges such as HIV/Aids. Students are encouraged to develop an awareness and understanding of the rich diversity of cultures, beliefs and worldviews within the unity of South Africa.

The Bill of Rights places great value on equality, human dignity, life, freedom and security. These and other rights to freedom of religion and belief, expression and association, exist alongside socio-economic rights. Each person has a right to freedom from poverty, homelessness, poor health and hunger.

In this Language NQF Level 3 course we have endeavoured to build these principles into the text and the activities.

Outcomes-based education

Outcomes-based education forms the foundation of the South African curriculum. The SOs and ASs have been derived from the CCOs which were inspired by the Constitution, will ensure that knowledge, skills and values are articulated.

High knowledge and high skills

The NCS sets standards in the learning areas and specifies the minimum knowledge and skills to be achieved by students in each level. In this way, the NCS provides direction on how to develop a high level of skills and knowledge in all students. In English the necessary knowledge and skills have been built into the text and the activities.

Integration and applied competence; and progression

Integration both within and across learning areas is central to OBE, because of the belief that fields of knowledge are connected. Some of the skills taught in one learning area may also be needed to achieve a learning outcome in another learning area.

Because of this a list of integration possibilities are provided at the start of each chapter. Achieving an optimal relationship between progression and integration is central to this curriculum. Within each subject, the NCS sets out progressively more complex expectations of students from level to level. This is called conceptual progression, and the NCS describes this progression through the SOs. Integration is about making links within and across learning areas, through related SOs and ASs. It is also about students developing skills, attitudes and values, as well as acquiring knowledge by integrating theory and practice.

Complexity and depth in learning increases from the beginning to the end of a level (vertical progression) and from level to level (horizontal progression).

The shift in content and the method of presentation are captured in the SOs at levels suited to the cognitive ability of students in each level.

Credibility, quality and efficiency

Articulation refers to the relationship between qualifications in the different NQF bands (GET/FET) and portability to the extent to which parts of a qualification are transferred to another qualification in a different learning pathway of the same NQF band. This allows for mobility across and within the FET band and recognition of prior learning.

Planning for the Language curriculum

It is imperative that lecturers plan ahead. Students will not be able to attain the SOs prescribed by the LOs for a specified level if the lecturer does not plan adequately. Planning could be summarised as follows:
• a three-year subject framework (*macro planning*)
• a one-year work schedule that sets out the pace and sequence of teaching and learning activities, and assessment. This work schedule will spell out 'term plans' of work to be covered in a particular term (*meso planning*)
• weekly and daily planning (lesson plans or learning experiences) specifying activities (*micro planning*).

Designing a learning programme

A Learning Programme is a tool that enables lecturers to plan for sequenced learning, teaching and assessment opportunities across the FET Band (i.e. Levels 3–4) so that a point is reached where all four Subject Outcomes in English have been achieved in a progressive manner.

A Learning Programme consists of the following three stages of planning:
• Subject Framework (Levels 3–4)
• Work Schedule per level
• Lesson Plans.

The following steps should be considered when designing a learning programme:

Step 1: Clarify the SOs
• Check the policy documents to check the SOs and ASs for the learning programme.
• Critical Cross-field outcomes also need to be taken into account.

Step 2: Clarify the kind of evidence required
• Consult various resources, including the curriculum policy documents, to determine what students are expected to achieve and relevant source materials. The purpose is to establish what should be included in the learning programme and to what level.
• List the knowledge to be included: facts, concepts, theories, etc.
• List the skills to be developed. These may be subject-specific skills, such as using scientific equipment, or general skills such as group work, time management or research skills.
• List the contexts that will help focus on attitudes and values. We cannot 'teach' attitudes, but we can create opportunities for students to form, test and even change their attitudes, beliefs and values. We create these opportunities by focusing on real-life contexts that encourage students to express and explain personal views on issues.

- Decide on the assessment activities, methods and tools that will be used during the programme. Decide on what assessment will happen and how this will be recorded and reported.

Step 3: Design the teaching, learning and assessment plan
- Draw up a plan that puts what will be learnt into a sequence for delivery in class. Divide the learning programme into sections (or chapters, or learning experiences or lessons). This should match the time allocated on the level plan.
- Work out how long each section will take. Allocate an appropriate number of periods for each section. Include time for assessment.
- If students need to draw on previous work or on learning from another subject, check with other lecturers.

Step 4: Design each learning activity or experience
- Plan what will happen at each stage during the learning experience, lesson or period, and allocate an approximate time, in minutes, for each stage. Allow time for questions, unexpected interruptions, etc.
- Decide on which learning methods to use. Will learning happen through direct presentation? Will students do tasks? Will students work alone or in groups? What must be done in class and what will be given for homework?
- Plan what resources will be needed and in what quantities.
- Plan the assessment tasks, questions or assignment.

Step 5: Reflect, record and prepare
- Reflect and note what worked and what needs to be changed.
- Decide what learning programme needs to be completed next.

Subject framework, Work schedule and Lesson plan templates

On the following pages are templates for a:
- Subject framework (Levels 3–4)
- Work schedule
- Lesson plan

Subject framework

(An example is provided for Topic 1 only, using Subject outcome 4, Learning outcome 2. You will have to include all FOUR topics when your draw up your own subject framework for NQF Levels 2–4.)

Topic 1: Listening and Speaking	
NQF LEVEL 2	
SUBJECT OUTCOMES, LEARNING OUTCOMES AND ASSESSMENT STANDARDS	**DETAILS**
Subject outcome: 4. Organise and present information and data in a focused and coherent manner during oral interaction. **Learning outcomes:** 2. Research and structure data and information and structure and present logically and coherently. 3. Demonstrate knowledge of the effect of the use of illustrative aids that are appropriate for the context and choose appropriate aids promote understanding. Range: Illustrative aids include charts, posters, transparencies, music, sound, photographs, images, electronic presentations, graphs and objects. **Assessment standards:** Data and information are researched, structured and presented logically and coherently. Illustrative aids that are appropriate for the context are used to promote understanding.	**Context and content:** HIV/Aids: Causes, impact and prevention in South Africa. **Assessment:** Research and investigation; oral presentations. **LTSM (Resources):** Informational texts such as newspaper and magazine articles; listening texts (e.g. recorded radio reports); TV news reports; relevant library books.
NQF LEVEL 3	
SUBJECT OUTCOMES, LEARNING OUTCOMES AND ASSESSMENT STANDARDS	**DETAILS**
Insert the relevant Subject outcomes, Learning outcomes and Assessment standards from **NQF Level 3.**	**Context and content:** Details will change in Level 3 as the level of complexity increases. **Assessment:** Details will change in Level 3 as the level of complexity increases. **LTSM (Resources):** Details will change in Level 3 as the level of complexity increases.
NQF LEVEL 4	
SUBJECT OUTCOMES, LEARNING OUTCOMES AND ASSESSMENT STANDARDS	**DETAILS**
Insert the relevant Subject outcomes, Learning outcomes and Assessment standards from **NQF Level 4.**	**Context and content:** Details will change in Level 4 as the level of complexity increases. **Assessment:** Details will change in Level 4 as the level of complexity increases. **LTSM (Resources):** Details will change in Level 4 as the level of complexity increases.

Subject framework template

Topic 1:	
NQF LEVEL 3	
SUBJECT OUTCOMES, LEARNING OUTCOMES AND ASSESSMENT STANDARDS	**DETAILS**
Subject outcome: **Learning outcomes:**	**Context and content:**
	Assessment:
Assessment standards:	**LTSM (Resources):**
NQF LEVEL 3	
SUBJECT OUTCOMES, LEARNING OUTCOMES AND ASSESSMENT STANDARDS	**DETAILS**
Subject outcome: **Learning outcomes:**	**Context and content:**
	Assessment:
Assessment standards:	**LTSM (Resources):**
NQF LEVEL 4	
SUBJECT OUTCOMES, LEARNING OUTCOMES AND ASSESSMENT STANDARDS	**DETAILS**
Subject outcome: **Learning outcomes:**	**Context and content:**
	Assessment:
Assessment standards:	**LTSM (Resources):**

Work schedule template

(Note: Under 'Content and contexts' you should indicate the broad themes that you will use to contextualise your teaching and learning. Examples include: Community, Media, Environment, Problem-solving, Health and safety, Human rights, World of work, Arts and culture, Technology.)

WORK SCHEDULE												Level:	Year:
CONTENT AND CONTEXTS													
		1	2	3	4	5	6	7	8	9	10		
Duration													
TOPICS, SUBJECT OUTCOMES, LEARNING OUTCOMES AND ASSESSMENT STANDARDS	1												
	2												
	3												
	4												
COs and DOs													
INTEGRATION WITH OTHER SUBJECTS													
TEXTS USED													
ASSESSMENT													
LTSM (RESOURCES)													

Lesson plan template

Lesson plan (learning experience)						
Subject:		Topic:		Level:		
SOs:						
COs:						
DOs:						
LOs:						
ASs:						
Lecturer's actions	Student activities	Key concepts/ content	SKVAs	Assessment strategies	Resources	Estimated time
Expanded opportunities:			Enrichment:			
Special needs:			Homework:			
Reflection:						
Lecturer		Date			Comment	

Lecturer reflection

Lecturers should reflect on the lessons taught and assess themselves to ensure that NC standards and quality lessons are in place. The following checklist may help.

Have I ...	
Checked all policy documents for curriculum requirements?	
Selected SOs for the subject and the relevant LOs and checked that all activities and assessments are linked to the SOs and LOs?	
Considered related SOs and LOs from other fields of learning?	
Decided on a logical set of knowledge and skills (including communications and presentation skills) as part of the programme?	
Included values, attitudes, opinions, decisions and predictions in the programme?	
Balanced skills, knowledge, insight and personal learning in the programme?	
Checked that the programme is at an appropriate level of rigour, depth and breadth for the level, age and level of development of students?	
Decided on tasks and/or tests as the assessment strategy for the programme?	
Developed an overall teaching, learning and assessment plan for the programme?	
Planned each lesson in such a way that I have ...	
• planned and prepared resources for each learning experience?	
• put everything in the plan into a sequence of delivery?	
• added time limits to every section (to a maximum of 80%)?	
• referred to what students already know of the topic?	
• balanced direct and student-centred activities?	
• planned learning activities that create assessment evidence?	
• allowed students to be able to assess their progress?	
• balanced group and individual work?	
• planned for students to read, write, speak and listen?	
• included integrated activities that are realistic and feasible?	
• referred to the real-world applications and contexts?	
• catered for different learning styles in some way?	
• thought about homework or projects?	
• listed, provided, checked and reproduced resources?	
• identified any new or difficult words?	
• included questions that test comprehension, logic etc.?	
• prepared assessment instruments and checked them?	
• checked alignment to the COs and DOs?	

Bloom's taxonomy

Bloom's taxonomy may be used as a guide to setting questions. Here are the action verbs according to the cognitive level of Bloom's taxonomy:

Knowledge	Understanding	Application	Analysis	Synthesis	Evaluation
define	compare	adapt	categorise	combine	appraise
describe	define	compute	classify	compose	critique
identify	describe	discover	compare	create	decide
label	distinguish	draw	contrast	depict	evaluate
locate	explain	gather	deduce	design	judge
name	generalise	graph	differentiate	develop	justify
recognise	illustrate	modify	distinguish	incorporate	recommend
select	infer	operate	explain	integrate	consider
state	interpret	prepare	generalise	invent	support
memorise	match	revise	infer	organise	relate
	summarise	show	predict	plan	summarise
	rewrite	solve	relate	predict	
	paraphrase	survey	solve	produce	
	express	use	modify	structure	

Chapter 1
Let's get going!
(SB: Page 2)

Chapter overview

In terms of its length and content, this is a demanding chapter. This is one reason why we began with heroes as a topic so that you can introduce the subject of English on an inspiring note.

As you know, language skills (speaking, listening, reading and writing) cannot be taught in isolation and an integrated approach will be adopted throughout the book. However, each unit will have one or two main areas of focus. The first two units will introduce speaking, comprehension, reading and writing skills as well as the grammar or 'language' skills needed as tools in the communication process. It is important that the students see the reason for learning language rules and so these will be consolidated by activities throughout the book. They will be taught to examine the structure of paragraphs and the importance of correct register. Students will be introduced to writing skills in Unit 3 and shown how to write differently for different situations, putting what they learned about register into practice. A business orientation will be introduced at this stage.

Language skills take practice and this also applies to the literary skills introduced in Unit 4. Like the language and business writing skills, these skills of literary appreciation will be reinforced and added to in later chapters. Students will also be given the chance to exercise their creative skills in the writing of paragraphs.

By the end of this chapter, students should be able to:
- understand and apply different reading techniques for different purposes and to establish meaning and appreciation (Reading and viewing: SO1, LO1; SO2, LO1, LO2, LO3)
- scan and skim various texts (Reading and viewing: SO1, LO1)
- read in order to comprehend a text (Reading and viewing: SO1, LO1)
- review a variety of texts (Reading and viewing: SO1, LO1)
- present a speech using PowerPoint, if possible (Listening and speaking: SO1, LO1, LO2; SO2, LO3; SO4, LO1, LO2, LO3, LO4)
- analyse a dictionary entry (Listening and speaking: SO3, LO2)
- choose the best word for a context (Writing and presenting: SO1, LO1, LO3)
- understand the difference between literal and figurative meaning (Reading and viewing: SO1, LO3)
- understand figures of speech (Reading and viewing: SO1, LO3)
- use idioms and proverbs (Language in practice: SO, LO1)
- see how humour is created by verbal and non-verbal means (Reading and viewing: SO3, LO3)
- demonstrate various reading and viewing strategies (including "word attack" skills like using dictionaries and reference works) in order to establish meaning and develop appreciation (Listening and speaking: SO3, LO2; Reading and viewing: SO1, LO1)

- Demonstrate knowledge of main and supporting ideas (Reading and viewing: SO1, LO1; SO2, LO4)
- Recognise and explain the effect of various writing techniques on meaning (Writing and presenting: SO1, LO1, LO2, LO3, LO4, LO5)
- Examine sentences patterns and relationships, and the use of "textual markers" in a passage (Reading and viewing: SO3, LO1, LO2)
- Plan and write for various purposes and audiences (Writing and presenting: SO1, LO1, LO2, LO3, LO4, LO5)
- Apply grammar rules to writing tasks (Writing and presenting: SO2, LO1)
- Examine different points of view as well as explicit (clearly stated) and implicit (hidden) messages in texts (Reading and viewing: SO2, LO3)
- Read and analyse poems and prose passages (Reading and viewing: SO1, LO4)

So, who's your hero?
(SB: Page 4)

Unit overview

In this unit, students consider texts as **macro units** by examining various aspects of reading for information, selecting information for a purpose and presenting information thus gathered. This is done in the context of the theme of 'heroes', which is introduced with the words from a pop song.

As a starter, students are asked to consider how the way we read changes in terms of the type of text we are reading and why we are reading it. Students are expected to consider this in terms of the texts that follow and then to describe these changes to their partner. They should be able to see that the first text expects one to read in a way which responds to emotions, informal chat and light thought, while the second expects a more concentrated, serious response to views and arguments. The first one is meant to be read for interest and entertainment, whereas the second one is meant to be read for information.

By the end of this unit, students should be able to:
• understand and apply different reading techniques for different purposes
• scan and skim various texts
• read in order to comprehend a text
• review a variety of texts
• present a speech using PowerPoint

Activity 1: Skimming and scanning   (SB: Page 7)
Reading and viewing: SO1, LO1

Teaching the activity (Individual and pair work)

Start the activity by taking feedback on what students noted about the changes in their approaches to reading when they read the two introductory texts ('Hero' on pages 4 – 5 and 'How should we choose our heroes?' on page 5). You will also need to get students to work in pairs or small groups to read and discuss the texts on page 6 in the Student's Book. Use each of the headings as a catalyst for a general class discussion on heroes. This should give you some interesting insight into whom your students regard as their role models and why.

1. Establish whether your students can see the similarities and differences between scanning and skimming. They should be able to establish that what they have in *common* is **what** is done (reading rapidly) but where they *differ* is **why** the reading is done (to get an overview or to find specific information).
2. In this step (and in step 3) the students skim the article 'How should we choose our heroes?' on their own to arrive at an overview of the text, and then share their findings with their partners, and finally the class as a whole.

4. In this step (and in step 5), following the same procedure as in steps 2 and 3, students are to draw up a list of positive qualities of a hero that are mentioned.

Student support

It is important, early in the academic year, to identify students who face any reading difficulties. Set aside some time over the next two weeks to get each student to read aloud to you so that you can assess (baseline and/or diagnostic) their reading ability. This will allow you to develop customised interventions where necessary.

In addition, if it is clear from this activity (and Activity 3) that some students cannot differentiate between skimming and scanning, or do not know how to use these strategies effectively, it would be advantageous to form a group with them and to practise these skills regularly – starting with very simple texts, which can become progressively more difficult.

Extending the activity

Provide students with a wide range of additional texts to skim and scan. Examples include: newspaper and magazine articles, telephone directories, maps, indexes, contents pages and encyclopaedias.

Baseline lecturer assessment

From the outset, make sure you set the tone for working in pairs or in groups. Assess their ability to work individually. This is the perfect time for you to get to know your students' names and see how well they participate in class discussions. Set ground rules for class discussions and tell them that you are assessing them all the time, whether they are working individually or engaged in group discussions.

Suggested answers

The following is suggested as an overview:
*   Because heroes set examples of behaviour, we need to be careful about which people we choose as our heroes.
*   Choosing the wrong heroes can result in negative behaviour.
*   Today we have substituted celebrities, from whom we expect little, instead of real heroes, who may be famous but who strive for everlasting qualities.

The list is as follows: kindness, generosity, forgiveness, joy, love, patience, goodness, faithfulness, humility and self-control.

Activity 2: Using topic sentences (SB: Page 8)

Reading and viewing: SO1, LO1
Writing and presenting: SO3, LO4

Teaching the activity (Individual and pair work)

The objective here is to remind students of the concept of topic sentences and to let them see how they can be used to assist reading for meaning.

Students should note that baseline lecturer assessment will be applied here, namely that you will informally assess their answers to determine whether or not they are able to identify topic sentences.

1. Students to note the sentences in bold. They then should be asked to indicate how these sentences relate to the rest of the paragraph and to each other (see the answers below). The idea is that they will then use this information to examine the concept of a topic sentence in the rest of the activity.
2. Students are asked to examine the concept of a topic sentence in terms of the *Know your language* box. The three points about a topic sentence should be examined and the following should be noted as a means of identifying topic sentences.
   - **Status:** Ask: *How* important? It's a topic sentence if it expresses the main point.
   - **Position:** Ask: *Where* does it come? It's a topic sentence if it comes at the beginning, although sometimes it is placed elsewhere.
   - **Content:** Ask: *What* does it convey? A topic sentence will be general (or abstract); therefore it does not make a specific point or give an example. (Note: It will not necessarily be the only sentence in a paragraph that is general – it must also be the main one.)
3. On their own, students decide which sentences in the pairs are topic sentences by using the third criterion above to make the decision: Each time the topic sentence is the one that makes a general statement (see the answers below).
4. Here the students are asked to insert topic sentences into a text (page 9 in the Student's Book). They should read the text to get its general sense first. Then they should try to relate the meaning of each sentence to the content of each paragraph and justify their answers (see the answers below).

Student support

Invariably, some students will find the concept of topic sentences (as well as paragraph structure in general) difficult. It is best to form a group with these learners and to provide them with some very simple text in which the topic sentences are quite obvious in terms of style, location and content. Once students become more adept at identifying these topic sentences, you should move on to more complex texts.

You should also take this opportunity to determine students' general understanding of paragraph structure. For example, you could provide them with texts of differing complexity in which the topic sentences and supporting sentences are jumbled up. They must then identify the different types of sentences and arrange them in the correct order.

Extending the activity

Ask students to cut out articles from old newspapers and magazines. They can paste these into their activity books, underline the topic sentences and write an explanation as to why they have identified those specific sentences as topic sentences.

Baseline lecturer assessment

You can take in students' work or ask them to supply oral answers during an assessment feedback session.

Suggested answers

Question 1

Paragraph 1: The sentence suggests that Greek mythological heroes do not qualify as heroes in terms of 'doing something dangerous to help someone else'; the rest of the paragraph indicates that they were the opposite and therefore not good role models for young people.

Paragraph 2: The sentence says that, nevertheless, young people should know their names because they crop up in literature and culture today. The rest elaborates on this point.

The two sentences also relate to each other because they sum up the text by making a statement that suggests why these people should not be noted but then indicating that this does not preclude knowledge of these people.

Question 3

The topic sentences are: A1; B2; C2. The students should discuss why they see these as general and the other alternative as specific.

Question 4

First paragraph: 'John F Kennedy was blessed with the gifts of reason, intellect and vitality that eloquence came naturally to him.' The paragraph is all about power of words – that is, about 'eloquence'.

Second paragraph: 'But he knew that words alone meant very little, saying that "saying so doesn't make it so".' The paragraph about the limitation of the power of words – action is also needed to implement words.

Activity 3: More about scanning (SB: Page 10)
Reading and viewing: SO1, LO1

Teaching the activity (Individual and pair work)

This activity deals with a further aspect of scanning, namely the use of titles, sub-titles, first paragraphs and first sentences of paragraphs to get an overview of a text. Get the students to apply this to the newspaper article and then discuss how it helps them to get an overview, before proceeding to answering the questions that follow.

1. Students work individually to scan the article and then to write down what they think its main idea and purpose are. It needs to be stressed that the 'main idea' and the 'purpose' must both be something general and that it must reflect the article as a whole. During discussion time, it would be useful to compare various answers showing levels of generality and, of course, the extent to which they accurately reflect what the article is about.
2. In this step students compare their answers with those of their partner, and then modify their answers if they think this is necessary.

Formative self-assessment

Students should mark their own work as you go over the answers with the class, and then discuss with their partners any answers they got wrong.

Suggested answers

a) Despite his disability, Moll has gone on to achieve. (Accept any grammatically correct wording along these lines.)

b) To encourage disabled people to go on trying to achieve / To encourage people not to write disabled people off. (Accept any grammatically correct wording along these lines.)

Activity 4: Reading for full meaning
Reading and viewing: SO1, LO1; SO2, LO1, LO2

Teaching the activity (Individual and pair work)
Still using the text in the previous activity, the focus now moves from overviews to more detailed comprehension.
1. Students work in pairs to study and discuss the information in the *Know your language* box. They should:
   • remind themselves of what the term 'comprehension' means and the implications for exercises so labelled – that they should, in their answers, ensure that they convey not merely lifting of information but true understanding of what they have read;
   • note the suggestions about how to go about reading for this purpose (and be required to re-read the newspaper article on Dirk Moll to see how the pre-reading – first set of suggestions – assists in reading and comprehending the text);
   • be reminded to note the second set of suggestions when answering the questions that make up question 2.
2. Students now use the insight they have developed to answer the comprehension questions.

Student support
Many students find comprehension activities difficult. Form a group with students who perform poorly in this activity and attempt to pinpoint what is preventing them from answering the questions correctly. Some possible reasons include:
• Poor levels of vocabulary that prevents them from understanding key concepts.
• Insufficient understanding of grammar (e.g. not understanding the difference between the past simple tense and the past perfect tense would make it difficult for a student to answer questions about when incidents took place, or which incident was the first to happen in a sequence).
• Not understanding the function of various discourse markers such as conjunctions (e.g. if they do not know that the function of 'however' is to signal a counter-argument, they would find it difficult to answer questions about changes of argument, refutation, etc.).
• Difficulty in detecting inferences or reading between the lines.
• An inability to understand what the question requires.
• Difficulty in 'locating' answers in a text.
• Poor paraphrasing skills including difficulty in expressing answers in their own words.
Once you have begun to identify exactly what it is that is preventing students from performing well in comprehension activities, you can start devising specific remedial exercises.

Formative self- and peer assessment
For each of the questions in this section, students are meant to answer on their own first and then compare their answers with those of their partner. At the end, let students answer aloud to the class and discuss where they went wrong.

Suggested answers

a) The students need to decide whether the word 'drive' is used literally or
    figuratively. Let students note the difference between literal and figurative
    language – actual meaning versus compared meaning.
    Answer: It is figurative. Enthusiasm doesn't actually cause him to move – rather
    it encourages or motivates him to move despite his condition.
    (If, on feedback, students seem not to have answered this well – either in terms of
    choice of term or level of explanation – ask them to consider the following words:
    'driving' in paragraph 4; 'close to heaven's door' in paragraph 10.)

b) This question deals with the difference between a paraplegic and a quadriplegic.
    Answer: He can use the upper half of his body, because he can operate a
    wheelchair; therefore he is a paraplegic.
    Refer your students to the definition of a paraplegic in the *New words* box on
    page 10 in the Student's Book. In terms of this, Moll is a paraplegic because he
    can move the upper part of his body. Therefore he cannot be a quadriplegic, even
    if they don't know what this means. They should be asked to deduce what a
    'quadriplegic' would be in relation to a 'paraplegic' (can't use top or bottom half
    of body), and to see if they can work out why such a person should be labelled as
    such ('quad' means four, so it means such a person cannot use four limbs).
    They should also realise that one can deduce much by analysing all the data
    before them.

c) Here the students are asked to deduce the meaning of an 'amputee'. They should
    be referred to the *New words* box.
    Answer: An amputee has had a limb removed through surgery, not through an
    accident. (An amputee has had a limb 'amputated'.)
    Students should, once again, realise that they can deduce information without
    necessarily knowing things. For example, the fact that an amputee has had the
    limb removed through surgery which means that it would not be an accident.

d) Students are required to deduce Moll's age from the context.
    Answer: It suggests that he was 18 (but paragraph 4 says 17 – so it's a question of
    months). This relates to the opening sentence as follows: The opening sentence
    refers to the fact that he had his ability to walk removed at the beginning of his
    'adult years'.

e) Students are required to deduce whether Moll was confined to a wheelchair as
    a result of having his legs amputated. They must be able to refer to the text to
    justify their answers.
    Answer: No. (1) The text states that he was in a wheelchair as a result of the
    accident, suggesting that he was paralysed as a result of the accident, and not
    as a result of his amputation. (2) Later it is mentioned that he had to have his
    legs amputated because a pressure sore on his hip resulted in sepsis (infection),
    implying that the amputation occurred some time after the accident.
    Students must realise that they have to prove their point by referring to the text
    (or quoting) *and* commenting on how the allusion or quotation supports their
    view. This is a useful guideline for any question that asks for reference to the text
    to support an answer (e.g. True/false, yes/no, etc.).

f) Students are asked to find the similarities between the circumstances that led to
    Moll and his wife becoming paraplegics. They need to list them in terms of the
    facts presented in the article.

Answer:
- Both were involved in a motorcar accident.
- In both cases they were passengers.
- They occurred at practically the same time – a week apart.
- Both do not resent the driver's actions.

It is important that students do no waffle but suggest specific points of comparison. It is also a useful idea to list the points rather than merge them into a paragraph.

They should realise that one can deduce the answers to questions by analysing all the data before them.

g) This question requires students to read carefully to extract the points that are relevant to answering why his new vehicle is superior to his previous one.

   Answer:
   - The gears are better.
   - The bike is more comfortable.
   - It is more stable – that is, it won't easily fall over.

   Once again, listing specific points that focus on the improvements is better than vague, general statements.

h) This question involves visual literacy: How does Moll's expression relate to the main message of the passage?

   Answer: In that his expression shows determination, courage, self-belief, self-esteem, etc., it reflects the main idea of the article.

Activity 5: Assessing your comprehension – PoE (SB: Page 13)
Reading & viewing: SO1, LO1; SO2, LO1, LO2

Teaching the activity (Individual work)

This is an individual assessment activity. Point out to students that you will be taking in their work to assess it for their portfolios. Students must check and correct their work when it is handed back to them, and then file it in their portfolios. Remind them to work on loose sheets of A4 paper, to write their names and the date at the top and to number the questions correctly.

If necessary, do a refresher on pre-reading strategies and answering suggestions covered in the first part of this unit. Remind students to consider the pre-reading suggestions before reading the passage, and then to bear in mind the other points when answering the questions.

Summative lecturer assessment

Take in and assess students' answers using the suggested answers on the next page. When you hand back their work, hold a class discussion in which you ask individual students to share their answers with the rest of the class. Indicate which answers are right and which are wrong. Also discuss why some answers are wrong, either in content or in the way they are phrased.

Suggested answers

a) His mother passed it on to him.

b) She met him at an Aids care centre.

c) Probably 8: In 1991, when his mother and he entered the Aids centre, he was two. So he was probably born in 1989. His mother died in 1997, which means he was eight. (Students must show their ability to deduce information from the text and to set out their deductions clearly and logically.)

d) Schools were forced to redraft their policies regarding admitting children who were HIV-positive. Therefore they would be less likely to suffer the indignity that Nkosi did.

e) People throughout the world learned to treat people with Aids with more kindness. (Remind students to use their own words. They should not, for example, say that they learned 'to acknowledge and treat with humanity those who are living with Aids'. They need to rephrase this to show their understanding. If such answers come out, then ask the class to indicate why they are unacceptable and to suggest alternatives.)

Activity 6: Collating and presenting information

Listening and speaking: SO1, LO1, LO2, LO3; SO4, LO1, LO2, LO3, LO4, LO5
Reading and viewing: SO2, LO1, LO2, LO3, LO4
Writing and presenting: SO1, LO3; SO4, LO3
Language in practice: SO1, LO1, LO2

Teaching the activity (Individual work)

This activity seeks to develop two sets of skills:

• finding relevant information for a research project;

• compiling a document or presentation using the information.

1. Get the students to read the texts provided, using the skills of scanning, skimming and reading for comprehension. A reminder of these items would be useful – repetition assists learning! They should do this on their own, making notes of relevant information. Refer them at this stage to question 2, which indicates what they need to do and what information they need to be looking for.

2. Students who have access to PowerPoint should be given advice on how to structure a presentation. If they do not have access, then ensure that those students do not feel disadvantaged, reminding them of the fact that PowerPoint facilities are not always available for presentations. Give them advice on how to do OHP presentations or presentations supported by visual aids.
Refer them to the rubric on page 21 in the Student's Book so that they can consider the criteria when they prepare their presentations.
You might consider letting them read a text at a time, and then exchange ideas of what they have extracted under each heading.

3. Afterwards, arrange for the class to use the rubric to do peer assessment and to share their assessments with the class. Point out that the visual aspect (that is, the PowerPoint slides) contains only essentials; that the speech contains more. They therefore need to prepare two things, and ensure that they can relate one to the other during the presentation.

Formative class assessment

Students use the rubric below to assess their classmates' presentations. If you wish to assess their presentations as well, make this known at the beginning of the activity.

Criterion	5	4	3	2	1
Correctness of language (grammar)	Practically no errors	A few errors, but no serious errors	A good number of errors, including serious errors	Many errors, including serious errors	Totally riddled with errors, including very serious errors
Speaking techniques (intonation, volume, pitch, stress, tempo, articulation, projection)	Excellent in general	Very good in general	Very good in some but lacking in others	Fair overall	Generally not good
Style	Clear, fluent; good choice of words and sentence structure	Fairly clear, fluent; fairly good choice of words and sentence structure	Not always clear, fluent; choice of words and sentences not particularly good	Unclear, not fluent; poor choice of words and sentence structure	Extremely poor in all respects
Tone	Friendly but appropriately formal	Friendly enough but tending to be too formal or informal	Tending to be distant and too formal / Tending to be too chatty and informal	Very distant and formal / Very chatty and informal	Extremely poor in all respects
Coherence	Very coherent	Fairly coherent	Not particularly coherent	Rambling	Incoherent
Content	Argument very convincing – likely to get a positive response	Argument convincing – probably likely to get a positive response	Argument fairly convincing – may get a positive response	Argument not very convincing – not likely to get a positive response	Argument not convincing at all – most unlikely to get a positive response
Presentation	Very interesting	Strongly interesting	Interesting	Not particularly interesting	Boring

Suggested answers

Outline of Mandela's life

Students must avoid including any comments on his life or his character – the outline must be actual events.

- Born in a village near Umtata in 1918.
- Primary schooling at local mission school, where he received the name 'Nelson'.
- Secondary schooling in Healdtown.
- Tertiary education at the University College of Fort Hare.
- Suspended for involvement in a protest boycott.
- Went to Johannesburg – completed a BA and started a BA LLB.
- Joined the ANC in 1942.
- Helped form the ANC Youth League during Second World War to counter tactics of the 'Old Guard', who were regarded as being too polite.
- Became Secretary of the Youth League in 1947.
- Elected National Volunteer-in-Chief of Campaign for the Defiance of Unjust Laws in 1952.
- Elected as President of Youth League and Transvaal region of ANC at the end of 1952, and deputy President of ANC itself.

- Became commander-in-chief of Umkhonto we Sizwe (MK).
- Left the country illegally in 1962.
- Shortly after his return, was arrested and charged with illegal exit and incitement to strike.
- Convicted and sentenced to five years imprisonment.
- While serving sentence, charged with sabotage.
- Rivonia Trial – sentenced to life imprisonment.
- Started his sentence on Robben Island.
- Transferred to Pollsmoor Prison 1982.
- Transferred to Victor Verster Prison in 1988.
- Released from jail on 11 February 1990.
- Elected President of the ANC in 1991.
- Received the Nobel Peace Prize in 1993 and TIME's Man of the Year.
- Elected the first President of the new South Africa in 1994.
- Retired from politics in 1999.
- Included in TIME's '60 Years of Heroes' in 2006.
  Students might consider grouping points after they have listed them under headings – for example, childhood / education; early political career, and so on. This would make a useful basis for discussion on how to arrive at a coherent presentation rather than merely a list of events.

  Qualities that made him a hero
  Students must list each quality separately. A discussion on what a 'quality' is might be useful. Also, they must ensure that the qualities are actually mentioned – they mustn't add anything of their own. Once again, at the end, they might want to group the qualities, even if qualities that don't fit any heading might be lumped together at the end as 'other' – a useful technique always in grouping.
- Disciplined in his work
- Consistent
- Committed to freedom and equality
- Devoted to democracy and learning
- Has never answered racism with racism
- Exemplifies integrity
- Shows compassion, care, courage, calmness, diplomacy, patience, tolerance, magnanimity, devotion to justice, fair play
- A forgiver and reconciler
- Harbours no bitterness, feelings of hate or desire for retribution
- Leader and statesman
- Lover of children
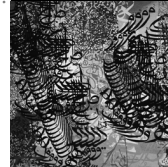
Working with words

(SB: Page 22)

Unit overview

In this unit, we move from considering texts as **macro units** to examining the nature and role of the building blocks of texts, namely **words**. Students are required to consider various aspects of words that they need to know in order to understand and use them effectively.

By the end of this unit, students should be able to:
- analyse a dictionary entry
- understand the meanings of various words
- write definitions of words
- see the relationships between words
- choose the best word for a context
- understand the difference between literal and figurative meaning
- understand figures of speech
- increase their knowledge of idioms and proverbs
- see how humour is created by verbal and non-verbal means

Activity 1: Analysing dictionary entries (SB: Page 24)

Listening and speaking: SO3, LO2
Language in practice: SO3, LO2

Teaching the activity (Individual work)

Ascertain from students which functions they think dictionaries have. List these in a mindmap on the chalkboard. Students can refer to the mindmap during the activity.

1. During their analysis of the entries in the Student's Book, the students consider the various labels that reflect some of the functions of dictionaries and the kinds of information they provide:
   - **Headword:** The word listed at the beginning of the entry – it is always in bold.
   - **Pronunciation:** Not always indicated in smaller dictionaries, unless there are problem areas. There are also different ways of indicating pronunciation: spelling the word as it sounds (phonetic spelling) or using 'phonetic script' (which is an international system of indicating sounds in all languages).
   - **Part of speech:** This will be examined later on in the year; usually abbreviated (e.g. adv for adverb).
   - **Meaning / definition:** This will be examined in greater detail later on. Note that most words have more than one meaning, usually numbered in a dictionary entry.
   - **Derivatives:** Different forms of a word (e.g. *forceful – forcefully*). This will be examined in greater detail later on.
   - **Difference forms:** For example, plurals: *girl – girls*.
   - **Origin:** Where the word comes from.

2. Allow the students to do tasks 2 and 3 on their own.

Formative self-assessment
Students mark one another's work while you discuss the answers with the class.
Both tasks 2 and 3 deal with aspects of words included in dictionary entries.

Suggested answers
Question 2

		hero	**integrity**	**peer**
a	Applicable meaning	Meaning 1	Meaning 1	Meaning 1
b	Part of speech	n (noun)	n (noun)	n (noun)
c	Derivatives	heroism, heroize (also ise)	None	None
d	Origin	Middle English, from Greek	Middle English, from Latin	Not definite

Question 3
a) The word 'integrity' is more likely to be mispronounced, especially as to which part of the word is stressed. (This is an important aspect of smaller dictionaries – they only indicate what is likely to be problematic.)
b) There is no plural for 'integrity' – one cannot have more than one integrity. (Certain nouns – especially more abstract ones – do not have plurals; compare *honesty*, *peace*.)
   There is a greater likelihood that 'heroes' will be misspelled: does it take just -s or -es? (Compare *potatoes* versus *pianos*.)

Activity 2: Focus on meaning (SB: Page 25)
Listening and speaking: SO3, LO2
Reading and viewing: SO3, LO3

Teaching the activity (Individual and pair work)
This activity introduces the concept of meaning, which has many facets. Students start by working in pairs to match words previously listed as 'new words' with their meanings. This may take some time. Possible enrichment work (in column 3 in the table below) is added for you to do with the class and for them to note.
2. Students – in studying the information in the *Know you language* box on page 27 in the Student's Book – are required to understand the terms 'ambiguity' and 'ambiguous'. What is particularly important is that they realise that:
   • a word is only ambiguous in a particular context. Most words have more than one meaning, but we only say that they are ambiguous if they can have more than one meaning in a particular context;
   • ambiguity is explained by giving the two possible meanings of the word in the context – either two equally possible meanings or (more often) an intended meaning and an unintended meaning.
3. It would be useful to suggest that they explain the ambiguities in the form of a table. Also ask them why the unintended meaning comes to mind.
4. Refresh your students' memories of what a 'figure of speech' is by referring to the *Grammar Reference* at the back of the Student's Book. Then look at the figure of

speech called a 'pun'. The main point is that it is deliberate ambiguity. Also point out that we can also use the word as a *verb*, as in 'Moira punned on the word'. Students need to explain the puns on their *own* first, then compare their answers with their partners and finally with the rest of the class. Once again, it might be useful for them to answer in the form of a table.

Extending the activity

It might be a good idea to get your students to use the words in question 1 in sentences, perhaps allocating different words to different individuals. This could be followed up by a test on the words for their portfolios.

You can also use the 'Enrichment' column in the table below for extension work, while the words in the 'Word' column could be used for spelling tests.

Formative self-assessment

Students mark their own work during a class assessment feedback session that you should facilitate using the suggested answers below.

Suggested answers
Question 1

Word	Meaning	Enrichment
belligerence	a fighting, aggressive attitude	Adjective: belligerent
eloquence	fluent ability in speech or writing	Adjective: eloquent
icon	person or thing widely admired	Adjective: iconic. Other meanings: devotional painting of Christ or other holy figure, typically on wood, especially in Eastern Churches. Iconoclast: person who attacks cherished beliefs or institutions; in computing: symbol or graphic representation on a VDU screen of a program, option or window. Origin: Greek word for 'image'.
sage	someone who is very wise	Can also be an adjective (meaning 'wise'). Can also mean a herb.
profound	deep, intense	Noun: profundity
tolerance	ability to accept something one does not like	Adjective: tolerant. Opposite: intolerance/intolerant
embody	to express or give visible form to ideas, feelings, etc.	Noun: embodiment
stature	reputation or importance	Check pronunciation
catastrophe	a sudden or great disaster or misfortune	Adjective: catastrophic
seizure	a sudden attack of illness, especially a stroke or an epileptic fit	Other meaning: act of taking hold of something forcefully; take forceful possession of
aspire	desire, aim or strive for position or prize	Noun: aspiration (usually in the plural: He has great aspirations.)
status quo	existing state of affairs, things as they are at the moment	
boycott	combine in refusing to trade or deal with as a form of protest or persuasion	Origin will be examined later.
old guard	original people in a group normally regarded as having conservative (old-fashioned) views	Not only in the political arena.
diminish	to degrade or belittle	
denounce	to speak violently or openly against	Noun: denunciation

Word	Meaning	Enrichment
uncommon	unusual, rare	Opposite of 'common' in the sense of usual, found often
reconciliation	restoration of friendly relations between; settlement of a quarrel	Verb: reconcile
sabotage	deliberately destroy or obstruct, especially for political or military advantage	Check pronunciation. Person who does this is called a saboteur.
transition	process of changing from one state or condition to another	'Trans' means 'across' – so moves across from one state or condition to another.
compassion	the showing of sympathy, humanity or mercy	Adjective: compassionate
diplomacy	skill and tact in dealing with people	From 'diplomat' – but this refers specifically to a person representing a country, whereas 'diplomatic' is anyone who can show the tact that a diplomat is meant to show.
magnanimity	the showing of a very generous, forgiving attitude	Adjective: magnanimous
attributes	special qualities	
emancipation	act of freeing	Verb: emancipate
reverently	in a manner which shows deep respect	Adjective: reverent; noun: reverence
tenacious	determined, unyielding, persistent	Noun: tenacity
peer	a person who is equal to another in rank, age, etc.	
charismatic	showing great charm or the ability to attract and influence others	Noun: charisma
amalgam	a mixture	Compare: amalgamate, amalgamation.
exploit	bold or daring achievement	Can also be a verb, meaning 'make use of (e.g. a situation) for own benefit, often unfairly'.
galvanise	to stimulate or shock someone into doing something	Adjective: galvanising
incitement	act of encouraging or stirring up violent or unlawful behaviour	Verb: incite
par excellence	without equal, best ever	French
autocrat	a domineering person; a ruler who has absolute power	Compare: autocracy; democrat, democracy (opposite of autocrat)
harbour	to keep hidden in your mind	Main point is 'hidden' – so don't verbalise.
exemplify	be an example (something that is typical of its kind)	Noun: exemplification
integrity	showing strong moral principles such as honesty	
encounter	a sudden or unexpected meeting	Can also be a verb, meaning 'to come across suddenly or unexpectedly'.
vitality	showing energy	
destigmatise	to take away the labelling of something as bad	Opposite of 'stigmatise'
semi-comatose	half unconscious as a result of severe illness	'Semi' means half. 'Comatose' would mean totally unconscious, etc.
anti-social	against the customs of society, and therefore causing annoyance	'anti' here means 'against'. Compare 'anti-apartheid'.
deprivation	severe lack of food, shelter, care, etc.	Adjective: deprived
controversy	a prolonged argument or dispute, especially one carried on in public	Adjective: controversial

chapter 1: Let's get going!

Word	Meaning	Enrichment
imperishable	cannot decay	Opposite of 'perishable'
amputee	a person who has had a limb cut off by surgical operation	Verb: amputate
mythology	a collection of traditional stories concerning the early history of people	A collection of 'myths'
graphic	very clear and detailed	Can also mean referring to visual arts or visual representation.
paraplegic	a person who is paralysed in the lower half of the body	Remind students again of the difference between paraplegic and quadriplegic.
role model	a person looked up to by others as an example to be imitated	Ask students who their role models are

Question 3

	Word	Intended meaning	Unintended meaning
a	crack	cocaine	narrow opening
b	axed	dismissed, expelled	chopped with an axe
c	battered	covered in batter	beaten up
d	suspended	not allowed to drive, licence taken away for a while	hung up

Question 4

	Word	Meaning 1	Meaning 2
a	boring	drilling (holes)	not very exciting
b	drill	dentist's drill	procedure
c	chemistry	the subject	strong feelings of attraction
d	chick	baby bird	young woman
e	problems	Maths problems	difficulties

Activity 3: Changes in meaning

(SB: Page 28)

Listening and speaking: SO3, LO2

Teaching the activity (Pair work)

This activity focuses on the 'organic' nature of language and how words change their meaning over time.

1. Students should read and discuss the information in the *Know your language* box on page 28 in the Student's Book and note the different ways in which words change their meanings. They should also note the connection between the terms 'restriction' and 'extension' and their meanings.
2. Students now apply this knowledge to the question. They try to classify changes in the examples as restriction or extension with their partner. They should be able to *justify* their choices.

Formative self-assessment
Students mark their own work as you go over the answers.

Suggested answers

Word	Original meaning	Today's meaning	Type of change
starve	to die	to die from hunger	restriction
quarantine	forty days' isolation	isolation without specific number of days	extension
liquor	liquid	alcoholic drink	restriction
lust	pleasure	strong sexual desire	restriction
companion	person with whom you shared bread	anybody who accompanies you	extension
holiday (spelt holy day)	day set aside for holy purposes	day off work for any reason	extension
fowl	bird	cock or hen	restriction

Activity 4: Connotation and denotation (SB: Page 28)
Listening and speaking: SO3, LO2
Reading and viewing: SO1, LO2

Teaching the activity (Individual and pair work)
Introduce the activity by asking students to tell you the difference in meaning of the word 'broken' in these sentences: The cup was broken/He was a broken man. Get them to identify other words from their experience that can be used both literally (denotatively) and figuratively (connotatively).

1. Students then examine the difference between *denotations* and *connotations* as outlined in the *Know your language* box on page 29 in the Student's Book. 'Denotations' are easy to understand – they are simply the meaning of a word. 'Connotations' are more airy-fairy. It might be useful to ask them to write down the connotations that come to mind for words such as the following (and then compare with others): *hope; death; college; homework; mother; poison; classical music, Elvis Presley*. Then they should classify them as 'neutral', 'positive' or 'negative'. They should also note that, while some words have common connotations, there are words that have different connotations for different people.
2. In this exercise, students are asked to replace the italicised words expressing approval with words expressing disapproval, and vice versa. Students must not make the mistake of giving words of opposite *denotation* (that is, adverbs), but words of opposite *connotation*. They could also be asked to indicate which words have positive and which negative connotations.
3. In question 3, once again, students must be reminded that they are not dealing with opposite *denotations*. (Or it might be better not to remind them, and see if they remember!) Their sentences must clearly illustrate the type of connotation involved.
4. This is also an exercise in visual literacy. Students work on their own, then with their partners and finally with the whole class.
5. This is another exercise involving visual literacy. Students are to check for visual clues as to how the picture depicts Rachel Carson in a positive light.

Extending the activity

Encourage students to read perceptively and to identify when words or expressions are being used connotatively or denotatively. They could make comparative tables in the activity books. You could also provide learners who enjoy a challenge some texts containing plenty of connotative usage, getting them to identify these, explain them and give their denotative equivalents.

Student support

Most students cope well at an intuitive level with the distinction between connotation and denotation. However, once they are asked to consciously identify connotation and denotation, and explain their meaning, they falter. It is therefore important to provide learners with lists of such words, or sentences containing them, so that they can develop their knowledge, skill and confidence.

Formative peer and lecturer assessment

Students are to ask their partners to assess their work while you discuss the answers with the class. You should indicate that you will assess the sentences that they write in question 3 to ensure that they understand the difference between positive and negative connotations, and that you will also use their oral answers to questions 4 and 5 to assess their understanding of the difference between positive and negative connotations.

Suggested answers

Question 2

a	freedom fighters (positive)	terrorists (negative)
b	facetious (negative – suggests trying to but failing to be humorous or being inappropriately humorous)	humorous (positive) [Note spelling]
c	domineering (negative)	strong, forceful (positive)
d	chubby (positive)	fat, obese (negative)
e	talkative (negative)	communicative (positive)

Question 3

Column A: Words with positive connotations	Column B: Words with negative connotations	Possible sentences
slim	skinny	Molly is terribly skinny – she looks starved! Rosey is very slim – she looks smart!
generous	extravagant	Mr Walker is very generous with his money – he always helps people who have financial problems. Mr Mortimer is very extravagant – he's always buying hugely expensive things he doesn't really need.
extrovert	show-off	Sibongakonke is a real extrovert – she's the ideal person to have as Head Student. I really don't like Peter – he's a real show-off, always loud and boasting about his achievements.
curious	inquisitive	My neighbour is very curious – he always wants to know about how things work. My other neighbour is very inquisitive – he's always trying to see what we are doing.

Column A: Words with positive connotations	Column B: Words with negative connotations	Possible sentences
brave	reckless	My aunt is very brave – she is fighting her cancer. My uncle is very reckless – he always drives far too fast.
chat	gossip	It's nice to sit and chat about things like music, the weather, and so on. Those girls always gossip about each other – and so often it causes trouble.
encourage	incite	You should encourage your brother to do better. They always incite people to do terrible things, like planting bombs.

Question 4

Suggested *positive* words to describe Churchill: determined, forceful, positive.

Suggested *negative* words: stubborn, autocratic, negative, surly.

Question 5

- The picture shows that she was concerned about the environment – as seen in the trees and the birds.
- It suggests that she showed this concern from a young age – she is shown as a young girl.
- Featured also are two of her books, which, from their names, suggest that they were about the environment.
- This is corroborated by the text, which talks about her book *Silent Spring* (presumably because there were no birds.)

Definitions of technical words

The next section deals with words that have a more formalised and specific type of meaning, namely **definitions**. The two basic aspects of a definition are dealt with. Students should be encouraged to see the value of this section for all their subjects. They should be asked to identify the *general class* and the *specific characteristics* of each definition in order to show their understanding of this distinction.

Activity 6: Working with definitions (SB: Page 31)

Language in practice: SO3, LO1

Teaching the activity (Individual and pair work)

Read through and discuss the theory on page 31 in the Student's Book (Definitions of technical words), making sure that they understand that formal definitions involve two aspects:

- The general class to which a particular concept belongs.
- The specific characteristics of the concept that make it different from other members of the same class.

Inform your students that you will take in their activity books to assess their work and that they should make sure they discuss anything they do not understand or are unsure of with you.

1. Students are asked to identify the *general class* and the *specific characteristics* of each definition above in order to show their understanding of this distinction. Students should be encouraged to see that they need to 'unpack' definitions in this way in order to understand them fully and to remember them.

2. This question provides more practice with how definitions are structured.
3. Still more practice in dealing with definitions is supplied. Students must read the text carefully and answer on their own, before comparing with the rest of the class.
4. This exercise is meant to help students write their *own* definitions, which they will do in question 5.

Extending the activity

You might want to discuss the whole issue of forecasts based on constellations – 'Your stars foretell' – and how true students think they are.

Formative lecturer assessment

Take in and assess students' work, using the suggested answers below.

Suggested answers

Question 1

a General class	b Specific characteristic	More specific characteristic
the *study* (of something)	BIOLOGY: organisms GEOGRAPHY: physical features of the earth	living (organisms) and human activity related to it

Question 2
a) i.   Both involve the study of something.
    ii. Both deal with 'the heavenly bodies'.
b) They differ as follows:
    General class: One is only a study; the other a science (that is, proven according to objective criteria).
    Specific characteristics: One merely studies the heavenly bodies; the other focuses on the effect of these on our lives.
Question 3
a) The study of the oceans (that is, salt water).
b) i.   the study of water
    ii. expanses of water
c) Size and saltiness – limnologists deal with smaller and fresh-water expanses
Question 4
a) No general class – no mention that it is an instrument – so too narrow.
b) Mentions the general class and one specific aspect but still too broad.
c) Mentions general class but no specific characteristics – far too broad.
5. A thermometer is an instrument (general class) which measures (specific characteristic 1) temperature (specific characteristic 2).

How words relate to one another
1. Words of the same type or class
The next section deals with the relationships between words in terms of meaning. Three aspects are involved here:
- Classification of words
- Synonyms
- Antonyms

Classification and sub-classification of words are vital to the understanding of the world and to all subjects. Ultimately, all knowledge consists of this. Students need to be able to work from the most general to the most specific and vice versa. Using the examples given, show them how they can do this.

Activity 7: Relationships between words – PoE
Reading and viewing: SO2, LO1
Language in practice: SO3, LO1

Teaching the activity (Individual and pair work)
This is a formal assessment task. Since students' answers are to be used for summative assessment, they should write their answers on loose sheets of A4 paper for handing in. Give them a time limit (one period).

Extending the activity
Get students to analyse concepts and texts from their other subjects into similar classifications. Discuss these with them to ensure that they are on the right track.

Student support
This kind of analytical classification will no doubt prove challenging for some students. Form a group with them and provide them with more common examples from their everyday experience (e.g. music divided into different genres and then sub-divided into performers within each genre).

Summative lecturer assessment
Take in and assess students' work using the suggested memorandum below.

Suggested answers

1. a)

fish → shark, kingklip, bass, trout, mackerel

   b)

vehicle → motor vehicle → car (Volkswagen → Volkswagen Polo; Hyundai → Hyundai Getz; Merceded Benz), armoured vehicle (Casspir, tank)
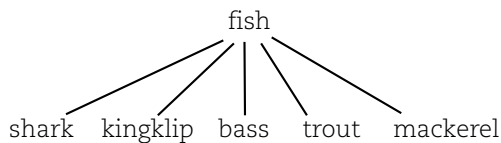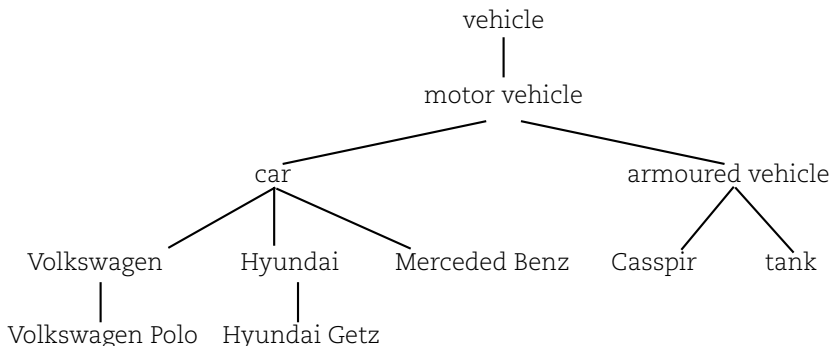
(You might want to remind your students of the pronunciation of the word 'vehicle' – not veHI-cle.)

2. This exercise requires students to practise their reading skills generally but with special reference to focussing on terms and their classification structures.

3. Schematic representation:

general: ability to breathe

adaptation

special

(A)

co-adaptation: temporary relationship

symbiosis: permanent relationship

parasitism: one benefits

(B)

commensalism: both benefit
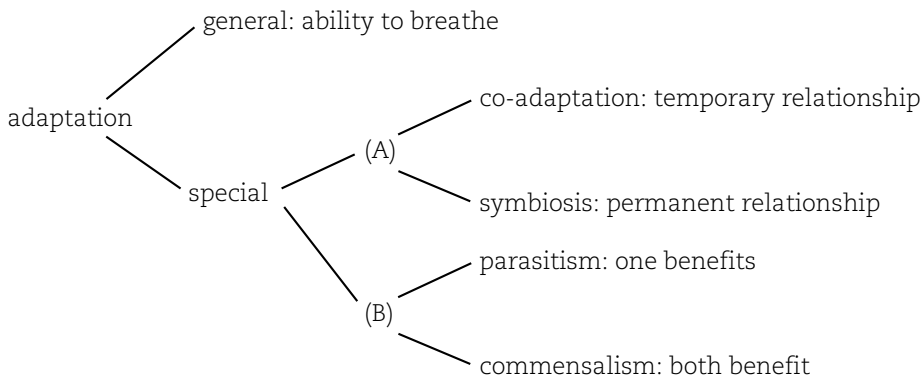
4. The ability (general class) to cope with environment (specific characteristic).

5. Suggested point-form summary:
   (1) There are two types of adaptation: general and special.
   (2) Special adaptation consists of two categories:
       One category deals with the length of the relationship – temporary (co-adaptation) or permanent (symbiosis).
       The other category deals with the question of benefit – where one benefits (parasitism) or both benefit (commensalism).

6. Students are meant to apply their knowledge of definitions to other subjects.

2. Words with similar meanings

The next section moves to words related by similarity of meaning, that is **synonyms**. Students should understand the reason why a language has words with similar meanings and the usefulness of a thesaurus, as well as the different nuances between synonyms.

Activity 8: Synonyms   (SB: Page 37)

Reading and viewing: SO3, L01
Language in practice: SO3, LO1

Teaching the activity (Individual and pair work)
Ensure that you hold a general class discussion to revise synonyms and why it is important to be able use them, stressing that they can help add variety as well as precision to our oral and written communication. The activity is quite straightforward, so students can be left to complete it without any assistance from you. However, be on hand to assist as necessary. Depending on the level of your class, it may be useful for students to complete each question orally first, with you taking feedback before they write the answers in their activity books.

Exercise 4 may require special attention since it deals with an issue that relates to

the use of synonyms, namely the issue of 'Plain English', which is a strong movement in the world today. There are moves to ensure that English used in legislation and formal contracts is such that it is easily comprehensible to the ordinary person. Students who want to impress also sometimes use unnecessarily inflated words, and should be discouraged from this practice.

Exercise 5 also deals with an example of inflated language, where the speaker aims to impress with the use of big words and in the process comes across as pompous!

Extending the activity

Encourage students to be on the lookout for words in texts that they read that have synonyms. They should list these words in the activity books and record as many synonyms for each as possible.

Formative self-assessment

Students mark their own work while you work through the exercises with the class.

Suggested answers

1. Synonyms:
   a) fine, nice, splendid, excellent
   b) minute; tiny
   c) obtain
   d) correct
   e) insane, crazy
   f) joyous, ecstatic
2. List A   List B
   a) abandon   vii. desert
   b) accede   viii. agree
   c) admit   xi. concede
   d) allow   x. permit
   e) amorous   ix. loving
   f) understand   ii. comprehend
   g) arrogant   v. haughty
   h) autocratic   xi. dictatorial
   i) avaricious   iii. greedy
   j) benign   vi. kind
   k) biased   iv. one-sided
   l) eloquent   i. well-spoken
3. Newspaper article:
   walked slowly: ambled – suggests aimless, slow walk
   causing: prompting – more purposeful
   angry: heated – far stronger, more dramatic
   argument: standoff – more dramatic and precise
   developed: erupted – stronger, more dramatic
   total: full-blown – stronger, more dramatic and descriptive
   ended: landed – more dramatic
   bad experience: ordeal – stronger, more dramatic, more precise
   quarrel: spat – more dramatic

4. Simple English:
    a) find, establish; considering
    b) try; stop talking; immediately
    c) read, examine; before; cancel
    d) use; instead of
5. Rugby commentary
    The *poor weather at the moment / at present* is such that Kosie van der Walt and his unbeatable men are experiencing extreme discomfort. The rainfall for this season is well *above* the *norm / highly abnormal* that the condition of the *field* is *most* unsatisfactory.
    Nevertheless the *brave men* have provided a *good show*, as they have pursued their goal relentlessly. Their play has been *lively* despite the *exhausting* pace.
    We are now entering the *closing / final* stages of this crucial spectacle and Kosie has just *snatched victory from his opponents*: he has *scored a try under the posts* after a *great* sprint across the field.
    It seems that he has clinched victory for the Spiders, and the *wild / excited* crowd is surging forward, *to congratulate the players*

3. Words with opposite meanings

The next section deals with another relationship between words in terms of meaning – opposite meanings – namely antonyms, and the different ways of forming antonyms.

Activity 9: Antonyms

Listening and speaking: SO3, LO2
Language in practice: SO3, LO1

Teaching the activity (Individual work and class discussion)

As with synonyms, revise what antonyms are with the class and why it is important to be able to use them. Students can then complete question 1, which is quite straightforward.

2. Allow students to mime the expression of joy and let them judge each other's ability to show the meaning of the word 'jubilation'. It might be interesting to see how students from different cultures show this.
3. Consider the terms 'prefix' and 'adjective' at this stage before asking your students to answer this question. Some background on the *Madam and Eve* cartoons might also be useful – in particular, that they depict the changing relationship between the domestic worker and her employer in the New South Africa.

Extending the activity

Encourage students to be on the lookout for words in texts that they read that have antonyms. They should list these words in the activity books and record as many antonyms for each as possible.

Formative self-assessment

Students mark their own work while you work through the exercises with the class.

Suggested answers

1. List A   List B
   - a) sage   vi. ignoramus
   - b) emancipation   viii. confinement
   - c) reverently   x. irreverently
   - d) autocrat   ix. democrat
   - e) tolerance   i. intolerance
   - f) profound   iii. superficial
   - g) diplomatic   ii. tactless
   - h) flatter   iv. insult
   - i) flavoursome   v. insipid
   - j) moral   vii. unethical

2. Mime:
   - a) Synonym: joy
   - b) Antonym: sadness, grief, unhappiness

3. Cartoon:
   - a) Reactions:
     unimpressed: eyes not wide open; no smile; impressed: eyes wide open; big smile
     Visual features
     Words: Maid echoes the cry 'Free at last!
                Madam ignores the cry and reminds her to wash the dishes
     Fonts: Maid: Large font + bold
               Madam: No bold
     Punctuation: Maid: Exclamation marks
                        Madam: Full stop
   - b) The maid is freed from oppression, whereas the Madam is no longer dominant (in theory at any rate). Therefore the maid is excited and the Madam not.
   - c) The term is 'non-white' – it is objectionable in that it implies that 'white' is the norm / has higher status and black people are 'the others'. (It might be useful to compare the term 'non-blacks' in order to make the point.)
   - d) anti-apartheid (students could be asked to see how many other words they could apply the prefix 'anti' to.)
   - e) 'humane' means kind, compassionate. The antonym is 'inhumane'. (Students might try to see how many other words use this prefix to form antonyms.)
   - f) One word for 'not moral' is 'immoral'. (Another word derived from 'moral' is the word 'amoral', which means neutral as regards morality; whereas 'immoral' means defying morals.)
   - g) They were disenfranchised. (Both words are derived from the noun 'franchise', which here means 'the right to vote in public elections'.)

Types of meaning

The next section moves on to another distinction in types of meanings, namely **literal and figurative** meaning. Students should study the definitions in the table on page 41 in the Student's Book, to tease out the distinction, namely the contrast between the first meanings of each definition.

Activity 10: Literal and figurative meaning

Listening and speaking: SO3, LO2

Reading and viewing: SO1, LO3; SO3, LO1; SO3, LO3

1. In order to answer this question, students should look for words which do not mean exactly what they say – these will be figurative in meaning; the others would then be literal. Take oral feedback before they move onto question 2.
2. In this question, students simply have to state whether or not the words are used figuratively of literally.
3. The next three questions (3, 4 and 5) focus on visual literacy as well as the ability to identify the figurative usage of words that – in a visual sense – are employed literally. Point out to students how many cartoons employ this technique of playing on the disjuncture between literal and figurative meaning.

Extending the activity

Newspaper cartoons are a rich source of examples that employ the disjuncture between literal and figurative language. Collect the better ones, paste them on pieces of card and create worksheets for your students.

Student support

If some students find it difficult to decode the figurative meaning of expressions implicit in their denotative (literal) versions, give them some common idiomatic examples to unpack (e.g. throw his weight around; shoot her mouth off; blow his top; eat her words, etc.).

Formative peer assessment

Students can mark one another's work while you discuss the answers with the class.

Suggested answers

2. Literal or figurative:
    a) contain: figurative
    b) lit: literal
    c) clambering: figurative
    d) heart: figurative
    e) touched: figurative
3. Cartoons:
    A 'throw': literal meaning – to make something move relatively quickly from the hand and through the air; figurative meaning – hold/have/organise a party.
    B 'shoot': literal meaning – to fire a weapon; figurative meaning – to record a scene with a camera (usually a movie camera).
    C 'grab': literal meaning – grasp something quickly or forcefully; figurative meaning – to appeal or attract attention.
4. Wine cartoons:
    a) 'lacks backbone' means not strong – but taken literally to mean having no spine.
    b) 'bouquet' means smell – taken literally to be a bouquet of flowers.
    c) 'fullish body beginning to fade' – strong, but losing its flavour/smell – taken

literally to mean a full body that is fading from existence or in colour.

5. The first speaker uses the phrase 'on a pedestal' which normally means 'to hold in high regard' – which is what the reader expects – but then says that he hurt his back as a result, which makes the reader realise that he means it literally: he lifted her up physically, placed her on a pedestal and hurt his back in the process. The humour is created by the difference between what the reader expects is being conveyed and what is actually being conveyed.

Introducing some figures of speech

This section moves to focus on **certain figures of speech**, which are specific types of figurative expressions. It is suggested that there are two groups:
• Those based on compared meaning: metaphors and similes. (The spelling of these words should be noted.)
• Those base on 'toning' the meaning – up or down. Three tone down (innuendo, euphemism and understatement), while one (hyperbole) tones up. (The spelling and pronunciation of these words need to be noted.)

Students should also note the concept of 'mixed metaphors'.

Fixed figurative expressions are called idioms and proverbs. There are two differences between the two:
• In terms of structure – an idiom is a phrase; a proverb is a sentence.
• In terms of meaning – an idiom applies to a particular situation; a proverb applies generally.

Proverbs often convey cultural beliefs. It should be borne in mind, however, that they are not necessarily true – they are believed to be true; and sometimes they contradict each other. Idioms can add colour to language, but they can also be boring if they have become clichés.

Activity 11: Working with figures of speech – PoE   (SB: page 46)
Listening and speaking: SO3, LO2
Reading and viewing: SO1, LO3; SO3, LO1; SO3, LO3

Teaching the activity (Individual and pair work)
This is a formal assessment task, so you may wish to set a time limit (a double period). Remind students to work on loose sheets of A4 paper and to file their assessed work in their portfolios.
1. Mixed metaphors: Students should write down two words or phrases that contradict each other when taken literally; and then rewrite the sentence literally.
2. Students should examine the terms by dissecting the definitions in the way discussed earlier, namely looking at the general class and then the specific characteristics.
3. In this question, students identify figures of speech, stating reasons for their use.
4. This question asks students to identify understatement, innuendo or hyperbole in cartoons.
5. Here students identify euphemism in a cartoon.
6. Students have to rewrite a dialogue so that no idioms are used.
7. Students must provide the meaning of idioms.
8. Students are required to comment on how the idiom is portrayed in the cartoon.

9. The students are asked to choose the idiom that suits the cartoon. They should be able to justify their choice by showing how the meaning of the selected idiom is relevant to the situation being depicted. They could also be asked to explain the meanings of the idioms not chosen.
10. Students need to complete the proverbs and give their meaning. It would also be interesting to let them try to see why the proverb means what it does.
11. Once again, students should try to see the link between the proverb and its meaning.
12. Students have to match African proverbs and their meanings.

Summative lecturer assessment
Students hand in their written work for summative assessment. Use the suggested memorandum below. Students should file their assessed work in their portfolios.

Suggested answers
1. Mixed metaphors:
   a) spark of courage – blossoms gloriously
      Whenever we come across a hint of courage, we should encourage it so that it grows.
   b) held out the olive branch – nothing concrete became of it
      The Sunnis offered peace, but it did not happen.
   c) rough diamond – heart of gold
      He may be unsophisticated but he is very kind.
   d) younger blood – fuel the youth
      We need new young people in the party so that we can encourage the youth to vote for us.
   e) pushing the envelope – uphill battle
      Trying to extend the limits of what is possible is sometimes difficult
   f) in tatters – dressed down – out of pocket
      The corrupt politician's reputation was destroyed when he was reprimanded in parliament the other day – do doubt he will be poor if he is dismissed.
   g) skating on thin ice – playing with fire
      He is in a risky situation and acting foolishly.
   h) snail's pace – out of his shell
      He used to move very slowly through diffidence, but now that he has become more confident things are very different.
2. Understatement and hyperbole
   Hyperbole: general class = exaggeration; but not all exaggerations are hyperboles; what makes it different is that it is a) deliberate; b) extravagant; c) for effect. Thus, for example, if someone says, 'I told you five times to be quiet' and he actually only said it four times, this is not a hyperbole, because, although it is an exaggeration it is not deliberate and it is not extravagant – and therefore not for effect.
   Understatement: general class = representation; specific characteristics: as being less than it is, and deliberate. Thus, if someone says 'It cost R60' and it actually cost R55 and they are mistaken, this is not an understatement.

3. Figures of speech
   a) Hyperbole – deliberate, extravagant exaggeration, because it's unlikely that someone would say anything a thousand times.
   b) Simile – compares two things (figuratively) and uses 'as'.
   c) Innuendo – hints, but does not state openly, that he/she does not like the painting.
   d) Euphemism – refers to a fat woman as 'full-figured', which is less insulting.
   e) Understatement – 100% is very good, not just 'not too bad'.
   f) Metaphor – 'invaded' compares large numbers with an invasion.
4. Cartoons
A Understatement
B Innuendo
5. The group on the left. They use words or phrases which tone down the word 'kill' used by the people on the left. (Students should examine each to show how this is achieved.)
6. Dialogue
   SOPHIE: I must admit I became discouraged when I failed the test.
   PHUMZE: Oh come on; be positive!
   SOHPIE: Well, I suppose I must be humble and accept that I'm not the brightest.
   PHUMZE: And, in the end, what does it matter?
7. Meaning of idioms:
   a) the odds: [What] does it matter?
   b) fish out of water: uncomfortable in the situation / out of place.
   c) world and his wife: everyone.
   d) fly a kite: go away.
   e) eating: bothering.
8. Cartoon:
   He is caught between two difficult situations – in the same way as one can be caught between two rocks. Either way things are not easy. This is shown by placing rocks on either side of the boy's path – either way he will have to climb over some rocks.
9. Cartoon:
   The answer is 'a wet blanket', which means a spoilsport. The meanings of the other idioms are as follows:
   • a free lance – an independent worker who takes on jobs for various people. (Can also be used as a verb – e.g. someone freelances in the journalism field.)
   • a pretty kettle of fish – an awkward state of affairs.
   • a dead-heat – where two more competitors tie for a place in a race.
   • a bad egg – a worthless person.
10. Completing proverbs:
    a) Proverb: A rolling stone gathers no moss.
       Meaning: A person who moves around / changes jobs all the time and achieves nothing.
       Link: In the same way that a stone that rolls all the time cannot get any moss to stick to it, so a person who moves all the time cannot get any success stuck to him/her.

b) Proverb: Rome was not built in a day.
   Meaning: It takes a long time to build up / achieve something important.
   Link: In the same way that a huge city such as Rome took a long time to build, so a major undertaking takes time.
c) Proverb: It's no use crying over spilt milk.
   Meaning: Don't indulge in useless regret – if something has gone wrong and cannot be rectified, it's no use getting into a state about it.
   Link: Once milk has been spilt, you can't do anything about it, so just 'chill'!
d) Proverb: Imitation is the sincerest form of flattery.
   Meaning: To copy another is the highest compliment.
   Link: You flatter someone by doing or saying something nice; so copying what they do is as good as flattery.
e) Proverb: If the cap fits, wear it.
   Meaning: If the situation / criticism applies to you, then accept it.
   Link: If the caps fits your head, then put it on.

11. Provide proverbs:
   a) Empty vessels make the most noise.
      A 'vessel' is a container. If it is empty, it makes more noise when you bang it.
   b) Spare the rod and spoil the child.
      The 'rod' here would be a stick or a cane used to smack a child when he/she is naughty. The proverb, however, does not necessarily mean using physical force. It generally means disciplining a child.
   c) Money is the root of all evil.
      People's obsession with money and possessions causes them to commit crimes.
   d) Familiarity breeds contempt.
      Being too casual 'breeds' or develops an attitude of disrespect.
   e) New brooms sweep clean.
      A new broom works effectively for a while and then loses its effectiveness as it wears down. In the same way, a new worker works hard to begin with but then fades.

12. African proverbs:
   a) iv. No individual can claim to have all the wisdom there is.
   b) vi. One will never know what another person is thinking or feeling.
   c) i. People will respond favourably to those who are kind to them.
   d) ii. One is often blind to one's own weaknesses.
   e) v. Once something is done you cannot undo it, though you may regret having done it.
   f) iv. No individual can claim to have all the wisdom there is.
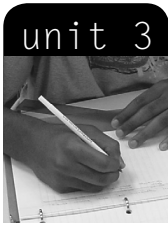
Writing with the reader in mind (SB: Page 50)

Unit overview

Alongside the 'nuts and bolts' of language usage (i.e. grammar, spelling and punctuation) issues related to style and register feature high up on the scale of effective communication, whether spoken or written. It is therefore useful to spend much time on this topic with students since, no matter how good their language usage, inappropriate style and/or register could mar their communication.

This unit continues the examination of paragraphs and the use of register, and relates these to writing skills. It starts with an example of a formal speech and continues with an examination of register in writing and the difference between formal and informal contexts. Students are then introduced to writing which is appropriate in business situations – an important consideration to students at FET Colleges and one that will be developed in future chapters. Opportunities are given to apply these skills in various contexts.

By the end of this unit, students should be able to:
- plan and write for various purposes
- identify main ideas and extend them into paragraphs with topic sentences and supportive information
- determine the style (diction and register), tone and approach for a specific purpose and audience
- decide which information to include and/or exclude, and explain their reasons
- consider their word choice and use of language in their writing
- select a layout and format that is appropriate for the purpose and context of the writing task

Activity 1: Plan with the concept of register in mind (SB: Page 52)

Writing and presenting: SO 1, LO1, LO3, LO5

Teaching the activity (Individual work, group and class discussion)

This activity aims to sensitise the learners to discourse, especially in a formal context. It also trains them to examine the structure of a paragraph and to be able to identify links with other paragraphs. Register is of great importance in discourse of this nature and the learners should be encouraged to look at, not only what is included, but what is left out. For example, what Mbeki says about Adelaide Tambo is complimentary but not personal – he might mention personal anecdotes at the family funeral services, however. You could also quote one of the newspaper headlines writing about Adelaide Tambo – 'Sharp of tongue, but warm of heart'. Why did President Mbeki not say something like this? Why/why not is it appropriate for a headline? Encourage general discussion on this topic, possibly using other examples from the students' own frames of reference.

Baseline lecturer assessment
Use the students' discussions and their feedback (oral and/or written) to baseline assess their understanding of issues relating to register as well as their ability to articulate their understanding.

Suggested answers
1. She was a heroine of the struggle, a role model to many people; she had recently passed away (any acceptable answer).
2. Many people saw her as a mother figure. Referring to her in this way is a means of paying tribute to her and implies that the listeners are all part of a big family (any acceptable answer).
3. What does President Mbeki mean by:
   a) tenacity of sprit (line 2): a determination to hold or cling on firmly, not to give up
   b) soldier on (line 2): fight on against all odds
   c) august occasion (line 3): majestic, imposing event
   d) inter her remains (line 5): bury her
      Get students to look up these words in a dictionary, if necessary.
4. Less formal usage:
   • Tenacity of spirit – her perseverance, ability to refuse to give up, 'guts' (if he wanted to be very informal).
   • Soldier on – fight on
   • August occasion – memorable
   • Inter her remains – bury her
5. Any answer that shows knowledge of the different registers – (3) is more formal while (4) is more personal.

Activity 2: Plan your paragraphs (SB: Page 55)
Writing and presenting, SO1, LO2, LO4; SO3, LO1; SO4, LO1

Teaching the activity (Individual and pair work)
This activity assists the students to identify the structure of paragraphs and of an entire passage. The links between sentences in a paragraph and the links between paragraphs are explored. A very formal piece of discourse was chosen because of the strict, logical structure and also to continue to sensitise the students to the complexities of register.

You could draw their attention to the difference between this very formal register and that of the letters, etc. that they wrote in the previous activity. This will give them some idea of the vast range of register.
Make sure that you work through the theory on pages 55 and 56 (including the diagram on page 55) with the class.

Student support
Many students find style and register tricky since they are – seemingly – so intangible. The best way to get them to recognise these differences is to use extreme situations, say involving their everyday slang and the way they would address their principal. Get them to role-play and comment on these different contexts and the language (as well as body language and gestures) used in each.

Formative lecturer assessment

Take in students' written work and assess it to determine their understanding of paragraphs.

Suggested answers

1. The topic sentence is: 'Tomorrow we … her remains.' Reason: The rest of the paragraph deals with the result or consequence of the fact expressed in the sentence (note the linking word 'thus' in sentence 2).

2. Paragraph 3: 'However … KwaDukuza.' Reason: The main topic of the paragraph is to welcome Luthuli's daughter and to remind the audience of the part Luthuli played in the struggle for freedom. This sentence introduces his daughter and gives important historical background about Luthuli.
Paragraph 4: 'I feel immensely proud … Tambo.' Reason: This gives the most important information about the awards and the reasons for naming them after the two persons.

3. (and 4) Paragraph 2: see above – the subordinate ideas deal with the results of Adelaide Tambo's death and express the President's (and the nation's) condolences. Note linking words 'thus' and 'once more'.
Paragraph 3: The subordinate idea comments on the death of Luthuli described in the first sentence. It adds to this information by mentioning the influence of his life. Note the repetition of the word 'death' and the contrast provided by the word 'life'. These indicate the link to sentence 1 and the contrast introduced in sentence 2.
Paragraph 4: The second sentence deals with the awards discussed in the topic sentence and reinforces how important they are and how the recipients feel about them (note the link words –'also'; 'great pride'; 'the eminent orders').

5. He is trying to indicate a contrast – a happier note is being introduced.

6. Paragraph 1 speaks about the death of Adelaide Tambo. This is continued in Paragraph 2 by a mention of her funeral and also mentions her husband. The theme is continued by conveying condolences to her family. In Paragraph 3, another hero is discussed. The link to the other paragraphs is that Luthuli was also a hero and a comrade of Oliver (and Adelaide) Tambo. Paragraph 4 combines all these ideas in its mentioning of the two awards named after Luthuli and Tambo.

7. The President is paying tribute to the heroes of the struggle for freedom.

Activity 3: Write your own paragraphs – PoE   (SB: Page 56)
Writing and presenting, SO1, LO2, LO4, LO5

Teaching the activity (Individual work)

This activity assesses the students' ability to write coherent paragraphs, each with a topic sentence. The links between paragraphs should also be clear. In other words, the passage should demonstrate a logical structure. The activity gives the students an opportunity to use what they have learned about style, tone and register in their own writing. They are also introduced to the idea of editing their own work. This will be developed in later units.

Remember to discuss the rubric on pages 57 to 59 in the Student's Book with the

class as a guideline before they start the exercise. Also remind them to write on loose sheets of A4 paper and to file their assessed work in their portfolios. Set a time limit for the activity (one hour).

Summative lecturer assessment
Take in and mark the students' work according to the relevant rubric provided at the end of this Lecturer's Guide.

Activity 4: Write a letter (SB: Page 62)
Writing and presenting: SO1, LO1, LO2, LO3, LO4, LO5

Teaching the activity (Individual work)
In this activity, the students are required to write a letter of invitation according to the layout and approach described. This will be the first of many letters stipulated in the range and the activity acts as an introduction to business letter writing.

Ensure that you refer them to the layout of the typical business letter on page 61 in the Student's Book. It might be a good idea to prepare a transparency that can be referred to at various stages during the rest of the course. It is also important that students can identify the correct style and register of a business letter. This is an important activity because it is here that the foundation of effective letter writing is laid.

Discuss the requirements of the letter in terms of content, getting the students to brainstorm what must be included (e.g. details such as date, time, place, travel and accommodation arrangements, and so on).

Formative lecturer assessment
Take in and mark student's letter out of 20 (you can also use or adapt a rubric from the back of this Lecturer's Guide):
• Layout (5)
• Content (should include the aims and purpose of the organisation; why the sender would like her to attend; all relevant details such as date, time, place, travel and accommodation arrangements). If information is left out, indicate this clearly and point out the inconvenience this could cause to the receiver. NB: Information should be concise and clear. (10)
• Style, language use and register – polite and fairly formal (5)

Activity 5: Planning and writing for different purposes – PoE (SB: Page 63)
Writing and presenting: SO1, LO1, LO3, LO5; SO3, LO1; SO4, LO1, LO2

Teaching the activity (Individual work)
This activity focuses mainly on style and register – and to a lesser extent on layout and format. The aim of the activity is to assess the students' ability to change writing style and register in order to write effectively for different purposes and contexts. This case study will give a clear indication of the students' ability to write to different people about the same topic, using different media and formats. Remind students to write on loose sheets of A4 paper, to hand in all their written work (including notes, plans and rough drafts) and to file their assessed work in their portfolios.

Extending the activity

Ensure that students have access to real 'live' e-mail. If your college does not have facilities, perhaps someone in the community could help, or maybe take them on an outing to an Internet café. Also ensure that you bring actual postcards to the class so that students can gauge the amount of space available for writing.

You could also make copies of the cartoon below to discuss the importance of appropriate register and style in different contexts.

Student support

Revise the different formats (i.e. formal letter; SMS; e-mail; postcard) with the class if necessary, getting feedback from them regarding style and register for these different formats (including various contexts and audiences). Record students' feedback in a table on the chalkboard, like in the example below.

Audience	Boss		Work colleague		Casual acquaintance		Best friend	
Context								
Purpose								
Style and register								
Format								

Summative lecturer assessment

Take in and assess students' written work using the guidelines below or appropriate rubrics adapted from the back of this Lecturer's Guide.

1. **Letter**
   - Format
     The letter should contain a formal salutation, i.e. 'Dear Mr … ('Dear Pete' may be acceptable as long as the rest of the letter is written in the correct register).

Ending should be 'Yours sincerely', followed by the name of the sender as indicated in the example.
- Content (information)
  This should include a clear introduction with the reason for requesting leave. The next paragraph(s) should state the days and dates for which leave is requested and any other arrangements that need to be made. The letter should conclude by hoping that leave will be granted. The receiver could be thanked in advance.
- Style and register
  Polite throughout – no colloquialism and slang. 'Eish', 'jol', 'okes', 'bro', 'pitch', 'whatever', 'Hee! Hee!' must either be omitted and or replaced by more appropriate words.

2. **SMS**
   Any acceptable answer – written in telegrammatic, SMS style e.g. 'Just met Madiba! Feeling gr8! Wish u were here. Lv.

3. **E-mail to friend**
   Layout and format – must follow e-mail layout with name, e-mail addresses and subject line. Salutation –'Hi …'; ending – 'Regards' ' Cheers', 'Best wishes' (or any suitable ending); not 'Yours sincerely/faithfully', etc!

4. **Postcard to parents**
   Address – clear and complete. Content – clear and concise (must contain relevant information, but learner should show awareness of space confines). Style and register – friendly, loving and informal, but still courteous (less slang and colloquialism that are acceptable when writing to a friend, but not as formal as when writing to the boss).

Activity 6: Design a website (SB: Page 65)
Writing and presenting: SO1, LO1, LO2, LO3

Teaching the activity (Individual or group work)
This optional activity can be taught in conjunction with the computer studies or computer practice courses or modules, providing a good opportunity for integrated teaching across the curriculum. If possible, arrange for a session or sessions with the computer lecturer during which students can be guided in the use of the Internet and in the design of a website. This can be a 'fun' activity in which a variety of skills (reading, writing, creative and computer literacy) can be developed. Use the guidelines given to assist the students (see http://www.myhero.com or http://www.myhero.com/myhero/go/create/). See the text on the next page.

Visitors of all ages can publish online tributes to heroes from all walks of life using the MY HERO Web design program. This program provides a user-friendly introduction to Web technology and allows great flexibility as students can access their hero stories from any computer with an Internet connection.

1. REGISTER

The registration page asks for relevant information such as name, grade, school, and email address. This information is only used to contact authors whose stories are "featured" and will not be given to any third party. Students may use a school contact or email address, rather than their own, in the requested field.

Teachers and after-school program instructors using this project in their classroom should ask all participating students to identify the name of the school or organization in the requested "organization field" on the registration page.

2. WRITE YOUR OWN HERO ESSAY

Stories can be prepared and saved as a text file in any word processing program, then copy and pasted into the Create paragraph template. Authors may return online to edit and revise their text as often as they like before they submit their story.

MY HERO encourages authors to answer these five questions in their essay:

1. WHO is your hero?
2. WHAT has your hero done?
3. WHERE does your hero live?
4. WHEN did your hero live?
5. WHY is this person important to you? (How has he or she made a difference in your life?)

3. ADD IMAGES TO YOUR WEBPAGE

Original artwork or photos can be scanned into the computer and then uploaded onto the MY HERO Webpage. Images must be saved as JPEG or GIF files at 72 dots per inch (dpi) maximum resolution (200k maximum file size). Choose the layout of the images (left, right or center of the text). Make sure to credit the photographer or artist who made the image.

Those without access to a scanner or digital photo tools can snail mail copies of their images to: The MY HERO Project
          1278 Glenneyre #286
          Laguna Beach, CA 92651
Do not send original photos or artwork. Be sure to clearly label the photos with the hero's name, your name and credit the photographer or artist who made the image.

Audio, video and multimedia files can also be added to MY HERO Webpages. Mail multimedia files to MY HERO on a CD-ROM, Zip disk, audio or digital videotape.

4. ADD APPROPRIATE LINKS

Research links to other educational Web sites, then copy and paste the URL for the Web site in the "Related Links" template in the MY HERO Web design program.
Link: The MY HERO Project
URL: http://www.myhero.com
Link Detail: MY HERO celebrates the best of humanity.
Clearly describe the names of the Web sites that you have chosen to link to and check that all of your links are working before you submit your story.

5. EDIT AND REVISE YOUR WEBPAGE

Log on to your MY HERO account to edit your Webpage, adjust image sizes and layout, place credits under images, and to add additional information such as a bibliography. Check your spelling and punctuation.

6. SUBMIT YOUR HERO STORY

Be sure to "SUBMIT" your finished work. All "submitted" stories are reviewed by MY HERO editors before they are activated for public viewing. If you included an email address when you registered to create a Webpage, you will receive an email notifying you when your story has been activated.

Activated stories can be found by searching the MY HERO database by name, keyword or organization. Teachers can locate their students' work by searching the MY HERO database with the name of their school or organization

7. PRIZES

Authors of stories "FEATURED" on the MY HERO Web site will be awarded a T-Shirt Prize.

Baseline lecturer assessment

Stand by to give guidance and advice. Follow the guidelines given in the Student's Book and the instructions when they access the Internet. Allow students to assist one another, provided this is done in an orderly manner.

Literature about heroes

(SB: Page 66)
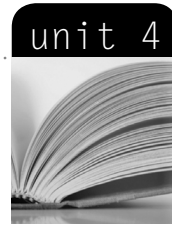
Unit overview

This unit further develops reading skills, this time in the examination of literary passages. Students will be introduced to poetry and prose passages, and will have a chance to express their own opinions based on their interpretation and enjoyment of these passages. They will also be introduced to the literary devices used by writers to make their work more effective. It is important, particularly at this initial stage, to discuss these in a meaningful context, as ways of engaging the reader's imagination, and not as devices that have to be memorised and learned 'parrot fashion'. It is also important that students realise that poetry and imaginative prose are to be **enjoyed** and not analysed *ad nauseam* (although some analysis is necessary for understanding and enjoyment), or merely to pass an examination or test. Try to make literature relevant by discussing other books with the students and encouraging them to **read** for pleasure. They can try and promote or 'sell' their favourite books or stories to their classmates as an extended exercise.

Good news is that poetry is also experiencing a surge in popularity in many areas, and the reading of poetry can be encouraged by reading poetry to the class and asking volunteers to read poetry aloud in class or to their groups.

This unit continues the discussion of heroes by introducing heroes in the context of literature. This topic was deliberately chosen as an introduction to literature because heroes and their heroic deeds have been celebrated from the beginning of history and still capture people's imagination today. Poetry and prose passages are examined in this unit. Students will be introduced to various genres as well as to literary devices and techniques. It is vitally important, especially at this early stage, to focus on enjoyment and on the students' own reaction to texts. At all times, avoid the mechanistic analysis of literary techniques, for example of figures of speech.

These must be taught **in context**, and students should be encouraged to see the relevance of literary texts to their own feelings and concerns. How literature is taught is of cardinal importance – you are creating attitudes which will last for the rest of the students' lives!

By the end of this unit, students should be able to:
- demonstrate various reading strategies to establish meaning and appreciation
- identify and describe stylistic and literary devices, and explore their impact on meaning
- identify themes and ideas to establish meaning
- explore and explain textual features to describe their use and effect on meaning
- identify and explain themes and ideas
- analyse the use of stylistic and literary devices and explain their effect on meaning
- analyse how word choices, imagery and sound devices affect mood, meaning and theme
- analyse how verse and stanza forms, rhyme and rhythm shape meaning

Activity 1: Exploring meaning in poetry
Reading and viewing: SO1, LO1, LO3, LO4

Teaching the activity (Individual and pair work; class discussion)
Read and discuss the theory in the Student's Book on pages 67 to 70, making sure that students are familiar with the various terms (figures of speech and sound devices) and can briefly describe each one, including what imagery is and how it is created. In this respect, refer them to the photograph on page 70 in the Student's Book, getting them to create their own imagery (textual) to describe the scene. Also discuss the photographs of some poets on page 68 in the Student's Book (it would be useful if you could find some background information on each one to share with the students).

Let the students work in pairs to read and discuss the information in the boxes on page 71 in the Student's Book. Take oral feedback before you read the poem on page 72 in the Student's Book to the class (see below). Give more background information, if necessary. A well-prepared transparency of the poem with images and linking stylistic devices clearly indicated by means of underlining (as below) and arrows (for example, to indicate the contrasts and apparent contradictions) can be developed to assist the students. A word of caution – use this transparency to guide the students, but take care not to 'spoon-feed' them or impose a 'correct' answer before they have grappled with the passage themselves!

For Albert Luthuli (21.7.67)
You a <u>fragment of the sun</u>
go <u>turn</u> the <u>world</u>
in the long strength
of your fingers   line 4

Bounded
you gave me
knowledge of freedom   line 7

Silenced
You taught me
how to speak   line 10

Somewhere a train
has reached a destination
and tonight
the cold fist of winter
clenches around the world   line 15

But beyond it
the <u>endless pulsations of space</u>
grow louder
and <u>stars breaking the dark</u>
<u>grow large</u>   line 20

Walk now father
Unchecked
From sun to sun   line 23

Extending the activity
There are a number of ways to extend this activity. For example, you get students to research a South African poet and present the findings to their groups or to the class. You could also get them to find photographs in old newspapers and/or magazines, paste these in their activity books and create brief textual images for each one. Another way to extend the activity is to get students to engage with different poems and to analyse these in terms of the theory that they have been learning.

Student support
Invariably some students find poetry dull because they cannot relate to it. They also find analysis in terms of, for example, figures of speech, imagery and sound devices, etc. meaningless. The best way to help students overcome such barriers is to work with texts that they enjoy. Get them to recite (or sing) the lyrics of songs they like. Write one of these on the chalkboard, getting students to tell you why they enjoy the lyrics. Attempt to relate their reasons to the elements of a formal analysis, showing them that even music stars use literary devices when they write lyrics for their songs.

Formative self- and peer assessment
When the pair discussion is taking place, walk around the class answering queries and engaging in formative discussion with the students. During the class discussion, students call out the answers as a group. Facilitate discussion until consensus is reached, taking care to point out that sometimes one can 'agree to disagree'. Bearing this in mind, students can mark their own work as the discussion progresses.
Suggested answers (for question 3)
a) 'For' implies that he is being addressed; that this poem is written in his honour.
b) The sun is a giver of light and warmth; a symbol of goodness and hope. Luthuli is seen as a small part of this force (link to the other cosmic images and accept any credible answer that shows insight).
c) Many ideas can be explored here. 'Turning the world' and 'long strength of your fingers' suggest progress, strength, the influence for good of his life, a sense of freedom and openness, etc. 'The cold fist', by contrast, suggests violence, restraint and something which is squeezing the life out of the world.
    Figures of speech include personification (e.g. the hand with its fingers and fist) and alliteration (of the 'c' consonant).
d) Although in both cases, the hand is closed, 'knocking' implies wanting to come inside. It is asking to be allowed into someone's home or place, and suggests sharing and negotiation; 'closed fist' indicates force, anger, aggression.
e) Students must discuss the effect of these (ask them how these sounds and images make them 'feel'). Accept any answer that gives the impression of coldness (enmity, suffering, etc.) and force or oppression ('clenches').
f) Hope in the darkness.
g) (Note: These can be indicated by means of arrows on the transparency). Although

he was not physically free, he taught the speaker about freedom as a result of the example he set. Although he was not allowed to speak freely, once again his example was enough to teach others to speak for themselves and the cause.

h) Literally, Luthuli is said to have been killed by a train. Figuratively, the image of a train reaching a destination implies that his life has reached its end (students must show awareness of the significance of the train and can discuss these ideas further) and also that the end of his life can be seen as a precursor to another kind of death, symbolised by the end of summer and the beginning of winter, i.e. a period of oppression.

i) Although he was not actually the writer's father, he was a father figure to her because of the deep affection she felt for him and, possibly more importantly, the influence that he had on her life, pointing her forward to the future. He was a role model, as a father should be. 'Father' is used as a term of affection and respect.

j) He can now 'walk' freely; he is now free (refer to the summary of his life above). This idea is also suggested in:
'Bounded
you gave me
knowledge of freedom'

Activity 2: Testing your understanding of poetry – PoE (SB: Page 73)
Reading and viewing: SO1, LO1, LO3, LO4

Teaching the activity (Individual work)
This activity allows students to engage individually with the text. Some background can be given – maybe a few details about the kind of air warfare that the young airman would have participated in and about the very vulnerable type of aircraft he would have been flying.

Depending on the abilities of the class, you could assist the students by reading the poem to them, but reserve comments until the feedback session when there could be a general discussion on the answers and the meaning of the poem in general (Alternatively, you could let them work 'cold' within a time limit of 40 minutes. Students must start realising that 'correct' answers do not have to be identical, but are valid if they are properly motivated. This activity aims to achieve this.

Remind students to write their answers on a loose sheet of A4 paper and to file their assessed work in their portfolios.

Formative lecturer assessment
Discuss the answers in a general discussion with the students after you have marked their work. Also make comments on individual scripts to assist the students.
Suggested answers (question 2):

a) They had a love of freedom, saw life in a 'larger picture', etc. (5)

b) The answer would depend on the student's response. The airman is not a public figure like Luthuli, but has similar courage and love of freedom. (4)

c) The airman sees the bonds as being restrictive – the earth is binding him and confining him for no real reason – it is almost as though the earth resents freedom, wants to bind him, has a 'sulky' attitude (any well–motivated answer). Dogs are said to slip their leashes when they escape from their owner. (2)

d) Use of verbs:
   i.   A feeling of joy in freedom.
   ii.   Again, a feeling of joy, playfulness, like a hawk or like a child on a swing.
   iii. Joyful, energetic abandon. If you fling something, you don't really care where it goes – or at least you don't take careful aim.
   iv.   Links with 'soared', gives a sense of exalted achievement   (2 × 4 = 8)
   (Accept any answer that gives the sense and feeling of these verbs.)
e) Personifications:
   i.   The clouds seem to be laughing – joyful sense of movement in 'tumbling' – they are described as people.
   ii.   The wind is described as a person. 'Shouting' indicates the strength and sound of the wind – the wind seems to be proclaiming something and asserting itself. The image is of children at play.   (2 × 2 = 4)
f) Literal meaning: He was very high up.   (1)
   Figurative: He was feeling so exalted that he felt close to God (maybe he had a premonition of his own death when he would be united with God).   (2)
g) Use your own discretion. Answers will vary from student to student, but must demonstrate sensitivity to the parents' feelings. Possibly they would be comforted because of the sense of freedom from the 'surly bonds of earth' and the closeness to God that their son described (despite the fact that they would undoubtedly be grieving at the tragedy of his death).   (4)

[Total: 30]

Activity 3: Exploring characters and themes
Reading and viewing: SO1, LO1, LO3, LO4

Teaching the activity (Individual work)
This activity looks at character and themes as expressed in prose. These are the steps to follow in organising this activity:
1. Students should read the background information (Student's Book page 75) and the extracts (Student's Book page 76 and 77) individually. They must make rough notes of possible answers to the questions asked.
2. They then discuss these with a partner before sharing them with the class in a discussion facilitated by you. Ensure that each student chooses a different partner from the one chosen in Activity 1, as this will give the student a new point of view.
3. Students can then work individually or in pairs to answer the questions on pages 77 and 78 in the Student's Book.

Extending the activity
To extend this activity, you could acquire this very worthwhile novel as part of the classroom library. Students generally respond positively to this story and learn a great deal about themes of empathy and the tragic results of prejudice. If your college has the facilities, you could also arrange a viewing of the film.

Formative self-assessment and informal lecturer assessment

Students assess their own work during the class discussion that you will facilitate. Students call out or are asked for answers. Use the input into the class discussion to assess informally the students' grasp of theme and characterisation as two key elements of prose.

Suggested answers (the questions have been included for your convenience):

a) Explain Atticus's statement in the last paragraph of passage A (from "One time he said" to "walk around in them.")
   Answer: This was the way to explain empathy. The only way to understand someone is to imagine oneself in that person's position.

b) Which of the following words would you use to describe Atticus's attitude to life?
   i.   antipathy
   ii. sympathy
   iii. empathy
   iv. apathy
   Explain the attitude that each word you did not choose implies.
   Answer: empathy (Assess students' own answers for the second part of the question on their individual merit.)

c) How does Atticus's view of life relate to Scout's experience on the porch in passage A?
   Answer: Scout suddenly realises what it must be like to be Boo. Atticus has been telling her about empathy because this is his philosophy of life as can be seen in his attitude to all involved in the court case.

d) In Atticus's speech (passage C), he implies a definition of prejudice. How do you think he would define this term?
   Answer: Any plausible answer, e.g. "… something that comes between (men) and reason"

e) How has this attitude influenced his children's reactions to the trial of Tom? Quote from passages B and C to support your answer.
   Answer: They are very upset and cannot understand the decision that seems to have no fairness and reason. This is because Atticus has taught them to be fair and reasonable.
   Quotes: "He jerked his head at Dill: 'Things haven't caught up with that one's instinct yet. Let him get a little older and he won't get sick and cry. Maybe things'll strike him as being – not quite right, say, but he won't cry, not when he gets a few years on him."
   'If you had been on that jury, son, and eleven other boys like you, Tom would be a free man,' said Atticus. 'So far nothing in your life has interfered with your reasoning process. Those are reasonable men in everyday life, Tom's jury, but you saw something come between them and reason … There's something that makes men lose their heads – they couldn't be fair if they tried. In our courts, when it's a white man's word against a black man's, the white man always wins. It's ugly, but those are the facts of life.'
   (Any relevant quotation.)

f) How does Atticus's view of life referred to in Question 2 relate to the whole question of prejudice?
   Answer: He tries to be fair and reasonable. He defends the black man because he

has the empathy that he encourages his children to feel, even though he knows that he will lose.

g) What would you say is Atticus's attitude towards prejudiced people? Support your answer by reference to the text.
Answer: He understands them and has even empathy towards them.
Quote: 'Those are reasonable men in everyday life, Tom's jury, but you saw something come between them and reason …'

h) Show how the language of passage A is appropriate to the speech of a girl of about ten years old.
Answer: This is the viewpoint of a young girl who had not been much further than her hometown. Her lack of experience is shown in the statement that she had not even been on Boo Radley's porch before. She lists the houses and mentions their owners, not by their first names, but by their titles, e.g. Miss Dubose's. This would be typical of a child brought up to respect older people. She identifies her own house and mentions the swing, as a child would do. Her attitude to Atticus also shows respect and implies that he is an older person whose wisdom she understands for the first time. (Any answer that demonstrates her age and is based on passage A.)

i) What does the writer mean by the following statement in passage B? "Dill's maleness was beginning to assert itself."
Answer: In his society, men were not supposed to cry. Dill wanted to demonstrate his masculinity.

j) How many men were there on the jury? Refer to the passage to support your answer.
Answer: Twelve. Quote: "'If you had been on that jury, son, and eleven other boys like you, Tom would be a free man,' said Atticus."

k) Use of the apostrophe:
   i. Why does the writer use the apostrophe in the first paragraph of passage A?
      Answer: The apostrophes indicate the owners of the particular houses.
   ii. Give two other examples of the same use of the apostrophe from passage B.
      Answer: 'one's'; 'Dill's'
   iii. What other purpose does the apostrophe serve? Give three examples from the passages to illustrate this purpose.
      Answer: It indicates that a letter or letters have been left out (omitted).
      Examples: 'haven't'; 'won't'; 'couldn't' 'they're', it's (any three).
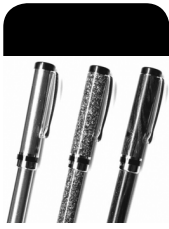
Exercise your English

(SB: Page 78)

This section picks up on the theme of heroes and tests certain knowledge, skills, values and attitudes contained in the chapter. It is divided into comprehension skills and language skills. You might want to set this as an assessment task, getting the students to answer on their own in a time limit. It is suggested that you remind them of the suggestions about handling comprehensions on page 12 in the Student's Book.

QUESTIONS

Comprehension skills

Note: Added suggestions for enrichment and guidance are given in brackets. They are not expected as part of the answers. Also, part of the question is given to make it easier for you – once again, students would not be expected to repeat all of this.

1. The 'latter' [paragraph 3] quality refers to having "the world's interests at heart" – that is, being concerned with issues that affect people worldwide. [Students should be reminded not merely to quote, but they may quote and comment – a useful technique.]

   His "former" quality then would be "the world's biggest rock star" (paragraph 2) – that is, a famous rock singer. [1 + 1 = 2]

2. "Cry, the beloved continent" [paragraph 6] plays on the name of a famous South African novel called *Cry, the beloved country*, written by Alan Paton. [1]

3. Judaism; Islam [paragraph 10]:
   a) The group of people who believe in these religions: Jews; Muslims. (2)
   b) Third religion though not mentioned but implied: Christianity. This can be deduced because Bono was speaking at a 'prayer breakfast'. (2)
   c) Although these religions are different, Bono says they have a common feature, namely that they are concerned about the poor. (1) [5]

4. "vanity project of a pampered celebrity" [paragraph 13]. If this were true of Bono, it would suggest that his real motive was simply to boost his own image. [2]

5. It is claimed that Bono has achieved much.
   a) A sentence in the first half of the article that sums up what Bono has achieved: "He has taken his cause – solving the financial and health crisis in Africa – and helped put it on the agenda of the world's most famous people." [Paragraph 6] (1)
   b) Two sentences from the second half of the article that show the *positive results* that his achievements have produced:
      "The G8 approved an unprecedented $50 billion package – including $25 billion for Africa." [Paragraph 14]
      "The fact that the G8 group also pledged near universal access to antiretroviral drugs to almost 10 million impoverished people with HIV was a remarkable dream come true for him.' [Paragraph 15] (2)

[Note: The quoted sentences must show concrete achievements, not, for example, the fact that he met with anyone.]

    c) A sentence (also from the second half of the article) that indicates *how* he got these results: "Inspired by these thoughts, the ultimate Irish charmer set out on a crusade to meet people who could persuade the powers that be to help Africa by giving them aid and wiping out their debts." [Paragraph 11] (1)   [4]

6. The writer does not suggest that Bono would be happier to be achieving these goals rather than being a rock star. In paragraph 16, it states that 'his happiness and peace of mind so obviously depend on being both' – that is, he would feel unfulfilled if he were to be only a rock star.   [3]

7. Bono a 'hero'? Students may give varying opinions here. They should indicate what they regard as a hero, and then justify calling him a hero or not doing so from the text.   [3]

                                                 Sub-total: 20

Word skills

1. The writer uses two words that mean 'poor' – in paragraph 9 he uses 'destitute' and in paragraph 15 he uses 'impoverished'. Each of these words is preferable to the word 'poor' because they are much stronger words. 'Destitute' means having nothing in terms of essentials; and 'impoverished' suggests being very poor. Therefore they make the point more forcefully.   [5]

2. What is:
    a) an activist [paragraph 9]: someone who campaigns for political or social change.   (1)
    b) a crusade [paragraph 11]: an energetic organised campaign. [Can also be used as a verb]   (1)
    c) a priority [paragraph 15]: something which is more important [verb: prioritise] (1)
    d) an advocacy group [paragraph 14]: a group that 'advocates' something – that is, it publicly recommends or supports something   (1)
    e) a notion [paragraph 7]: an idea or belief   (1)
    f) debris – pronounced DEB-ree [paragraph 10]: literally: scattered pieces of rubbish or remains of something that has been destroyed; figuratively, something which is like remains of something that has been destroyed – here the opportunities and lives. (1)   [6]

3. Synonym for "globe's" [paragraph 5]: world's. The writer does not merely use one or the other word throughout in order to avoid monotony: it is regarded as poor style to repeat the same word.   [2]

4. Bono's band is called U2.
    a) In retrospect (looking back) this name is most appropriate for someone like Bono because it suggests that he cares about 'you too' and not just himself.   (2)
    b) The name uses the sound device called 'assonance', which makes it pleasant to the ear. [The assonance is shown in the repetition of the 'u' vowel sound.] (1)   [4]

5. The words "summit" [paragraph 14], "cause" [paragraph 6] and "heads" [paragraph 14] have a number of meanings:
summit: 1. the highest point of a hill or mountain. 2. the highest possible level of

achievement. 3. a meeting between heads of government. [The first is literal, the others are figurative meanings derived from the literal.] Relevant meaning: 3. The sentence speaks of 'five heads of state' who met at the summit.

cause: 1. a person or thing that produces an effect 2. a good reason for thinking or doing something (e.g. *cause for concern*) 3. a principle or movement which one is prepared to support. Relevant meaning: 3. His 'cause' is defined as 'solving the financial and health crisis in Africa', which fits the third definition.

head: 1. the upper part of the body 2. the person in charge [etc]. Relevant meaning: 2. The sentence talks of 'heads of state' who met with Bono – they were therefore the leaders of their countries. [9]

6. The word in paragraph 14 that suggests that the aid package was special is 'unprecedented'. It was special in that it was much bigger than usual. [2]

7. A formal definition of the word 'ideologies' [paragraph 10]: sets of belief or ideas that form a theory. An 'ideology' differs from a 'faith' in that a faith involves religion, which is not the case for ideologies. [3]

8. A formal definition of the word 'pandemic' [paragraph 15]: a disease [general class] that is widespread over a whole country or over a large part of the world [specific characteristics]. A definition of an 'epidemic': A disease [general class] that is widespread in a community [specific characteristics]. The two are similar in terms of general class because both involve a disease, but different in terms of specific characteristics in that a 'pandemic' goes beyond a community – it is much more widespread. [6]

9. Bono talks about 'excuses' in paragraph 15. Bono uses this word rather than 'reasons' because it has a negative connotation, whereas 'reasons' has a neutral connotation. He wants to suggest that the arguments put forward for not acting are not valid but merely presented to avoid doing anything. [2]

10. Bono could be described as being a "do-gooder". A more formal word for this word: *benefactor*. [Malefactor is the antonym.] [1]

11. Antonyms formed by adding prefixes: [Students should be reminded about the two ways of forming antonyms – giving another word or adding prefixes.]
    a) untreatable (1)
    b) non-preventable (1)
    c) invulnerable (1) [3]

12. Bono's arguments would have been different if the antonyms made in question 11 had applied to the situations Bono encountered because it would have suggested that the people were not able to be harmed (invulnerable) and that the diseases could not be prevented and were not able to be treated – in which case, there was no point in trying to intervene. [2]

Sub-total: 45

13. Words with positive connotations:
    a) star [paragraph 2] – Yes
    b) famine [paragraph 1] – No
    d) activist [paragraph 9] – Yes
    e) pampered [paragraph 13] – No [4]

14. Words that can be used figuratively or literally.
    a) star [paragraph 2] : figuratively – Bono wasn't a heavenly body, which is its literal meaning.

chapter 1: Let's get going!

b) cream [paragraph 1]: figuratively – the pop artists did not consist of cream made from milk, which is its literal meaning.

c) wealth [paragraph 1]: literally – they gave money. Figurative meaning: a lot of (e.g. He has a wealth of knowledge.)

d) wiping out [paragraph 11]: figuratively – they did not take a cloth to wipe out the debts, which would be its literal meaning.

e) shedding [paragraph 16]: figuratively – they do not imagine Bono getting rid of his title as a tree gets rid of its leaves, which is the literal meaning. [13]

15. In paragraph 1, we come across the figurative expression "at heart".

a) This is an idiom, not a proverb: It is a phrase (not a sentence), and it has a specific meaning (not a generally applicable meaning). (3)

b) It means 'in one's real nature; genuinely part of one'. (2)

c) An example of the opposite type (proverb) that contains the word 'heart': 'Absence makes the heart grow fonder', which means that, if someone is away for a period of time, we long for them more. [The opposite proverb: Out of sight, out of mind'.] (3) [8]

16. The following words have acquired modern meanings: rock; pop. Their modern meanings are:

- rock – refers to a type of music.
- pop – popular modern commercial music with a strong beat. [4]

17. Visual literacy: Matching the pictures that accompany the article with the appropriate paragraphs.

(a) Paragraph 6 – taken his cause to the world's most powerful people, in this case, George Bush, President of the US at the time.

(b) Paragraph 2 – here we have Bono with his Grammies.

(c) Paragraph 2 – picture goes with first reference to Bono.

(d) Paragraph 4 – he is shown on the cover of TIME with the other 'Persons of the Year'.

(e) Paragraph 6 – taken his cause to the world's most powerful people, in this case, former Archbishop Tutu, a Nobel Peace Prize Winner.

(f) Paragraphs 4 & 5: The question: 'Can Bono save the world' is the clue.

(g) Paragraph 6 – taken his cause to the world's most powerful people, in this case, former President Nelson Mandela. [6]

Sub-total: 35
Total: 100

Chapter 2
On the way!
(SB: Page 84)

Chapter overview

The theme of hope has been chosen for this chapter in order to continue the inspiring and optimistic note sounded in Chapter 1. It is also intended to encourage students to aim for success both in their personal and business lives. Needless to say, language skills are vital in this 'journey' towards success and it is hoped that the students start to realise the importance and purpose of what they are learning here (as well as having some fun and enjoyment along the way)!

In this chapter, increasing emphasis is placed on workplace examples. Skills of speaking, listening, reading and writing will be developed further, while writing and editing skills in the business world will also be dealt with. More guidance will be given on reading with understanding and students will be given tips on how to work out the meanings of words. Additional notes and exercises on language will develop 'word attack skills' by teaching students to work with parts of speech and develop and extend their vocabulary. To assist students to work out the meanings of words, they will be given interesting information about where words come from and how they change over time. They will also be sensitised to different levels of meaning in a text. Feel free to supplement this information and encourage discussion and a free flow of ideas.

Units 1 and 2 concentrate on the language, reading and 'word attack' skills. Unit 3 focuses on reading and writing in the workplace. Students will be shown how to write a range of business correspondence and to edit their own work and that of others.

Finally, the mood changes in Unit 4 as we look at some poems dealing with hope and discuss the elements of short story writing.

By the end of this chapter, students should be able to:
• use enhanced pre-reading skills, including scanning and predicting content (Reading and viewing: SO1, LO1)
• use prior knowledge to understand a text (Reading and viewing: SO1, LO1)
• tease out implicit messages in a text (Reading and viewing: SO1, LO1; SO2, LO3; Listening and speaking: SO3, LO2)
• use contexts and a dictionary to work out the meanings of words (Listening and speaking: SO3, LO2)
• draw up lists of points in a text (Writing and presenting: SO1, LO1; Language in practice: SO1, LO2)
• debate issues, and conduct and assess an interview (Listening and speaking: SO1, LO4)
• identify and work with parts of speech (Listening and speaking: SO3, LO1; Writing and presenting: SO2, LO1)
• use an extended vocabulary by understanding where words come from, how

languages borrow words and how words change their meaning over time
(Listening and speaking: SO3, LO2)

- use common abbreviations and acronyms (Language in practice: SO3, LO1)
- consider the requirements of a written task and select an appropriate layout and
  format (Writing and presenting: SO1, LO3)
- identify the target audience and specific purpose of a written task (Writing and
  presenting: SO1, LO1)
- select an appropriate style and register for a written task (Writing and presenting:
  SO1, LO1)
- brainstorm, research and plan for a written task (Writing and presenting:
  SO1, LO1)
- check and edit their written texts and edit other's writing (Writing and
  presenting: SO3, LO1)
- adapt their own writing for final presentation (Writing and presenting: SO4, LO1,
  LO2, LO3)
- read texts for understanding and reread them to confirm information, facts,
  points of view and purpose (Reading and viewing: SO1, LO1)
- identify stylistic and literary devices and explore their impact on meaning
  (Reading and viewing: SO1, LO3)
- analyse the development of plot, conflict, character and the role of the narrator
  (Reading and viewing: SO1, LO4)
- identify and explain themes and ideas, and evaluate how background and setting
  relate to character and/or theme (Reading and viewing: SO1, LO4)
- identify and explain different points of view expressed in texts, and use
  supporting evidence in texts to justify their own point of view (Reading and
  viewing: SO2, LO3)
- express their own reaction to texts in terms of enjoyment or non-enjoyment and
  justify this reaction with reference to texts (Reading and viewing: SO2, LO5)

Reading for specific purposes (SB: Page 86)

Unit overview

In this unit, students focus on reading texts for different purposes. This is done in the context of the theme of 'hope', which is introduced with a series of quotations. You might ask them to categorise them into those that are positive about the concept and those that are cynical.

By the end of this unit, students should be able to:
- develop their pre-reading skills further (including scanning, predicting content)
- use prior knowledge to understand a text
- tease out implicit messages in a text
- use contexts to work out the meanings of words
- use a dictionary
- read in order to comprehend a text
- draw up lists of points in a text
- review a variety of texts
- conduct and assess an interview
- debate an issue

Activity 1: Pre-reading skills (SB: Page 87)

Speaking and listening: SO2, LO1
Reading and viewing: SO1, LO1, LO4

Teaching the activity (Individual and pair work)

This activity re-introduces the concepts of 'skimming' and 'scanning' as pre-reading skills. Inform students that you will be reading through their answers for formative assessment. Specify what you will be looking for – for example, their understanding of the skills involved, the texts and language usage.

1. Working on their own, ask the students to read the passage entitled 'Hope' quickly in order to get a general idea as to what the passage is about. There is no need to share this information – it is meant to be preparation for the questions that follow.
2. See if your students can recall the similarities and differences between scanning and skimming. They should be able to establish that what they have in *common* is **what** is done (reading rapidly) but where they *differ* is **why** the reading is done (to get an overview or find specific information).
3. This question follows on from question 2.
4. This question picks up on an earlier exercise, which suggests that readers use titles, sub-titles, first paragraphs and introductory paragraphs to skim or scan a text. Point (b) picks up on how titles or headlines can act as a pre-reading exercise.

5. This question introduces the idea of asking questions as another predictive skill. A list of questions is set for students to answer on their own and then to compare them with those of their partners. They could then have a discussion as to how the use of predictive skills influences one when one reads a text, in this case on hope – how it causes one to expect certain things.

Extending the activity

Get students to cut out newspaper headlines and paste them on sheets of paper. They can swap these with their partners, who must then write a brief summary (about three lines maximum) outlining what they think the articles are about. They must then check their 'predictions' with the partners who gave them the headlines.

Formative lecturer assessment

Use your discussions with students as well as their written work to assess their pre-reading skills.

Suggested answers

2. See teaching notes above (point 2).
3. The answer is that they would scan it – that is, they would be looking for information that would help them to argue that 'hope is a hopeless concept'.
4. Scanning:
   a) Text
      Title: Hope – gives one an idea as to the general topic.
      Sub-title: None in this case.
      First paragraph: Gives a definition of hope.
      Introductory sentences:
      Paragraph 2: Hope implies a certain amount of perseverance – have to cling to it.
      Paragraph 3: The sentence introduces the idea that 'hope' is different from some related terms.
      Paragraph 4: Gives examples of hope.
      Paragraph 5: Hope can be passive or active.
      From this, one can conclude that the passage deals with the concept of hope – what it means, how it differs from related ideas, types of things people hope for and different types of hope.
   b) Headlines
   A NO HOPE FOR LOST DIVER
      A diver is missing and is unlikely to be found alive.
   B GREAT HOPES FOR NEW GAMES SHOW
      A new games show has opened and people feel that it will be a success.
   C HOPE FOR THE SHORT-SIGHTED
      Some new device has been invented for those who are short-sighted (cannot see far things).
   D HOPE WITHOUT FAITH SHORT-SIGHTED
      If people hope but do not have faith, they are not likely to have their hopes fulfilled.
   E THE ORIGIN OF HOPE
      This is likely to be an article on where hope comes from, or where the word comes from.

Activity 2: Predicting content
Reading and viewing: SO1, LO1

Teaching the activity (Individual and pair work)
This activity introduces another predictive skill, namely predicting content of a text you are reading before you get to it. One of the aspects involved in this strategy is to *anticipate words*. As you read a text, you predict words to come before you actually come to them. This helps you to read more quickly. Discuss this technique with students to find out if any of them use it.
1. See how quickly students can write down a sensible word for each of the gaps in the text.
2. This exercise follows on from the previous one. Students are asked to reread the text entitled 'Hope' in Activity 1 in the light of the task they have just completed and list the words that they think they could have predicted in this text.

Informal self-assessment
For question 1, students to mark their own work while you discuss the answers with the class. For question 2, students to discuss their answers with their partners and then exchange answers with the class as a whole. Afterwards, students to assess whether or not they think your predictions were correct.

Suggested answers
1. Fill in the gaps in 'The Origin of Hope'
    The best words are underlined in the text below.
    [Frame]Hope, in Greek mythology, was brought to earth by Pandora, the first woman on <u>earth</u>. She was created in heaven by the god, Zeus, who sent her to <u>earth</u>. By way of a dowry Pandora brought with her, as a gift from <u>Zeus</u> himself, a sealed casket, which <u>she</u> had been solemnly warned not to open. The All-Highest had apparently realised that curiosity would be one of the characteristics of the new creature he had invented to be the curse of people, for it was his intention that she should <u>open</u> the mysterious <u>casket</u> and, before long she <u>did</u>. And then out flew a swarm of evil sprites, all the bodily and mental ills that ever since have tormented the human race: out <u>flew</u> rheumatism, gout, blindness and deafness; out <u>flew</u> malice, pride, cruelty and covetousness, each uglier and more malignant than the last. They darkened the air with their dusky wings, and Pandora recoiled in terror from what she had <u>done</u>. But at the very bottom of the casket there remained one <u>sprite</u> whose wings were not <u>dusky</u>; – a little golden being whose name was Hope. Thus did the gods, with a torch of divine pity, light up the shadow which then descended upon people.
2. Words that might have been predicted in 'Hope'
    Possible words students may have been able to predict are underlined.

> Hope <u>is</u> a belief in <u>a</u> positive outcome related to events <u>and</u> circumstances in one's life. Hope implies <u>a</u> certain amount <u>of</u> perseverance – i.e. believing that <u>a</u> positive outcome <u>is</u> possible even where there <u>is</u> some evidence to <u>the</u> contrary. Hope <u>is</u> typically contrasted with despair. The term false hope refers to <u>a</u> <u>hope</u> based entirely on <u>a</u> fantasy or <u>an</u> extremely unlikely outcome.

Beyond the basic definition, usage of the term hope follows some basic patterns that distinguish its usage from related terms:

- Hopefulness differs somewhat from optimism, in that hope is an emotional state, whereas optimism is a conclusion reached through a deliberate thought pattern which leads to a positive attitude.
- Hope is often the result of faith, in that while hope is an emotion, faith carries a divinely-inspired and informed form of positive belief.
- Hope is distinct from positive thinking, which refers to a therapeutic or systematic process used in psychology for reversing pessimism.

Activity 3: Explicit and implicit messages   (SB: Page 90)
Reading and viewing: SO2, LO3

Teaching the activity (Individual and pair work; class discussion)
A very important aspect of reading is working out the **implicit** messages in a text as opposed to the **explicit** ones.

1. Students are required to discuss the terms 'implicit' and 'explicit' in pairs, and then with the whole class and to use their dictionaries if necessary. They should be able to establish that an 'explicit' message is one which is clear and detailed, with no room for confusion, while an 'implicit message is one which is suggested rather than being directly expressed. The important focus for reading purposes is to be able to pick up implicit messages. Often these are derogatory or biased messages that a speaker or reader might even deny trying to convey.
2. Students now apply their understanding of the distinction between implicit and explicit messages by examining the text entitled 'The Origin of Hope' on pages 89 and 90 in the Student's Book to establish what implicit message might be conveyed along with the explicit message (which deals with the mythological origin of hope).

Student support
In order to remember which term is which, students could be told that the prefix 'ex' used in 'explicit' means out (so the message goes out clear and loud), while the prefix 'im' used in 'implicit' – which is a variation on 'in' – means in (so the message is kept in).

Informal lecturer support
Use students' oral feedback to determine their understanding of the distinction between explicit and implicit messages.

Activity 4: Using context to work out the meaning of words   (SB: Page 90)
Listening and speaking: SO3, LO2

Teaching the activity (Individual and pair work)
One of the most important ways of working out the meaning of words is to analyse how they are used in context.

1. Students are required to read the information in the *Know your language* box

on page 91 in the Student's Book, and then discuss the issues raised there with their partners. It gives them a definition of the term 'context' and then a list of questions to ask when deducing the meanings of words from their contexts. They are then given an example of how this is done. Lead a discussion on any issues that arise from their reading of this text.

2. Students are asked to see how they can use the context to deduce either the meaning (or at least the connotation) of the words/phrases below from the same text and then to discuss their answers with their partners.

3. This is another exercise along the lines of exercise 2. Students are asked to see how they can use the context to deduce either the meaning (or at least the connotation) of words/phrases in the extract about Pandora and then to discuss their answers with their partners.

4. This exercise follows on from the previous one. Students are reminded that, in Chapter 1 Unit 2, it was indicated that most words have more than one meaning. However, as one reads, one uses the context to determine which meaning is intended. As an example, the dictionary entry for the word 'term', which was used in the passage in Activity 1, is supplied and applied to the context. Using the context enables one to know that the appropriate meaning is the first one: The fact that the writer speaks of "the term hope" shows this. In addition, the use of the plural form of the word later on also shows this. Students are then required to use the same method to work out the meaning of two further words used in Activity 1 (entitled 'Hope').

Baseline lecturer assessment
Indicate to students that you will use their answers to Activity 4 to baseline assess their ability to use the context of words to work out their meaning.

Suggested answers
2. Deducing meaning or connotation:
   a) **reciprocal:** feelings which work both ways – there would be no point in hoping for one-way love.
   b) **passive:** not taking action, just receiving action – prayer consist of words, not action.
   c) **against the odds:** despite the problems – wouldn't plan in terms of easy circumstances.
3. Pandora extract:
   a) **dowry:** From the context, students would be able to glean that it was some kind of gift, because it mentions that it is a gift – but you might need to add what kind of gift (namely, property or money brought by a bride to her husband on their marriage – presumably given to her in advance).
   b) **malice:** Students should be able to work out that the word has a negative connotation, as it is listed among all the 'evil sprites' that flew out of the box – however, you might need to give them the meaning (desire to harm someone).
   c) **covetousness:** The same as for 'malice' – the meaning being 'longing to possess something (belonging to someone else)'.
   d) **malignant:** Students should be able to deduce that this means something bad or harmful, as it says that each was 'uglier and more malignant than the rest'

– and the rest were all described as 'evil'.
  e) **divine:** The meaning ('from God or a god') should be clear from the context, because the pity comes, says the text, from 'the gods'.
4. Choosing the correct meaning:
  a) **state:** The word (as a noun) can mean various things, for example, a country or a condition. Here it means the latter because it is used along with the word 'emotional'; note: another way of deducing meanings is to decide which meaning is to cancel out what obviously does *not* fit – in this case, the first meaning.
  b) **execute:** This can mean various things, for example, to carry out or to kill a person for a crime. Here it means the first one, as it is used in the phrase 'execute a plan' – which means to carry out; and, once again, could not mean the other.

List summaries

This section moves on to deal with 'list summaries'. One way of representing our understanding of a text is to summarise it. There are various ways of doing this. One is to use 'listing'. An example is supplied on page 93 in the Student's Book, along with guidelines as to how to do this. Students should discuss these in the light of the example given and memorise them.

Activity 5: Comprehending a text – PoE   (SB: Page 93)
Reading and viewing: SO2, LO1

Teaching the activity (Individual work)
This is a continuous assessment task. Students show their understanding of how to create list summaries and apply this knowledge to a text to show that they grasp its main ideas. Remind students to work alone and to write their answers on loose sheets of A4 paper. They must file their assessed work in their portfolios afterwards.
1. The passage about Pandora in Activity 2 lists a number of ills that descended upon the earth. They are listed in two categories. Students are required to indicate the categories and what general aspect each shares.
2. Using the information about list summaries, students are required to indicate the errors in given examples.
3. The next question asks students to do various examples of listing after having read a passage about 'Project Hope'.
  a) Students are required to write a sentence in which they use listing to indicate the "negative health trends" in Africa.
  b) They write a sentence in which they list two related objectives of Project Hope in Africa.
  c) Students are asked to complete an outline for paragraph 3.
  d) Students are to rewrite the list in the last paragraph of the Project HOPE text, correcting all the errors of listing.

Summative self – and lecturer assessment
During the class assessment discussion, students are to indicate whether their answers are correct or not and correct/fill in the answers where necessary.

Afterwards, they are to hand in their answers to you to check.

Suggested answers
1. Pandora text;
    - The ills consisted of two categories:
        - bodily ills;
        - mental ills.
    - Both were evil and harmful.

OR
    - The ills consisted of
        - bodily and
        - mental ills.
    - Both were evil and harmful.

2. Errors in list examples:
    a) Examples of hopes include hoping
        - to get rich;
        - ~~for someone~~ to be cured of a disease; *[inconsistent with first bullet, which begins with 'to']*
        - to pass the exams; *['t' needs to be lower case; semi-colon missing]*
        - ~~that a person has~~ to experience reciprocal feelings of love. *[inconsistent with first bullet, which begins with 'to']*
    b) Examples of hopes include hoping *[insert hoping to avoid repetition, and then delete from each bullet]*
        - ~~hoping~~ to get rich;
        - ~~hoping~~ for someone to be cured of a disease;
        - ~~hoping~~ to pass the exams;
        - ~~hoping~~ that a person has reciprocal feelings of love. *[insert full-stop]*
    c) Examples of hopes include hoping *[insert 'hoping' to avoid repetition]*
        - ~~hoping~~ to get rich; *[insert semi-colon]*
        - ~~hoping~~ that someone will be cured of a disease; *[delete 'hope' – inconsistent with others, which all start with 'hoping'; and insertion of 'hoping; at beginning means either version is redundant now]*
        - to pass the exams; *[change 'passing' to 'to pass' for consistency]*
        - ~~hoping~~ that a person has reciprocal feelings of love. *[insert full-stop]*
3. Project Hope:
    a) Africa is experiencing two negative health trends:
        - the Aids pandemic;
        - falling life expectancy.
    b) Accept any coherent sentences that satisfies the requirements of the question.
    c) Outline for paragraph 3:
    Project HOPE is known for creating
        - programmes;
        - systems; and
        - services of excellence
    which are
        - sustainable;
        - integrated; and
        - community-based.
    d) Listing errors:
    Current and future programmatic focus includes:

- eradication of poverty and hunger; *[lower-case and semi-colon]*
- reduction of child mortality/improvement of maternal health; *[lower-case and semi-colon]*
- combating of HIV/Aids, malaria and other diseases. *[insert 'of' to make 'combating' a noun; insert semi-colon]*

OR

Current and future programmatic focus includes:
- eradicating of poverty and hunger; *[lower-case; semi-colon; change 'eradicate' to fit in with 'combating']*
- reducing of child mortality/improvement of maternal health; *[lower-case; semi-colon; change 'reduce' to fit in with 'combating']*
- combating of HIV/Aids, malaria and other diseases. *[insert semi-colon]*

Activity 6: More reading and comprehension practice (SB: Page 95)

Listening and speaking: SO3, LO2
Reading and viewing: SO1, LO1; SO2, LO1

Teaching the activity (Individual and pair work)

Since reading and comprehension are such fundamental skills, students can really never get enough practice. Hence this activity.

1. Students are asked to scan a passage in order to:
   a) establish how the title assists them to anticipate the meaning of the article;
   b) establish how the source of an article, as well as the date of its publication, also assists them to predict the meaning of the article;
   c) get an overall impression of the article. (Here they must divide the article into two parts and justify their division.)
2. Asking questions about a text can help one to predict content. Students are asked to consider a set of questions about the passage and then compare their answers with those of their partners.
3. This exercise asks students to use the **context of words** to work out their meaning.
   a) Students are asked to deduce the meanings of a list of words from the context in which they are used.
   b) The word 'peons' is an unusual word, the meaning of which students probably can't deduce from the context in which it is used. However, they can still make sense of the sentence without it. They are asked to indicate what meaning the sentence as a whole conveys.
   c) Students are asked to show how they know that the words are used figuratively.
4. Stress the importance of understanding a text fully. Factors involved in such an understanding include:
   a) Main ideas (e.g. here, the main value of 'hope').
   b) Supporting ideas (e.g. here, the characteristics of 'hope').
5. A further skill in reading not yet mentioned is using what is called 'prior knowledge' to understand what is being read. Students are asked to indicate what aspects of hope included in the text entitled 'Hope' in Activity 1 help them to appreciate what this writer says in the text in this activity.

Formative peer assessment
Students are asked to request that their partners assess their work while you discuss the answers with the class. Since this is quite a complex activity, they are asked to make sure that they query and clarify anything that is not clear to them.

Suggested answers
Question 1:
a) **Title:** 'The Alchemy of Hope' – The *New words* box gives the students the meaning of the word 'alchemy' and indicates that it is used figuratively here. So they should be able to deduce that the article would be about how hope transforms ordinary or bad things into better or happier things.
b) **Source and date:** From *A book of HOPE* – Reinforces the idea that the text is about hope; the fact that it was published in South Africa further indicates that it is about hope in South Africa; and the date suggests that it was looking ahead to the New South Africa with a sense of hope – at a time when many were sceptical or negative.
c) 1   The writer recalls a book about how hope enabled someone to survive difficult circumstances.
   2   Then she applies what she remembered from that book to South Africa at the time, and indicates that people needed to have hope in the New South Africa, as indeed people have done in the past. She also enlarges on what hope entails.
Question 2 (questions are included for your convenience):
a) What is the relevance of the book to which the writer refers?
   The book illustrates how hope can keep people going in difficult circumstances.
b) How does the writer indicate that she is listing points?
   She does this by using similar introductory phrases – e.g. 'Hope is'; Hope is also'; Hope is resistance'; Hope is risky'.
c) How does the conclusion sum up the article?
   She picks up on aspects of hope she has mentioned and then applies them to South Africa.
d) Do her views accord with your own? Do you disagree with anything? Is there anything you would add?
   This is an open question. Students may agree or they may feel that she is being idealistic, for example.
Question 3:
a) Deduce the meanings of a list of words
   i.   **propaganda:** Students should be able to deduce at least the idea of 'messages' (more on this in a later chapter).
   ii. **chronicle:** Story – it is a book.
   iii. **empowered:** Gave her the strength – it enabled her to survive.
   iv. **dominant ideology:** Main beliefs – it is something which controlled their behaviour towards the people in the prisons.
   v.   **conversely:** From the opposite point of view – she presents two opposite options.
   vi. **adversity:** Must mean something bad – listed with other words which refer to something bad; and the whole passage is about how hope helps against bad things (means 'difficulties').

vii. **nurtured:** Developed, grown – because it suggests that 'our spirituality' is the result of this action.

viii. **void:** Emptiness – hopelessness is an empty feeling.

ix. **concessions:** Gestures, things given to them to make them feel better – because 'acceptance of them would have placed them in the power of the authorities'.

x. **disempower:** The opposite of 'empower' – also ties in with 'deprive us of hope'.

ix. **liberation:** Freedom – refers to 'the groaning creation' – needs to be freed of its 'groaning' (sadness).

xii. **permeates:** Fills; moves throughout – refers to 'our being' in a positive way.

xiii. **accountable:** Responsible for – refers to 'past wrongs'.

b) The word 'peons' is an unusual word, the meaning of which students probably can't deduce from the context in which it is used. However, they can still make sense of the sentence without it. They are asked to indicate what meaning the sentence as a whole conveys. It conveys being reduced to nothing, not being regarded as human beings. [A 'peon' is actually a Spanish-American day labourer or unskilled worker, and therefore generally a person who does menial work.]

c) Students are asked to show how they know that the words below are used figuratively:

i. **strip:** Didn't actually strip them of their clothes.

ii. **chessboard:** People can't actually be on a chessboard.

iii. **alchemy:** Hope didn't turn base metals into gold.

iv. **rock:** People can't be rocks.

v. **torch:** Didn't actually hold a torch.

vi. **wrestle:** Didn't get involved in a physical battle.

vii. **fuse:** Things didn't physically join together.

4. Question 4:

a) The main value of hope as indicated by the writer is that hope can enable us to cope with the most difficult circumstances in life – and we must remember this in the South African context.

b) The characteristics of hope as indicated by the writer are as follow:

- It involves patience, learning to wait.
- It is an act of resisting hopelessness.
- It is risky – it can involve disappointment.

(Note: The point she makes that hope is our refusal to accept defeat is not really a characteristic of hope – it is a definition.)

5. Question 5:

Here are some suggestions:

- Hope is a belief in a positive outcome.
- Hope involves perseverance.
- Hope is often the result of faith.

The example of the prisoner-of-war is also relevant.

Activity 7: Yet more reading and comprehension practice (SB: Page 98)

Listening and speaking: SO1, LO4; SO2, LO1

Reading and viewing: SO1, LO1

Teaching the activity (Individual and pair work)

In this activity students will practise using a wide range of vocabulary and comprehension skills and strategies.

1. A further aspect of pre-reading is noting the **author**. Students are asked to discuss with their partners how the fact that the text was written by Desmond Tutu influences what they expect to read.
2. Students are then asked to scan and skim the text, and then work through the tasks beneath the text. Briefly revise these reading strategies with the class, ensuring students can differentiate between their purposes.
3. Discuss with the class why writers and speakers often include 'personal anecdotes'. They then answer questions (a), (b) and (c).
4. Revise with the class how our prior knowledge of a particular subject (speaker or writer) can assist in understanding and appreciating a text (or spoken address).
5. Discuss the idea of one sentence summaries as a possible comprehension technique with students.
6. Talk with the class about the importance of unity (also known as 'coherence') in a piece of writing, and get them to mention some techniques to achieve coherence before they tackle the question (e.g. use of conjunctions and pronouns, repetition of thematic ideas).
7. As indicated previously, one can also test one's understanding by listing questions regarding a passage. Students are asked to imagine that they have been given the privilege of interviewing Desmond Tutu on the question of hope. With their partners, they must do the following:
   • one of them draws up the interview questions
   • the other one answers them.

   They then present their interviews to the class. They are to take the information in the *Know your language* box on page 100 in the Student's Book into account. You should spend some time discussing the important information with the class.

Extending the activity

Provide students with short newspaper articles. They must read these and then summarise each one in a single sentence.

Formative peer and informal lecturer assessment

Students are to ask their partners to assess their work while you discuss the answers with the class.

Suggested answers

1. Tutu is South African; he is a cleric; and he is known to have been an anti-apartheid activist. He also won the Nobel Peace Prize. Therefore one expects him to have a positive attitude towards the future of South Africa and to be concerned with justice.
3. Anecdotes:
   a) An anecdote is a short entertaining story about a real person or incident.
   b) They do so to make their writing more personal and more interesting.
   c) Tutu does this by telling the story of the 'coloured' man to show that good things happen in South Africa. By using the story, he makes it more real.

4. Suggestions: Previous texts on hope expect one to come across the idea that one should be positive.
5. Happy stories help us to remember that all is not lost, gloomy or full of despair.
6. Unity or coherence:
   a) He uses two structures – his airflight; and the anecdote. Both enable him to convey his main point.
   b) He uses the imagery of light and dark / sunshine and clouds to convey the idea of gloom versus hope.
7. As far as their pair work presentation is concerned, the class will evaluate them on a five-point scale in terms of the criteria listed on page 101 in the Student's Book. You will also assess their presentations. You can use the same criteria or adapt an appropriate rubric from the back of this Lecturer's Guide.

Activity 8: Further aspects of reading and comprehension (SB: Page 101)
Reading and viewing: SO2, LO1; SO3, LO2
Listening and speaking: SO3, LO2

Teaching the activity (individual and pair work)
Revise with the class what writing style means and how an awareness of an author's style (and the meaning of expressions used) can assist in active reading. Revise or discuss the following techniques of style with the class:
• juxtaposition
• comparing and contrasting
Students read the text and then answer the questions on their own. (The text is about the first fully democratic elections in South Africa in April 1994.)

Student support
Revise the contextual method of working out the meaning of words and expressions with the class, if necessary.

Formative self-assessment
Students to compare their answers with those of their partners. Afterwards, they are to feed their answers into a class discussion led by you and then mark them.

Suggested answers
a) How certain aspects of meaning and style can assist with active reading:
   i. It suggests that the writer was positive towards her subject – she believed it was special and unexpected.
   ii. Tutu juxtaposes a black person's response to voting to that of a white person's. In each case, the voter is elated about voting, for reasons relevant to their former situation in South Africa – the black person has exercised his vote for the first time and therefore feels free because his dignity has been restored; whereas the white person also feels free, but in his case, because he no longer has to bear the burden of guilt of denying black people the vote. Tutu conveys all of this by using the same structures that balance each other.
   iii. One is the juxtaposition above. A further contrast is that between what was expected in terms of what had been happening and what actually happened

on the day. Comparisons can be found between the different lines of voters – not bothered by fears of attacks and feeling that the event was a miracle.
b) The text refers to other 'democracies'; it mentions that they 'stood'; it refers to 'the poll'; it says that they 'waited calmly at the polling stations'; it refers to them as 'voters'.
c) It was unexpected; it was genuine, not staged.
d) Religions involve the idea of miracles – that is, extraordinary and welcome events that cannot be explained in terms of natural or scientific laws, attributed instead to divine intervention.
e) Conservative political views – opposed to change, in this case, giving black people the vote. It tells us who could threaten them on the day.

Activity 9: Creative debate (SB: Page 102)
Listening and speaking: SO1, LO3; SO4, LO1
Reading and viewing: SO4, LO3

Teaching the activity (Individual and pair work)
Students are to prepare for a debate on the proposition: "Without hope there is no hope". They are to follow steps 1 to 6 on pages 102 and 103 in the Student's Book. Ensure that you assist as necessary, especially in terms of the actual structure and format of the debate.

Baseline lecturer assessment
As the debates proceed, you will assess student's performance to determine their ability to present coherent arguments fluently. Discuss the assessment criteria with your students at the beginning of the activity.
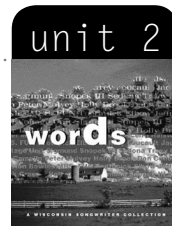
Words are all I have …
(SB: Page 104)

Unit overview

This unit focuses on **words**. While it is true that language does not consist simply of words, words are one of the most important aspects of communication in language. In Chapter 1, students were presented with all the information one needs to know about words as contained in a dictionary entry. Another entry is given to remind them. It would be useful to go through the entry and ask the students to provide the labels.

By the end of this unit, students should be able to:
*   identify and work with parts of speech
*   develop and extend their vocabulary further by understanding where words come from, how languages borrow words and how words change their meaning over time
*   use common abbreviations and acronyms

Parts of speech (Word classes)

The first aspect that is dealt with (after the brief revision of dictionary entries on page 105 in the Student's Book) is parts of speech – also known as 'word classes'. In order to use a word, one thing we need to know is its part of speech.

In case students ask the question, 'But I use all these words without knowing whether they are nouns or verbs – so why must I study parts of speech?' (a sensible question), the answer is provided in the students' text: Of course, we do not need to know this consciously – we use this knowledge unconsciously every time we engage in verbal communication. We later learn this knowledge consciously so that we talk about words in order to analyse what we have said or written, to communicate more effectively and to correct our language.

Three general points to note about parts of speech:
*   Some words always belong to a particular part of speech. Most words, however, belong to more than one, even if they more commonly belong to one rather than the other(s).
*   We define a part of speech in terms of the procedure we talked about in Chapter 1 Unit 2 – namely the general class of things, and their specific characteristics. Therefore, we start our definition by saying that it "is a word which …" – all parts of speech are single words (as opposed to phrases, etc. – although there are some exceptions); and then we state what is unique about that part of speech.
*   A useful way to be able to identify word classes is to use the "guess-and-test" approach. We tend to think we are ignoramuses if we guess things, but this is actually how we function generally in life and it is how scientists work. We first of all guess what we think something is – more formally, we say we form an hypothesis – and then we test whether we are right or not, using our knowledge of things – in this case, of the specific characteristics of parts of speech. So we

say, for example, "I think this looks like a noun. Now let me check. If my guess is right in terms of my knowledge of what a noun is, that's fine; if not, then I go on guessing until I arrive at the right answer." In effect, we are working in terms of a multiple-choice question – which consists of a list of the specific characteristics of all parts of speech. As mentioned above, this is how scientists develop knowledge. A scientist, for example, might say to himself, "I think this may cure Aids." Then he tests his hypothesis. If this is correct, then he stops there; if not, he investigates further and tries further hypotheses. This is also very much how we go about solving problems in everyday life. This should be taught to the students as a standard method and they should be asked to justify their answers in terms of it.

Activity 1: Verbs – PoE

Listening and speaking: SO3, LO1
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual and pair work)

Verbs are the heart of most sentences because they tell us what *action* took place and, through their tense, *when* this action happened.

1. With their partners, students are asked to study the information about tenses in the *Know your language* box on page 106 in the Student's Book. Verbs are divided into different categories:

   Category 1: 'action' versus 'being'.

   Category 2: main versus auxiliary verbs (applies to both action and being verbs).

   Students should notice that the verb "be" (in all of its forms) can be either a main verb or an auxiliary. For example:

   • He is walking many miles. *(auxiliary)*
   • He is a great walker. *(main)*
   • He is being silly about this. *(auxiliary, followed by main)*

   Two other verbs that double up as main and auxiliary verbs are: *has / have / had*; and *do / did / done*.

   Auxiliary verbs add different types of meaning to the main verb. This is explained in the students' text, along with examples. This needs to be worked through carefully. It would be useful for students to make a list of the various auxiliary verbs included here along with the meanings they add. The following outline presents this information:

Auxiliary verb	Meaning	Example
has	recentness; ongoing still (also add *-ed* onto verb or change form of verb -e.g. *has gone*)	B
had	further back into the past – past perfect (also add *-ed* onto verb or change form of verb -e.g. *had gone*)	D
will	future	E
must	obligation	F
should	the right /advisory thing to do	G
is	happening at the moment (also add *-ing* onto main verb)	H
does	emphasis	I
may	possibility	J
might	vague possibility – compare with *may*	K

There are two possibilities in terms of verb structures:
- main verb on its own
- verb group (sometimes called a 'verb phrase'): a main verb with one or more auxiliary verbs in front of it.
2. This exercise focuses on the distinction between main and auxiliary verbs, and, within main verbs, the distinction between action and being verbs. Students are reminded to use the 'guess-and-test' approach.
3. Students are asked to indicate whether they would call the words underlined in a set of sentences 'verbs' and to give a reason for their answers.
4. Students are asked to write down the verbs in the sentences and state, for each, whether it is an auxiliary or a main verb. They are reminded to use the 'guess and test' procedure:
   - If they think it is a *main* verb, they must be able to say that it conveys an action or being.
   - If they think it is an *auxiliary* verb, they must be able to show that there is a main verb that follows – one can't have an auxiliary verb unless there is a main verb.
   For each auxiliary verb, they are required to indicate what meaning it adds to the main verb.
5. Students are required to rewrite a sentence four times, each time adding an auxiliary verb that adds the meaning listed. They are reminded that sometimes this means that they need to change the form of the main verb.
6. Here students have to identify how the inclusion of different auxiliaries changes the meaning of sentences.
7. In this question students need to identify main verbs and supply antonyms for them.
8. Question 8 requires students to comment on how word choice can affect style. This question is for summative assessment purposes so remind students to write on sheets of A4 paper and to hand in their work for assessment. Their assessed work should be filed in their portfolios.
9. This question examines contractions and how additional language learners can sometimes have problems with auxiliaries (spelling them as they pronounce them).

Extending the activity
It would be useful to test the students on their knowledge of auxiliary verbs – both ways round, as outlined in the table in point 1 above: Given the verb, ask what meaning it adds; and given the meaning, ask which auxiliary is used to convey that meaning.

Student support
Many students find sentence analysis difficult and there is no easy way out. All you can really do is identify the students who find this work very problematic, form a group with them and provide them with plenty of supervised practice. Start with more simple sentences that contain clearly main verbs and let them identify these. Once they are confident about identifying main verbs, provide sentences that contain clear auxiliaries related to 'being' (e.g. I am tall; She is pretty.) Thereafter, you can begin mixing the two, starting with simple sentences (e.g. I am reading a book) and moving on to more complex ones (e.g. They had finished before I arrived).

Formative self – and summative lecturer assessment

Inform students that they will be required to assess their own work during the class discussion that you will facilitate. They will be required to hand in their answers to question 8 for you to assess and to file these assessed answers in their portfolio afterwards.

Suggested answers

2. Analysis of verbs in the cartoon:

Verb	Main or auxiliary (& reason)	Action or being (& reason)
're (are)	main only verb	being doesn't describe an action
love	main only verb	action 'love' is an action
're (are)	same as above	same as above
's (is)	same as *are*	same as *are*
are	same as above	same as above
do	auxiliary pairs up with *think*	neither – not a main verb
think	main verb main idea in verb phrase	action 'think' is an action
can	auxiliary pairs up with *fool*	neither – not a main verb
fool	main verb main idea in verb phrase	action 'fool' is an action
're (are)	same as above	same as above
's (is)	same as above	same as above
weep	main only verb	action 'weep' is an action

3. Underlined words:

	word	Yes/No	Reason
a	gives talks	Yes No	Describes an action Doesn't describe an action or being here
b	has friends object	Yes No Yes	Describes the action of possessing Doesn't describe an action or being Describes an action
c	made object discussion	Yes No No	Describes an action Doesn't describe an action or being here Doesn't describe an action or being
d	say absence grow	Yes No Yes	Describes an action Doesn't describe an action or being Describes an action
e	think is has	Yes Yes Yes	Describes an action Describes a being Adds meaning to the main verb 'moved' (recentness; still ongoing)
f	saying flock flock point	No Yes No No	Doesn't describe an action or being here Describes an action Doesn't describe an action or being here Doesn't describe an action or being here

4. Writing down verbs:
   Note: You need to show students that sometimes there is more than one verb / verb phrase in a sentence, because a number of sentences have been combined – this will be dealt with in more detail later. This is necessary, because it enables them to say that a verb is a main verb because 'it is the only verb' even though there are more verbs in the sentence. Here 'the only verb' refers to the section (clause) of the sentence.

	word	Main or Auxiliary	Meaning (if auxiliary)
a	hope like	M – only verb M – only verb	– –
b	do hope like	Aux – pairs up with 'hope' M – main idea M – only verb	emphasis – –
c	do have	Aux – pairs up with 'have' M – main idea	emphasis –
d	do bring	M – only verb M – only verb	–
e	have pinned	A – pairs up with 'pinned' M – main idea	recentness and still ongoing –
f	is (both)	M – only verb	–
g	had	A – pairs up with 'hoped'	further into the past (past perfect)
h	lost (both)	M – only verb	–
i	is inspires	M – only verb M – only verb	– –
j	have been	A – pairs up with 'been' M – main idea	recentness –
k	have	M – main idea	–

5. Zolile plays Kwaito music:

a) future	b) obligation	c) the right thing to do; advice	d) at this moment
Zolile will play Kwaito music.	Zolile must play Kwaito music.	Zolile should play Kwaito music.	Zolile is playing Kwaito music.

6. Different auxiliary tenses:
   a) i) has left: recent past
      ii) had left: further into the past
   b) i) may leave: possibly leave
      ii) might: possibly, but not as likely
7. Antonyms:

	Main verb	Antonym
a	increased	decreased
b	abated	increased
c	abhorred	loved
d	corroborated	contradicted
e	dilated	narrowed, contracted

8. Style – choosing verbs well:
    a) i. **exuding: '**oozing' sounds more derogatory; it also suggests a slow, insidious (sly) action; the word also sounds like the action (onomatopoeia).
       ii. **made:** 'oiled', like 'oozing', is more derogatory; also suggests very smooth action – like the man himself.
    b) i. **slur:** suggests very slow, smooth, almost unnoticeable movement; also helps provide alliteration.
       ii. **undressing:** ties up with personification of the autumn winds; and the metaphor of comparing the trees losing their leaves with changing one set of clothes for another.
       iii. **crept:** suggests slow movement, because of the slime; also suggests something which is not pleasant.
    c) i. **danced:** sense of joy (possibly also grace)
       ii. **swung:** sweeping action
       iii. **flung:** vibrant, strong action
       iv. **topped:** – flown very high
       All help convey the sense of jubilance that the pilot experiences.
9. Problems with auxiliary verbs:
    a) Using 'of' instead of 'have': Sammy must ~~of~~ have done it.
       This happens because people think they are hearing 'of' – or, in some cases, they are hearing it because people are saying it!
    b) Apostrophes in contractions: The error people make is placing the apostrophe where the words join rather than were the missing letter(s) are. Answers:
       i. couldn't   iv. would've
       ii. mustn't   v. couldn't've
       iii. must've   vi. doesn't

Activity 2: Adverbs (SB: Page 109)

Listening and speaking: SO3, LO1
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual work)

Talk with students about why a good knowledge of adverbs, their function and how to make and use them is essential for effective communication.

1. On their own, students to study the information about adverbs in the *Know your language* box on page 110 in the Student's Book. They should especially note the fact that 'wh-' adverbs ask for information rather than give information. Students often miss these adverbs because they expect adverbs to give information. (Later the same information will be given regarding pronouns and adjectives.)
2. In question 2 students have to identify adverbs in sentences.
3. Ask students what the difference is between connotation and denotation. In their answers, point out that meanings must be adverbial – either a synonym, or an adverbial phrase – that is, the meaning must be able to go with the verb in a sentence.

4. Students to mime the face of someone who is acting:
   a) ecstatically – must show an overwhelming feeling of great happiness or joyful excitement.
   b) morosely – must show sullenness.

Formative peer assessment
Students ask their partners to assess their work while you discuss the answers with the class.

Suggested answers
2. Identifying adverbs:

	Adverbs	Guess-and-test
a	Where yesterday	Asks for information about the verb 'go' Gives information about the verb 'go'
b	violently	Gives information about the verb 'shook'
c	when	Asks for information about the verb 'go'
d	how hysterically	Asks for information about the verb 'do' Gives information about the verb 'cried'
e	really here	Gives information about the verb 'thought' Gives information about the verb 'left'

3. Meanings and connotations of adverbs:

	Adverb	Meaning	Connotation
a	glibly	fluently but insincerely and shallowly	N
b	fluently	easily	P
c	spuriously	falsely	N
d	empathetically	in a way which shows an understanding of the feelings of others	P
e	pompously	In a way which is overly grand or self-important	N

4. Mime:
   Students to mime their faces for their groups. Group members to vote on the effectiveness of their mimes in showing the two emotions.

Activity 3: Nouns – PoE (SB: Page 111)

Listening and speaking: SO3, LO1
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual work)
Inform students that all their written work is to be completed on loose sheets of A4 paper and that you will be assessing their work with a memorandum. Afterwards, they are to file their assessed work in their portfolios.
Students work alone to study the information about nouns in the *Know your language* box on page 111 in the Student's Book. Remind students that the 'something' that a noun may name includes abstract things. Students tend to miss these because they are looking for concrete things. You could take some oral feedback on nouns to gauge their general understanding. They then work alone to complete questions 2 to 4.

Extending the activity

You can use the information below, related to question 3, for enrichment.
- Pearls before swine: A shorter version of 'to cast one's pearls before swine'. It comes from the Bible and means 'to give or offer something worthwhile or precious to those who are unable to appreciate them'. Students could be asked to explain *how* it means that.
- Wordsworth: A famous poet; a contemporary of Keats.
- egotism: being excessively conceited and absorbed in oneself
- vanity: excessive pride in and admiration for one's own appearance or achievements
- bigotry: intolerance of other people's views
- Ask students why 'Pearls' and 'Age', though not proper nouns, start with capital letters. (Beginning of sentences.)

Summative lecturer assessment

Take in and assess students' work using the suggested answers below.

Suggested answers

2. Identifying nouns:

Noun	Guess-and-test
question	It is something
kid	It is someone
school	It is something
name	It is something
shins	It is something
violence	It is something
question	It is something

3. Insults:

	Noun	Guess-and-test	Proper or common
a	face	It is something	C
	Chloë	It is someone	P
	neck	It is something	C
	hands	They are something	C
	limbs	They are something	C
	points	They are something	C
	detail	It is something	C
b	Clare	It is someone	P
	Booth	It is someone	P
	Luce	It is someone	P
	Dorothy	It is someone	P
	Parker	It is someone	P
	doorway	It is something	C
	Age	It is something	C
	beauty	It is something	C
	door	It is something	C
	Pearls	They are something	C
	swine	It is something	C

	Noun	Guess-and-test	Proper or common
c	Wordsworth impression town egotism vanity bigotry	It is someone It is something It is something It is something It is something It is something	P C C C C C
d	God Carlyle (x2) people	It is a someone It is a someone It is someone (x2)	P P C

4. Proper nouns needing capital letters:
   a) Empire; God; Englishman
   b) Irish
   c) American

Activity 4: Pronouns (SB: Page 112)

Listening and speaking: SO3, LO1
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual and pair work)

Discuss with students how the ability to use **pronouns** correctly can improve communication style by cutting out the unnecessary repetition of nouns.
1. Students study the information about pronouns in the *Know your language* box on page 112 in the Student's Book with their partners. (It would be useful to point out pronouns that show possession as students often miss these.) Take oral feedback to gauge their understanding of pronouns, getting them to make sentences in which they use pronouns (including ones that show possession).
2. In question 2 students identify pronouns in sentences.
3. In this question students have to identify which nouns or noun phrases different nouns in a text refer to. Remind them to work on a loose sheet of A4 paper and to file their assessed work in their portfolios.

Formative peer and summative lecturer assessment

Students get their partners to mark question 2 while you discuss the answers with the class. Take in the answers to question 3 and assess for their portfolios.
2. Identifying pronouns:

	Pronoun	Guess-and-test
a	they (x2) we theirs us	Replaces 'Women' Replaces 'men' (implied – speaker represents men) Replaces 'women's' Replaces 'men' (implied – speaker represents men)
b	he she	Replaces 'a man' [Note: not just 'man'] Replaces 'a woman'
c	hers she it	Replaces 'of that woman' (or something like that – understood) Replaces 'that woman' Replaces 'Youth'

	Pronoun	Guess-and-test
d	I	Replaces 'Sigmund Freud'
e	Who	Asks which 'someone'
	her	Replaces 'a virtuous woman'

(NOTE: Words like 'our' and 'their' are not pronouns but adjectives. These will be discussed in greater detail later).

3. The pronouns are underlined in the text below, while the nouns are bracketed.
[Frame]200 000 fans to hit city during World Cup
CAPE TOWN must "brace itself [CAPE TOWN] for an influx of at least 200 000 football fans" during the 2010 World Cup, says MEC for Transport and Public Works Marius Fransman – four times the number originally predicted.
But he [MEC for Transport and Public Works Marius Fransman] is confident the city's transport infrastructure will cope. "Funding is on track and the World Cup transport can happen."
The visitor numbers will give an indication of how much investment is needed to upgrade transport and meet accommodation costs.
"We [World Cup 2010] have to make sure the transport action plan is up and running and responds to these numbers," Denis Lillie, project director of World Cup 2010 said.
"This [World Cup transport] is an exciting prospect and also a major challenge," said Fransman. He [Fansman] said work had already started on several transport upgrade plans.
(Extract from *The Cape Times*, 5 April, 2007) Anél Powell – Metro Writer

Activity 5: Adjectives   (SB: Page 114)
Listening and speaking: SO3, LO1
Reading and viewing: SO1, LO3
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual and pair work)
To make written and spoken communication more vivid, and to have a greater appreciation of literary texts, it is important that students understand how to use **adjectives** and their impact on meaning.

1. Students study, with their partners, the information about adjectives in the *Know your language* box on page 114 in the Student's Book.
2. Still with their partners, students identify the adjectives in a set of sentences, using the 'guess-and-test' method.
3. Question 3 requires students to identify incorrect words used in the place of adjectives.
4. Revise connotation and figures of speech such as euphemisms, before students answer this question.
5. Make sure students are clear about the distinction between nouns and adjectives before they do this question.
6. In this question, students identify adjectives in a poem extract (from the *Preludes*) by TS Eliot.

7. Confusion between adverbs and adjectives is quite common so ensure that students know their different functions and how to identify them.

Extending the activity
Question 3 lends itself to extension work involving homophones and homonyms. Discuss these terms with students, finding out why they think it is important to know what they are, how to identify them and how to differentiate between them. Then provide students with some extension exercises involving homophones and homonyms. For example:
• Explain the different ways in which the following words can be used: article, bank, bark, close, cut, fly, swing, etc.
• Explain the difference between these pairs of words: sort – sought; door – dour; blew – blue; site – sight; grate – great, etc.
You could also consider extension work for question 6 by getting students to read other TS Eliot poems and to find out more about his life.

Student support
Some students may have difficulty distinguishing between adjectives and adverbs. Give them short daily tests in which you supply five of each, mixed up, asking them to list them correctly.

Formative self-assessment
Students mark their own work while you discuss the answers with the class.

Suggested answers
2. Identify adjectives:

	Adjectives	Guess-and-test
a	your	Describes the noun 'book'
b	Which	Asks for information about the noun 'book'
c	that	Points out which book
d	This trashy	Points out which book (but closer than 'that') Describes the noun 'book'
e	irritating	Says more about 'It'
f	thick	Describes the noun 'books'
g	Whose	Asks for information about the noun 'book'
h	My new great	Describe the noun 'book' Describe the noun 'pleasure'

3. Replacing the wrong adjective with the correct one:

	Wrong adjective	Guess-and-test	Correct adjective	Sentence and part of speech
a	course	Describes 'salt'	coarse (means 'rough')	The racecourse has been removed. (part of a noun)
b	credible	Describes 'boy'	credulous (means 'easily believes anything')	His excuse is credible – I don't believe he's making it up. (adjective)
c	currant	Describes 'news'	current (means 'happening now')	This cookie has some currants in it. (noun)

	Wrong adjective	Guess-and-test	Correct adjective	Sentence and part of speech
d	dependent	Describes 'Porky'	dependent (depending / relying)	My child is my dependant. (noun)
e	economical	Describes 'disaster'	economic (referring to money matters)	My mother is very economical – she never spends more than she needs to. (adjective)
f	legible	Describes 'he'	eligible	Fortunately his handwriting is legible, so I know what he's saying. (adjective)
g	imaginary	Describes 'poet'	imaginative	Wordsworth was very imaginative – his work contains very interesting images. (adjective)
h	loathe	Describes 'I'	loath	I loathe guavas – they smell so awful! (verb)
i	stationery	Describes 'car'	stationary	I bought some pens and other stationery. (noun)
j	quite	Describes 'child'	quiet	This music is very quiet – I can hardly hear it! (adjective)

4. Adjectives that are *euphemisms*:
   - homely – describes 'cottage' – suggests very small
   - compact – describes 'garden' – suggests minute
5. Adjectives in *headlines*:
   a) Noun that looks like an adjective – dead
   b) Adjective which looks like a noun – safe
6. Descriptive adjectives in TS Eliot's 'Preludes':
   - winter – cold, miserable weather – and conditions of living
   - burnt-out – tired, coming to an end
   - smoky – miserable, coming to an end
   - gusty – coming in squalls
   - grimy – dirty
   - vacant – empty
   - broken – poverty
   - lonely – only sign of life, but even that is 'lonely'
7. Using adjectives in place of adverbs:
   a) beautiful – beautifully   b) calm – calmly

Activity 6: Articles

Listening and speaking: SO3, LO1
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual and pair work)
Point out to students that articles may be some of the shortest words in English, but they help to add precision to our communication. Ask them why this is so, finding out what they know about articles.
1. With their partners, students are called upon to study the information about articles in the *Know your language* box on page 117 in the Student's Book. Take oral feedback, if necessary.
2. Students are asked to fill in the most suitable articles in a text.

3. This is an oral exercise, which illustrates how *the* can be differently pronounced to show emphasis.

Formative peer assessment
Students mark their partners' work while you go over the answers with the class.

Suggested answers
2. Supply the missing articles (they are underlined in the text below):

> My uncle crashed his car yesterday. It was <u>a</u> big, orange car which he had bought <u>a</u> year ago. It was originally <u>an</u> heirloom in <u>the</u> Smith family that they sold because old Mr Smith, who was once <u>the</u> blue-eyed darling of his firm, lost favour and was dismissed. When my aunt heard about <u>the</u> accident she screamed and hurled <u>a</u> vase at <u>the</u> poor man, who ducked but fell and broke <u>a</u> leg in the process.

3. Pronunciation of *the*:
   a) The [Thee] eyes are the window of the [the] soul.
      Your eyes reveal what you are thinking / what you are really like.
   b) The [Thee] early bird catches the [the] worm.
      Those who are early find the most opportunities.
   c) Spare the [the] rod and spoil the [the] child.
      If you don't discipline your children, they will grow up with bad habits.
   d) After you have thrown the [the] spear, you cannot catch hold of it.
      Once something is done one cannot undo it, though one may regret having done it.

Activity 7: Prepositions (SB: Page 118)
Listening and speaking: SO3, LO1
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual and pair work)
There are very many prepositions in English. They are quite difficult to learn and the best way of becoming good at using them is through plenty of practice. (Students should also note that words that function as prepositions can also function as other parts of speech – for example, adverbs. By telling them that 'pre-' means ' in front of', they might remember what a preposition is more easily – a word 'positioned in front of' the first word of a phrase.

With their partners, students are to study the information about prepositions in the *Know your language* box on page 118 in the Student's Book. They then work individually to complete questions 2 and 3.

Student support
Prepositions are difficult for especially English additional language students (even English home language speakers struggle with them). There is no real short cut to learning prepositions; usage and practice are the best ways. However, you could give your class lists of prepositions to learn (in context), say 10 a week, and test them on a regular basis.

Formative self-assessment

For questions 2 and 3, students assess their own work while you discuss the answers with the class.

Suggested answers

2. Identifying prepositions (on their own):

	Prepositions	Guess-and-test
a	No prepositions	'in' does not introduce a phrase, so it is not a preposition here
b	in	'in the forest' is a phrase telling us where he walked
c	down	'down the street' is a phrase telling us where he walked
d	up at	'up the street' is a phrase telling us where he walked 'at a rapid pace' is a phrase telling us how he walked
e	No prepositions	'down' does not introduce a phrase – 'down these days' is not a phrase – therefore it is not a preposition here
f	up in	'up the hill' is a phrase telling us where he runs 'in two minutes' is a phrase telling us how long it takes him

3. *Idioms* introduced by prepositions:

	Idiom	Meaning
a	in the good books	in favour with
b	in a flat spin	in a state of confused excitement
c	in the first flush	in the early (and vigorous) stages (of something)
d	in the firing line	in a situation where you are likely to be criticised or blamed
e	under false pretences by fair means or foul	by using deceit by any method whatsoever
f	at a loose end	without anything to do
g	at the eleventh hour	at the last possible moment
h	at the cutting edge	to be involved in the most modern, advanced stage
i	up to her ears	deeply involved
j	at the drop of a hat	immediately, requiring only the slightest excuse

Activity 8: Derivatives (SB: Page 119)

Listening and speaking: SO3, LO1
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual and pair work)

We move on from word classes as such to another feature of words that students need to understand, that is, how one word is derived from another, namely **derivatives**. A derivative is a word that is arrived at by adding something onto it so as to change the word from one word class to another.

Working with their partners, students study the notes on word structure in the Grammar Reference section. They then work individually to complete questions 2 and 3.

Formative self-assessment

For questions 2 and 3, students assess their own work while you discuss the answers with the class.

Suggested answers

2. Converting words to another part of speech:

	Derivative	Part of speech	Guess-and-test
a	assurance	noun	name of something
b	befriend	verb	describes an action (that of making friends with)
c	sadly	adverb	tells us about the verb 'wept' – how she wept
d	argue	verb	describes an action

3. Converting to another part of speech by using suffixes:
   Students should test that they have arrived at the appropriate part of speech by trying it out in a sentence. For example, 'compassionate' – try it out with a noun; denial – try it out with a/the.
   a) compassionate (person)
   b) (a) denial
   c) (an) analysis
   d) terrorise (the people)
   e) (speak) lucidly
   f) introductory (paragraph)
   g) glorious (evening)
   h) friendly (person)
   i) criticise (the lecturer)
   j) lovely (morning)

Activity 9: Inflections   (SB: Page 119)
Listening and speaking: SO3, LO1
Writing and presenting: SO2, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual and pair work)
Dictionaries sometimes also indicate **inflections** where these are not obvious. An inflexion is like a suffix, but its purpose is different: It does not change the part of speech, but changes the form of a particular part of speech – for example, the verb *dig* changes to *digs*.

   With their partners, students study the information on inflexions in the *Know your language* box on page 120 in the Student's Book. For question 2, students work alone to identify the inflexions and indicate what they do to each word.

Formative self-assessment
Students assess their own work while you discuss the answers with the class.
Suggested answers
2   Identifying inflections:

	Inflection	What it does
a	-s	Indicates more than one 'band' (Makes the noun 'bands' plural)
b	-er	Indicates that someone is more plump – comparative degree of adjective 'plump'
c	-s	Makes verb 'ignore' singular
d	-est	Indicates someone or something is the most fast – superlative degree of adjective 'fast'
e	-ed	Indicates action of talking occurred in the past – past tense of verb 'talk'
f	-s	Indicates more than one plumber – plural of noun 'plumber'
g	-es	Indicates more than one index – plural of noun 'index'

Activity 10 Pronunciation

Listening and speaking: SO3, LO1
Language in practice: SO3, LO1, LO2

Teaching the activity (Individual and group work)

Although pronunciation is a delicate issue and should be dealt with sensitively, being able to pronounce words clearly enhances one's efficiency as a communicator and will be to the students' advantage in the workplace. Before students start the activity, discuss the importance of pronunciation, getting students to indicate why they think it is important and to provide examples from their own experience of how meaning can be distorted if pronunciation is incorrect.

1. With their partners, students to study the information on pronunciation in the *Know your language* box on page 121 in the Student's Book.
2. Discuss syllabification with the class, showing them how words are broken into syllables and pointing out that correct pronunciation – to a large extent – depends on putting the correct stress on the correct word. Provide some oral practice using words like: photograph, photographic, photographer.
3. In this exercise, point out how numerous English words can change their meaning and function depending on how they are pronounced.
4. Deal orally with some of the examples in this question before students work in groups.

Extending the activity

The meanings of some of these words from question 4 (b) might not be known to students. Get them to look them up in the dictionaries.

- gist – essence of a speech or text
- gibe – insulting remark (Note: can also be spelt jibe)
- renege – go back on a promise or contract (pronounced re-nahg)
- gamut – complete range or scope of something
- gel – either the stuff people put in their hair (not to be confused with the verb 'jell' – to take a definite form or begin to work)
- geriatric – relating to old people; an old person needing special care
- gigabyte – unit of information (in computing) equal to one thousand million
- gigolo – a young man paid by an older woman to be her escort or lover
- gobbledygook – nonsense
- plagiarism – presenting other people's work as your own
-

Student support

Although one does not want to draw laborious attention to pronunciation, it is beneficial to students if the pronunciation is clear and accurate. Identify students who require specific assistance in this regard and provide them with some simple pronunciation activities that get them to focus on problematic areas (e.g. long and short vowel sounds such as in 'sheep' and 'ship').

Formative lecturer assessment

Move around the class to assess students' group discussions as well as their written work and spoken work.

Suggested answers

2. Getting the stress right in words:
   a) AMicable
   b) cruSADE
   c) DEFicit
   d) INfamous [In-fi-miss]
   e) enIGma
   f) irREVocable
   g) PREFerable
   h) disREPutable
   i) IMpotent [IM-pe-tint]
   j) INventory [IN-vin-try]
   k) formIDable
   l) HARass or harASS
   m) oblIGatory [obLIG-it-try]
   n) ESpionage
   o) GRIMace [GRIM-iis] or griMACE
   p) econOMic
   q) CIRCumstance
   r) aGREEment

3. Stress in noun/verb pairs:

	Stress	Reason	Sentence
a	CONscript	Noun	He wants to conscript people for the army
b	ConTEST	Verb	It was not an equal contest.
c	ConVERSE	Verb	This is the converse of that.
d	deSERT	Verb	He got lost in the desert.
e	INsult	Noun	Don't insult me!
f	subJECT	Verb	Don't change the subject!
g	proTEST	Verb	He raised his voice in protest.
h	PROgress	Noun	He tried to progress faster.
i	REBel	Noun	He's going to rebel against the leaders.
j	OBject	Noun	I object to your tone!

4. Tricky areas of pronunciation:
   a) Adding in or omitting syllables:
      i. deviHate
      ii. athEletics
      iii. reco[g]nise
      iv. disastErous
      v. mischievious
      vi. Feb[rua]ry
      vii. hindErance
      viii. Libr[ar]y
      ix. umEbrella
      x. BiHology
      xi. Enviro[n]ment
      xii. GeoHography
   b) Soft or hard 'g':
      i. gist [j]
      ii. gesture [j]
      iii. garage [g – j]
      iv. gibe [j]
      v. genuine [j]
      vi. renege [g]
      vii. gelatin [j]
      viii. gaffe [g]
      ix. gait [g]
      x. gamut [g]
      xi. garbage [g – j]
      xii. gel [j]
      xiii. geriatric [j]
      xiv. gigabyte [g]
      xv. gigolo [j – g]
      xvi. gobbledygook [g – g]
      xvii. regime [j – more like zh]
      xviii. guide [g]
      xix. plagiarism [j]
      xx. prestige [zh]

Activity 11: Spelling – PoE
Language in Practice: SO3, LO2

Teaching the activity (Individual and group work)
Discuss with students why correct spelling is crucial for effective communication.
Point out that when memorising spellings, research suggests that you should not:
• memorise letter by letter
• waste time by learning parts you already know.

Below are some steps to follow when learning spelling

Step 1
Look at the **word as a whole**. Look, for example, at the following words: *possession; conscience; necessary, relief*

Step 2
- Isolate any **problem areas**, while ignoring the rest of the word, and then memorise those parts. For example, in terms of the above words:
  possession: Note that there are 4 s's; memorise "ss plus ss".
  conscience: It is the second part of the word which is the problem area; so memorise "science" as in the word "science".
  necessary: Note that there is one s and two c's and that it ends in -Ary; and then memorise those three things.
  relief: Note that it is ie not ei; and then memorise that.
- Ask yourself if there is any **rule** which governs any of the difficult parts which will help the memory. This applies only to "relief" – for the others, there are no rules. (We will come to the rule later.)
- See if there are any **clues** which you can use to remember something if there is no rule – for example, the word *definitely*, which is often misspelled as *defin**a**tely*: if you think of *defin**i**tion*, then you can remember the *i* before the *t*.

Step 3
Now look at the word **as a whole** again and try to fix it as a whole in your mind.

Step 4
Finally, **write down** the word from memory and then check it. If you have any errors, then you have either forgotten or you didn't notice all the tricky parts. Memorise the corrections and try again.

In groups, students are to study the spelling rules in the *Know your language* box on page 123 in the Student's Book. It would be useful to give your students a test on the rules by posing the problem and letting them give the rules. It is also a good idea to do it the other way round – giving the rule and asking them to identify the problem. Students then work individually to complete the rest of the questions. Remind them to work on loose sheets of A4 paper and to file their assessed work in their portfolios.

Student support
Learning of spelling should be an ongoing process. Give students at least 10 new words per week to learn and test them on a regular basis.

Summative lecturer assessment
Take in students' work and assess it using the suggested answers below.

Suggested answers
2. Mark students' work. Here is the list of words:

---

abbreviation; accelerator; accessories; advertisement; alignment; although; assassinate; audible; beautiful; bilingual; business; cancelled; carburettor; committee; commitment; competitive; conscious; correspondence; decrease; delicious; derogatory; develop; disappear; eccentric; ecstasy; embarrassed; liaise; manually; neutral; opponent; conceive; quarrelled; professional; recommend; subpoena; synonym; tattoo; temperature; therefore; tomorrow.

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chapter 2: on the way!

3. Correcting spelling errors (correct words are in brackets):
   a) A MENU
      Main coarse [course]:
      spageti [spaghetti] bolonaise [bolognaise]
      boiled eggs in creme [cream] source [sauce] or hard egss [eggs] with
      mayonaise [mayonnaise] source [sauce]
      Vegatables: [Vegetables] brocoli, [broccoli] cabbige, [cabbage] colliflower,
      [cauliflower] potatos [potatoes]
      Desert: [dessert] jelly and icecream [ice-cream] or rubarb [rhubarb] with
      custard [custard]
   b) AN E-MAIL

New Message
Send   Chat   Attach   Fonts   Save as draft

To: Courtney

Subject: Dreadfull Movie

Hi Courtney
Went to see a dreafull [dreadful] movie today. Couldn't beleive [believe] how stupid
it was – three dilicious [delicious] chicks initialy [initially] controled [controlled] by
one obsesive [obsessive] guy with a huge moustarch [moustache] who is hopeing
[hoping] to get off with all them all but not manageing [managing] to win any of
them. Alot [A lot] of the time he's just loosing [losing] the plot – if you don't mind the
pun! Fortunatly [Fortunately] it's not to [too] long. It's asif [as if] the directer [director]
hopped [hoped] for a few quick bucks by putting famous acters [actors] in a movie
and thinking it would do the trick. Came home not particly [particularly] exited,
[excited] although it was quiet seenic [scenic] in parts I surpose [suppose].

4. American spelling rules:
   a) Americans don't distinguish between the noun (ending in – ce) and the verb
      (ending in – se). (cf licence/license)
   b) Americans use -e- where the British use -oe- or -ae. (cf anesthetist)
   c) Americans don't double the *l* when adding a suffix. (cf traveling; enrolling)
   d) Americans use -or where the British use -our. (cf humor, color, vigor)
   e) Americans use -er where the British use -re. (cf theater, fiber)

Activity 12: Origins of words   (SB: Page 125)
Listening and speaking: SO3, LO1, LO2

Teaching the activity (Individual and pair work)
This is a long activity, which could be done over two or three periods, depending on
the ability of your class. Point out to the students that bigger dictionaries also give
the origins of words (also known as the 'etymology' of words). Sometimes this is
simply of interest to know; but knowing the origins of words can also help them to
remember them and to remember their meanings.

  With their partners, students are to study the information on the origins of words
in the *Know your language* box on pages 125 and 126 in the Student's Book. Take

feedback, pointing out that the different sources of words can be divided into three main categories:
- From the language itself:
    - Inheritances from the original language.
    - Combining existing words
- Borrowing from other languages
- Inventing new words

As students work through the exercises, it would be useful spending a bit of time introducing some of the more complex ones that deal with issues that may be new to students. Examples include:
- Question 3: Combinations
- Question 4: Acronyms
- Question 5: Eponyms.

The main point in each case is to point out that one of the reasons that English is so widely used is because it is a very flexible and organic language, which readily borrows from other languages.

Extending the activity

You could set your students one of the following research tasks:
- Find out what you can about the history of English and account for its international influence.
- Identify as many words used in English as possible that have their origins in other South African languages.

In addition, related to question 3, students could be encouraged to learn the terms in the table (on pages 126 to 128 in the Student's Book). It might be a good idea to hold a quiz and see which group earned the most points. Questions could take various forms, for example: What does … mean? Give the term for …? True or false?

You could further extend the activity by having daily quizzes for a week or two on new abbreviations or acronyms that students have come across in newspapers or magazines. You could set aside five minutes of class time for them to ask their classmates what these abbreviations or acronyms mean.

Formative self-assessment

Students are to assess their own work while you discuss the answers with the class.

Suggested answer

2. Noting how dictionaries indicate etymology:
    a) From Middle English, which drew on Old French and Latin.
    b) From Latin.
    c) From both French and Latin.
3. Combinations:
    a) Matched combinations and meanings

Combination	Meaning
Business words/phrases barcode	a printed code found on shop-bought goods that consists of an arrangement of numbers and parallel vertical lines that can be read by a scanner
industrial action	action taken by employees as a protest, usually in the form of striking or working to rule
gross domestic product (GDP)	the total value of goods produced and services provided by a country within a year
flagship	the single most important item /example in a group of products, projects, etc.

Combination	Meaning
shop steward	the person elected by a group of employees to represent them in dealings with the employer/management
service industry	a business that does work for a customer, including providing goods, but which is not involved in manufacturing (e.g. estate agencies, restaurants)
fiscal year	same as 'financial year' – a year that corresponds with the tax year (in South Africa, from 1 March to end of February of next year)
inside trading	illegal buying and selling of shares by people who possess inside knowledge of the companies for which they work
e-business	business conducted by electronic means, especially the Internet
white collar worker	a person who works in an office or other professional environment (cf white collar crime)
golden handshake	a large sum of money given to certain employees when they leave a company (voluntarily or otherwise) after a long period of service
sleeping partner	a partner not sharing in the actual work of a firm
running costs	costs to run a business or organisation

Computer words/phrases	
motherboard	the circuit board containing the main parts of a computer
compact disk (CD)	a disk that records digitally and is read by a laser beam
digital divide	the gap between those with regular, effective access to digital and information technology, and those without this access
cyberspace	the field of electronic communication, especially the Internet
bookmark	a record of an Internet address on a computer for easy access
search engine	a program for the retrieval of data, files, etc from a data base on the Internet
e-mail	electronic mail

Syndromes	
empty nest syndrome	a general feeling of depression and loneliness that parents/other guardian relatives feel when one or more of their children leave home
Stockholm syndrome	a psychological response sometimes seen in an abducted hostage, in which the hostage shows signs of loyalty to the hostage-taker, regardless of the danger (or at least risk) in which the hostage has been placed. The syndrome is named after the Norrmalmstorg robbery of Kreditbanken at Norrmalmstorg, Stockholm, Sweden, in which the bank robbers held bank employees hostage from August 23 to August 28 in 1973. In this case, the victims became emotionally attached to their victimizers, and even defended their captors after they were freed from their six-day ordeal.
sick building syndrome	a set of symptoms (e.g. irritated eyes, headaches, loss of energy) suffered by people who work in fully air-conditioned buildings

General	
chain-smoke	smoke continually, typically lighting a cigarette from the stub of a previous one
toyboy	the young lover of a woman who is mulch older than him
chain reaction	a series of events, each caused by the previous one
poop-scoop	a device for removing dog faeces in public places
greenhouse effect	an increase in the temperature of the earth's atmosphere as a result of gases such as carbon dioxide that trap radiant heat from the sun
couch potato	a person who spends a lot of time watching television rather than participating in more active pursuits (presumably because they are as inactive as a vegetable – they are 'vegetating'; and because they often get fat and round like a potato. (cf the more recent 'mouse potato – a person who spends much time in front of a computer)
street credibility	good standing in terms of popular culture
ozone friendly	causing no damage to the ozone layer
chicken feed	a paltry/meagre/very small amount of money
catch-22	a no-win situation from which there is no escape because the alternative lines of action cancel each other out
travelgate	a scandal involving travel deals / arrangements (from Watergate)
cross dress	to dress in the clothes if the opposite sex (hence the term 'transvestite')
cold war	a state of hostility between nations without actual fighting
cross reference	a note in a text which refers to another part of the text
bad hair day	a day when everything goes wrong

b) More combinations – Newspaper headline
   i.   Road rage.
   ii. Both refer to uncontrolled anger and violence that occurs when conflict
        arises between people in a particular situation.
   iii. Examples could be: classroom rage, train rage, taxi rage, bedroom rage.
4. Acronyms.
   a) An acronym can be said as a word, whereas an abbreviation cannot.
       Examples of abbreviations: SABC, SATV, MNet.
   b) Note in the answers below: Ac = acronym; Ab = abbreviation
       i.   BEE   [pronounced as an Ab; could have been an Ac: Black
                            Economic Empowerment]
       ii.   DVD   [Ab; digital videodisk]
       iii. Aids   [Ac: acquired immune deficiency syndrome]
       iv.   HIV   [Ab: human immunodeficiency virus]
       v.   SIDS   [Ac: sudden death syndrome – also called 'cot death']
       vi.   yuppie   [Ac: young upwardly mobile person]
       vii. www   [Ab: worldwide web]
       viii. COSATU   [Ac: Congress of South African Trade Unions]
       ix.   SADC   [Ac: Southern African Development Community]
       x.   ANC   [Ab: African National Congress]
       xi.   MRI   [Ab: magnetic resonance imaging]
       xii. etc   [Ab: and the rest – from Latin *et cetera* – hence etc, not
                            ect]
       xiii. VAT   [Ac: Value Added Tax]
       xiv. scuba(-diving) [Ac: self-contained underwater breathing apparatus]
       xv.   PIN   [Ac: personal identification number]
5. Eponyms (we say that something is *eponymous* if it is derived from a name):
   a) Derivation of eponyms
       i.   a doubting Thomas: (a sceptic) [the disciple Thomas who did not believe
            that the risen Jesus was indeed Jesus until he put his hand into Jesus'
            side to feel the wound]
       ii. a Judas: (a betrayer) [also a disciple – the one who betrayed Jesus]
       iii. a Scrooge: (a miser) [Charles Dickens's story *A Christmas Carol* – Scrooge
            was very stingy – in the course of the novel he learns to be kind]
   b) More eponyms

	Eponym	Origin	Meaning	How derived	Situation
i	someone's Adams' apple	Adam was the first man in the Bible. He ate an apple, which was the forbidden fruit, and it stuck in his throat.	projection in front of neck, especially of men	Looks like stuck piece of apple.	John's Adam's apple danced up and down as he spoke.
ii	Achilles' heel	When the oracles in Greek mythology foretold a bloody end to the Trojan War, Achilles' parents went to great lengths to protect their son from his tragic fate. As an infant, he was submerged by his mother in the River Styx to make him invulnerable. The only part that was not submerged was the heel by which he was held.	Someone's vulnerable (weak) spot	Achilles' heel was his weak spot because that part wasn't dipped in the river.	Sofie's Achilles' heel is her vanity – you can get anywhere with her if you flatter her.

	Eponym	Origin	Meaning	How derived	Situation
iii	a casanova	Casanova was a Venetian adventurer who travelled Europe and who made countess Catherine the Great of Russia amongst his many love conquests.	A philanderer (man who has relationships with many women)	Casanova had many 'love conquests'.	Sipho is a real Casanova – he's moved this week from Thandi to Mary to Fathima.
iv	the Midas touch	Midas was an ancient Greek who was granted the power of turning everything he touched into gold.	The ability to make money or be successful easily.	Midas turned ordinary things into gold.	Pierre has the Midas touch – every failing restaurant he buys does a remarkable turnaround.
v	the paparazzi	Paparazzo (the singular version of paparazzi) was a Roman street photographer who went in pursuit of stars in a particular film in 1959.	Freelance photographers who pursue celebrities to take photographs of them	They do what Paparazzo did in the film.	The paparazzi were out in full force to take photos of Brad Pitt.

c) Still more eponyms

	Eponym	Meaning	Origin (for enrichment)
i	spoonerism	A slip of the tongue by which the initial sounds or letters of two or more words are transposed (mixed round), often with comical effect. (e.g. *You hissed the mystery lectures.*)	Dr Spooner, a lecturer at Oxford University, was apparently prone to doing this.
ii	Teddy bear	A toy baby bear.	US president Theodore Roosevelt (who was known as 'Teddy') as a hunter. The story goes that he one day came across a lonely bear club, aimed his rifle but could not bring himself to pull the trigger. The toys, which came on the market soon after he became president, were thus named 'teddy bears'.
iii	boycott	Refuse to do trade or have relations with as a form of protest.	Named after Captain Boycott, who refused to lower the rent of his tenants on a farm in Ireland. The tenants therefore refused all communication with him and he had to call in the army to harvest his crops.
iv	maverick	A person who is independent-minded and refuses to follow convention.	Named after a Texas cattle-rancher of that name, who, unlike everyone else, did not brand his cattle.
v	Murphy's Law	The idea that anything that can go wrong will go wrong	Believed to be named after a Murphy whose measurement devices all went wrong. (But there are other theories.)
vi	guillotine	Machine which is used to execute people by chopping off their heads with a heavy blade.	Invented during the French Revolution, it was not actually named after its inventor but its champion, a Dr Guillotin. (Today we use the word to refer to a device that cuts paper by this method.)
vii	volt	Electrical unit.	Named after Alessandro Volta, who built the first battery.

6. Borrowings:
   a) Words from foreign languages
      i. **manual:** doing things with one's hands (not with machinery). [From Latin]

    ii. **autocrat:** to rule according to oneself, that is to have all the power; or to be a domineering person. A democrat (*demos* = people) rules according to the will of the people. [From Greek]

    iii. **blasé:** means showing no interest because of over-familiarity – pronounced blah-ZAY. [From French]

    iv. **pariah:** Outcast. [From Tamil]

    v. **tycoon:** Wealthy, powerful businessman. [From Japanese]

    vi. **indaba:** Meeting or discussion. [From Xhosa and Zulu] In South African English, we also have the word *lekgotla* which is a meeting called by government to discuss strategy planning. The term is a loan word from Sesotho, again meaning 'court'. There is also the word *bosberaad*, from Afrikaans (literally 'bush summit'), which also refers to a meeting of leaders, usually at a retreat that is remote from urban areas.

b) Cartoon 1

    i. bureaucrat – a government official who is seen as someone who acts strictly according to laid-down procedures.

    ii. negative

    iii. The bureaucrat wants to resign but can't find the correct procedure, so he won't! He is trapped by his own bureaucratic shortcomings!

c) 'Polynesia' – He is thinking of the Greek prefix 'poly' (which means 'many') and the word 'amnesia' (which means not being able to remember things), so he thinks that that is why the islands are called 'Polynesia'.

d) Fear of open spaces – there is nothing but open space around the cow.

e) Meaning of foreign expressions

    i. made, arranged, etc. for a specific purpose (e.g. *ad hoc* committee)

    ii. to an annoying degree, especially through being repeated for a long time (e.g. He went on complaining *ad nauseam* about the weather.)

    iii the school or university which a person attended

    iv fully informed or familiar with (e.g. She is not yet *au fait* with the new curriculum.)

    v. real(ly), sincere(l)y; in good faith (e.g. *Bona fide* guests may leave their cars in the parking lot at the hotel.)

    vi. good journey (e.g. I wished him *bon voyage* for this trip to London.)

    vii. in fact, but no necessarily in terms of the law; contrasts with *de jure*. (e.g. He is the *de facto* chairperson; he took over without being elected.)

    viii. from scratch (e.g. He redid the task *de novo*.)

    ix. because of one's position (e.g. the principal is an *ex officio* member of the governing body.)

    x. something that has already happened or that has been done and cannot be changed. (e.g. It's no use moaning about it; it's a *fait accompli*.)

    xi. (of a case now in court) now being considered in law, and therefore not allowed to be mentioned (e.g. in a newspaper) or discussed publicly (e.g. The matter is now *sub judice* and I cannot comment on it.)

    xii. without charge; for free (e.g. The lawyer did the case *pro bono*.)

Climbing the career ladder – writing with hope!
(SB: Page 132)
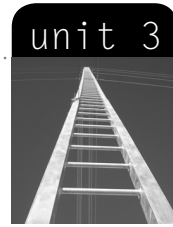
Unit overview

By the end of this unit, students should be able to:
- interpret the requirements of a writing task
- identify the target audience and specific purpose of a writing task
- select an appropriate style and register for a writing task
- brainstorm, research and plan for a writing task
- consider the requirements of a writing task and select an appropriate layout and format
- check and edit written text
- edit another student's writing
- adapt own writing for final presentation

Activity 1: Examining and planning writing tasks   (SB: Page 133)

Reading and viewing: SO1, LO4
Writing and presenting: SO1, LO1, LO2, LO3, LO4

Teaching the activity (Individual)

This is an important introductory activity to encourage introspection, to introduce students to the working world, and to continue examining the use of format, style and register in written discourse. Discussion is very important here – students must ask themselves why they vary these three elements according to different circumstances.

Extending the activity

Discussions about style and register should be ongoing – look out for examples of appropriate and inappropriate style and register found in articles, newspaper reports and business and discuss these with the students. Encourage them to find examples and bring them to class for the same purpose.

Formative self-, peer and lecturer assessment

The answers to questions 1, 2 and 4 will be discussed with a partner. Walk around the classroom, giving input if necessary. Mark questions 3 and 5 according to an appropriate rubric from the back of this Lecturer's Guide, paying particular attention to appropriate register, format and style. Make constructive comments to assist the student.

Activity 2: What information should go in your CV?

Writing and presenting: SO1, LO1
Listening and speaking: SO1, LO4

Teaching the activity (Individual work; group discussion)

Ensure that you work through the theory on pages 137 and 138 in the Student's Book with the class, Find out what prior knowledge they have of the letters listed on page 137. Spend time discussing the important message in the article on the same page (and on page 138).

Divide students into groups of four or five students to brainstorm what information should go in a CV. They should bear in mind the course that they are following and the career that this will lead to. Some career guidance might be useful here. Students should also be briefed about brainstorming and that it encourages people to express their own ideas without fear of being judged. A scribe can be appointed for each group.

Extending the activity

Make up a case study of an imaginary person, giving personal details, qualifications and work experience (jumble these up). You could use jumbled details from the CV below, and maybe add irrelevant information that should not be included in a CV (maybe give Fadeela some brothers and sisters, for example). Ask the students to compile a CV for the person. Type the information (or write on a transparency or chalkboard) as a narrative and ask the students to prepare a CV which you could mark, using the following example:

Curriculum Vitae – Fadeela Abrahams

Personal Details
Full Name: Fadeela Germaine Abrahams
Address: 7 Alert Drive, Tablepark, Cape Town, 7441
Telephone: Home: (021) 5573667
    Mobile: 072 2994413
E-mail wcspender@yahoo.co.uk
Date of birth: 20 March 1989
Gender: Female
Marital Status: Single
Nationality: South African
Health: Excellent

Education
2005: Grade 10
High School Attended: Tablepark High School
Subjects: English, Afrikaans, Xhosa, Mathematics, History, Geography
2007: College of Cape Town: National Senior Certificate NQF Level 4 (Marketing)
Subjects: Communication, Public Relations, Computer Practice, Marketing Management

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Employment History
2005: Part-time position as data capturer at EASISTATS MARKET RESEARCH,
Voortrekker Road, Bellville

Other activities
2004 – 2005: Secretary of the Bellville Youth Organisation

Hobbies and interests
Hiking, reading, cinema, netball

Testimonials
Dr Mary Jones: Principal
Tablepark High School
Hawthorne Road
Tablepark
7441

Mr. J. Jantjies: Senior Lecturer
College of Cape Town
PO Box 233
Cape Town
8000
30 Mike Pienaar Boulevard
Bellville

References
Mr. Themba Moutang: Chief Planner,
Easistats Marketing Research
Voortrekker Road
Bellville
7551
Telephone: (021) 9036699

Ms Priscilla Gxamca: Coordinator
Bellville Youth Organisation
7551
Telephone: (021) 9030007

Formative self, peer and lecturer assessment

Each group chooses a spokesperson to report back to the rest of the class. Write
the ideas on the chalkboard and then, with the assistance of the class, place
the information into categories, using a mind map format. Finally, compare the
information to the example given (on pages 140 and 141 in the Student's Book),
drawing attention to the points emphasised. It is important to point out that
students may add to or change the CV according to their particular situations,
although the general categories are acceptable to most businesses.

Activity 3: Prepare a winning job application – PoE
Writing and presenting: SO1, LO1, LO2, LO3, LO4

Teaching the activity (Individual work)
Ensure that you spend some time analysing and discussing the example of a cover letter on page 142 in the Student's Book before embarking on this activity.
This activity consolidates what has been learned in the previous one. Some discussion of mind maps and spider webs may be necessary. It must be emphasised that these are aids to memory and can also assist students to organise their thoughts before putting them down in the final format.

It would be a good idea to encourage students to type their CVs – you may need the cooperation of the computer lecturer for this. Discuss a possible joint lesson with him/her early in the year so that the various sections of work can be co-ordinated. Remind students to work on loose sheets of A4 paper and to file their assessed work in their portfolios.

Student support
Find a range of business letters, make copies of them and hand them out to students. Ask students to work in groups to discuss them in terms of layout/format, style and content and then to feedback their observations into a class discussion.

Summative lecturer assessment
Assess students' letters according to appropriateness for purpose and audience, layout and correctness and suitability of language. Note that the letter and the CV must be appropriate to the job being applied for. (You can also use or adapt a rubric from the back of this Lecturer's Guide.

For the mind map, give an impression mark according to layout and correct organisation of information. Make remarks to assist the students in designing mind maps.

Activity 4: Correcting layout
Writing and presenting: SO3, LO1

Teaching the activity (Individual work)
Students often become confused when they are told to edit a piece of writing. The best way to teach this process is to divide it into separate elements or steps and encourage students to concentrate on one at a time, starting with layout in the case of a letter. In this activity, students are required to correct layout only, without the distraction of 'content'. Ensure that students understand the correct layout of a typical business letter.

Formative self-assessment
Students assess their own work according to the layout that you will present (possibly in the form of a transparency). NB: Note that the date can be written on the right-hand side.

Suggested answer

NEW VISION MARKET RESEARCH

10 Day Street
CAPE TOWN
8000

2 October 2008

The Manager
The Ajax Retail Company
PO Box 617
Johannesburg
2000

Dear Sir/Madam

ENQUIRY ABOUT ACCOUNT (or any suitable heading)

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXX

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXX

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXX

Yours faithfully

M Hatter

MAD HATTER
FINANCIAL MANAGER

Activity 5: Correcting spelling, punctuation and language usage

Writing and presenting: SO3, LO1

Teaching the activity (Individual work)

Correcting the spelling, punctuation and language use is the next step in the editing process and often the most problematical, especially when teaching students whose home language is not English. You may need to revise some language rules with the

students, based on the errors that they make. You could also subdivide this section and ask them first to look at the spelling, then the punctuation and lastly the language.

Formative peer assessment
Discuss the answers with the class. Students assess their partners' work.

Suggested answer (Corrections indicated in **bold** lettering or underlined)

PERSON<u>AL</u> ASSISTANT

A well-established market r**e**s**ea**rch and deve**l**opment company has a vacancy for a perso**nal** assist**a**nt to the **M**anaging **D**irector. **The ideal applicant** should have sound word proce**ss**ing and organisation**al** skills. Basic a**cc**ounting, as well as office management skills, **is** required.
An attractive re**m**uneration package, based on qualification**s**, level of skill and relev**a**nt experience, **is** available.

Activity 6: Using appropriate style (SB: Page 151)
Writing and presenting: SO3, LO1

Teaching the activity (Individual work)
Having considered the more superficial elements of layout, spelling, punctuation, syntax and language, the editing process now examines style and register. This activity will give the students a chance to apply their knowledge of register. It is important that they discuss what is wrong with these extracts and why they are inappropriate.

Formative peer assessment
Students assess one another's work (as above) while you discuss the answers with the class. Encourage lively discussion and accept any appropriate answer.

Suggested answers
• We have received your letter of 19 October 2008 (or any suitable date) and wish to apologise for the inconvenience caused.
• I would like to inform you that I have accepted a secretarial post with New Vision Market Research in Johannesburg as from 1 November 2008. Thus, I shall be leaving this firm on 31 October 2008.
• Thank you for your letter dated … We regret that you are dissatisfied with the validity of our survey and will investigate the problem.

Activity 7: Writing effective business letters – PoE (SB: Page 153)
Writing and presenting: SO1, LO1, LO2, LO3, LO4; SO2, LO1; SO3, LO1; SO4, LO1, LO2, LO3

Teaching the activity (Individual work)

This is a summative assessment activity, so it might be a good idea to give this to the students as classwork or as a test. This will ensure that the work is their own and also give them some idea of timing their writing and editing. Make sure that plenty of time is available, however, so that students do not rush their work unduly. Students, who should do all work on loose sheets of A4 paper, should be very clear about the steps to be followed, namely:
• prepare the first drafts
• correct the first draft in pencil, using the guidelines on editing
• write the final drafts
• hand in all drafts and any other planning for assessment
• keep all this evidence in their portfolios.

Summative lecturer assessment

Assess the work according its appropriateness for purpose and audience, layout and correctness and suitability of language. Use the appropriate rubric at the back of this Lecturer's Guide.

Assess the first drafts according to the accuracy of the changes and whether these have been incorporated in the final draft (in all the categories discussed). Discuss the assessment criteria with the students beforehand, or to provide them with an assessment rubric.
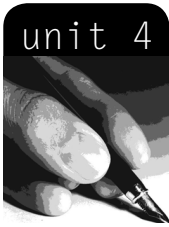
Literature – hope in literary passages
(SB: Page 154)

Unit overview

In this unit, poetry and prose passages will be examined. Students will be introduced to the elements of the short story and will be encouraged to develop their own opinions of literary texts. It is also hoped that the passages will encourage free and open discussion on issues of personal and national concern. The poems of Richard Rive and Dennis Brutus, for example, could act as springboards to a worthwhile discussion on attitudes and on prevailing barriers to communication, which will be discussed in greater depth in the next chapter. It is important to foster open-minded sharing and discussion. The activities can lead to the development of teamwork, mutual understanding and cultural sensitivity.

Try to supplement the passages in this unit with other short stories and poems. It is a good idea to develop your classroom library (or start one) or have 'reading periods' during which students can read texts that they have chosen for themselves and which they can then share with their peers. Many students do not have a culture of reading and so every effort should be made to show them that reading can and should play a valuable part on their lives.

By the end of this unit, students should be able to:
- read texts for understanding and reread them to confirm information, facts, points of view and purpose
- identify stylistic and literary devices and explore their impact on meaning
- analyse the development of plot, conflict, character and the role of the narrator where relevant
- identify and explain themes and ideas
- evaluate how background and setting relate to character and/or theme
- identify and explain different points of view expressed in texts
- use supporting evidence in texts to justify point of view
- express reaction to texts in terms of enjoyment or non-enjoyment and justify this reaction with reference to the text

Activity 1: Exploring meaning and symbolism (SB: Page 156)
Reading and viewing: SO1, LO1, LO3, LO4, LO5; SO2, LO1, LO2, LO3, LO5

Teaching the activity (Individual work)
Being able to analyse a poem and justify your opinion of it requires close and sensitive reading as well as plenty of practice. Bearing this in mind, read the poem to the students, followed by a brief discussion. Then ask the students to read the poem

again individually, thinking about the context in which it was written (point out the dates when the poet lived as a clue and supply some background if necessary). Students then work alone to complete question 2, although – depending on the level of your students – you may want to let them work in pairs or even small groups. Move around the class while they are answering question 2, to assist and guide as necessary.

Formative self- and peer assessment
Students share their answers with a partner and then with the rest of the class in a discussion that you will lead. Students make notes and change their answers if necessary.

Discuss the possible answers with the class, encouraging input and accepting plausible answers that can be justified by referring to the text.

Suggested answers
Question 2 (both the questions and the suggested answers have been supplied for your convenience):
a) Explain the symbolism of the rainbow. What associations does it have in Western culture and in the South African context in which this poem was written?
    Answer: Students should mention the rainbow as a symbol of hope in Western culture (e.g. the idea of 'gold at the end of the rainbow'). In South Africa, the image of our country as a 'rainbow nation' was introduced by Desmond Tutu in order to describe the idea of a nation of diverse races and cultures and to express the idea of hope for the nation.
b) Who is the speaker (remember that the 'speaker' is not always the poet)?
    Answer: Possibly a black or 'coloured' person.
c) Who is the speaker addressing? What is the difference between these two individuals or groups? Quote from the poem to support your answer.
    Answer: A white person ("Though you're White and I'm not").
d) What is the speaker's attitude to the persons or groups he is speaking to? Once again, quote from the poem to substantiate your answer.
    Answer: He would like to understand and communicate with his white "brother", but realises that this is difficult. ("'Cause we don't know the tune/And it's a difficult tune to learn"). However, he has an attitude of positive acceptance and hope (accept any appropriate quotation e.g. "And we're going to sing together, brother,/You and I"; "But we can learn it, brother"; "There's no such thing as a Black tune … only music, brother"; also the fact that he refers to the other person as "brother").
e) What does the extended metaphor of the song represent?
    Answer: The extended metaphor is the song, which represents communication, working together, etc.
f) Why is this song referred to as 'sad' (line 7)?
    Answer: Because of the difficulties in communication.
g) Is the song always going to be sad, according to the speaker?
    Answer: No. There is hope that it will change.
h) Which word indicates a change of attitude or tone?
    Answer: "But" (line 10).

i) What does the speaker mean by:
   "There's no such thing as a White tune,
   There's no such thing as a Black tune,
   There's only music, brother"?
   Answer: Basically, we are all the same and can 'sing' (work, communicate) with one another if we try (any similar answer).
j) Does the poem end on a note of hope? Refer to the way words, images and figures of speech are used and to the structure of the poem in your discussion.
   Answer: Yes. Students can refer to images of the song and the rainbow and how, while a note of sadness is introduced, the extended metaphors lead to, "But we can learn it, brother"; "There's no such thing as a White tune … only music, brother" and to the reference to the rainbow's end (note of hope).
k) How does the poem make you feel? Do you agree with the point of view it expresses? Give reasons for your point of view.
   Answer: Allow students to express themselves freely here in a class discussion aimed to develop their own points of view and reactions to a text.

Activity 2: Exploring meaning – PoE
Reading and viewing: SO1, LO1. LO3, LO4, LO5; SO2, LO1, LO2, LO3, LO5

Teaching the activity (Individual work)
This activity is for formal assessment purposes. Remind students to write their answers on loose sheets of A4 paper and to file their assessed work in their portfolios. Set them a time limit (one hour) in which to complete the activity.

Formative lecturer assessment
Take in and assess student's work using the suggested memorandum below. Use your own discretion particularly in answers dealing with interpretation.

Suggested answers
Question 2 (both the questions and the suggested answers have been provided for your convenience):
a) Where is "over there" in this poem?
   Answer: In South Africa.   (2)
b) What does this tell us of where the speaker is?
   Answer: The speaker is in another country, probably in the Northern Hemisphere as a difference in seasons is implied.   (2)
c) What other information does this poem give about the speaker?
   Answer: He seems homesick or nostalgic, thinking about what people would be doing at that time in South Africa. Possibly, he is a sports lover; hence his reference to the way people would be discussing the game.   (4)
d) Explain the effect of "the summer smoulders down to shadow". What two figures of speech are being used to enhance this effect?
   Answer: The effect is of a fire dying out. The figures of speech used are metaphor (the summer is compared to a fire that is smouldering or starting to die down) and alliteration in the repetition of the 's' sound to evoke the noise of a smouldering fire.   (4)

e) What do you think the "flickers of hope" refer to in line 6?
Answer: Possibly, on a superficial level, to the sports team that is being discussed, but this could also be a reference to hope for the future (and the future of the country) generally. (2)
f) What comment is the speaker trying to make about the nature of hope?
Answer: It is not constant, but fleeting (comes and goes). (2)
g) What other images reinforce the sense of 'flickering'?
Answer: The fire imagery, especially "smoulders" and "glimmers"; the references to a "firefly" and the "trill" of the birdcalls (all fleeting). (4)
h) Does the speaker think that these hopes are valid and worthwhile? Give reasons for your answer.
Answer: Yes. Students could quote or refer to:
"all human aspirations are valid
all can thrum the heart,
no pain, no desire is trivial
when its urgent pang transfixes:" (4)
i) What is the difference between young and older people as described in lines 13 and 14?
Answer: The young are energetic, full of life and hope. The older people are more mature and used to victory and defeat, from which they have learned the lessons of life (any similar answer). (4)
j) What is the effect of the alliteration used to describe each group?
Answer: The repetition of the 'e' sound to describe the young evokes a sense of energy, life and unbridled optimism. The repetition of the slower 'm' sound in the description of the older people gives a sense of maturity (mellowness), of being more cautious but having learnt from life's experiences. (4)
k) What do these two groups have in common? Refer to the poem to substantiate your opinion.
Answer: They both retain hope and the desire to aspire to something, for example:
"all reach beyond the darkening horizon
yearn to the crimson glimmer that holds
splendour and wonder and hope" (4)
l) How does the image of the "crimson glimmer" in line 16 extend the figure of speech already discussed in line 2 and round off the other images and ideas of the poem?
Answer: One sees the occasional "crimson glimmer" in a smouldering fire. This image repeats and extends the metaphor in line 2 and also links with other imagery such as "flickers". This emphasises the fragile, fleeting nature of hope as opposed to the images of oncoming darkness found in the poem, but on the other hand validates the striving towards hope. People are seen as reaching "**beyond** the darkening horizon" (any similar answer which shows an understanding of imagery, structure and theme). (4)

[Total: 40]

Novels and short stories

Make sure that you spend adequate time working through the theory on pages 158 to 164 in the Student's Book with the class before they do Activity 3. It is essential that

they develop a thorough understanding of the elements of novels and the short story, namely:

- Plot
- Setting
- Character
- Theme
- Point of view
- Style

It would also be useful to spend some time discussing how to justify their opinions when working with texts (see the *Know your language* box on page 164 in the Student's Book) since many students do badly in literature assignments because they do not know how to back up or substantiate their assertions with references to the texts.

Activity 3: Analysing a short story – PoE   (SB: Page 164)
Reading and viewing: SO1, LO3, LO4, LO5

Teaching the activity (Individual work)
In this activity students will apply what they have learned about the elements of stories. They are required to read *The Journey* by Barrie Hough and analyse it under various headings. They can either read the story silently on their own or you could read it to the class, depending on circumstances. However, avoid commenting or explaining as this is a summative assessment! It would be best to devote a long class period to this activity.

Remind the students that marks will be awarded for the completeness of their answers as well as their personal insights (which must be based on the text). Language and style will also be taken into account, so encourage them to read through their work carefully and correct any mistakes before handing it in. They should ensure that the final draft is neat and legible. Also remind them to write their answers on loose sheets of A4 paper and to file their assessed work in their portfolios. NB: Before the test, please draw the attention of the students to the fact that a simple 'yes' or 'no' will not be sufficient. They must give reasons for their opinions.

Student support
Some students will invariably find this activity difficult since they battle with concepts and interpretation. It is best to form a group with such students and provide them with very simple stories to analyse, possibly focusing on single elements at a time.

Extending the activity
Some students may enjoy the challenge of analysing other texts they are reading in terms of the elements of the novel and the short story.

Summative lecturer assessment
Take in and assess students' work using the suggested memorandum below. Hold an assessment feedback session afterwards in which you discuss the answers with the

class and attempt to lead the students to formulating model answers based on their understanding of the elements of the short story.

Question 2 (both the questions and guideline answers have been provided for your convenience:

a) **Plot:** Give a brief summary of the plot. Identify and comment on the stages of development, paying particular attention to the climax and denouement.
   Answer: Students must display knowledge of the chronology of the story, starting from the beginning of the relationship and developing through Thembi's refusal to kiss Johan, the letter, the shouting sessions on the rugby field, the crisis of his outburst after which she says, 'Do you really think I don't understand, that I don't know how it feels?' to the climax when he can speak 'normally' when only at a short distance from her and the denouement that indicates a happy relationship. (10)

b) **Setting:** Describe the setting of the story. Comment on the wider (national) background and the particular setting in which the story takes place. What is the importance of the setting to the story and characters? Substantiate your opinion with relevant quotations from the story.
   Answer: The setting is a multiracial school (possibly a 'previously Model C' school). Therefore, it is set in the early post-apartheid era when learners are still trying to adapt to relating to other groups. Although a sense of openness and goodwill is demonstrated by the two main characters (Johan even tries to joke about the situation 'B-b-but that's d-discrimination'), it is not present in all the learners ("Nobody really said offensive things to her. But the expression in their eyes wounded more than words would have"). Students can also mention references to 'Setswana', 'Suka!', 'Boertjie', the rugby field' the red pepper tree or any relevant quotations or episodes which paint the picture of the setting. (10)

c) **Characters:** Describe the characters in the story and their relationship to one another. Are they 'flat' or 'round' characters? Do you relate to them? Do they show any development in the course of the story? Give reasons for your answers.
   Answer: Johan – sensitive, (possibly as a result of feeling that he is an outsider as a result of his stammer) warm-hearted, friendly in a quiet supportive way and perceptive (note how he befriended Thembi because he 'sensed her loneliness'), intelligent and able to see all sides of an issue (note his reaction to the inauguration).
   Thembi – intelligent, ('Thembi was clever, especially in Science and Biology'), articulate (good at debating) lively and feisty ('when really angry, she let off steam in Setswana, which few pupils at the school understood'), determined ('she wanted to *do* things, make a difference'), cynical about politicians, but has a deep love of her country ('politicians were a breed she disliked … pull the wool over peoples' eyes', but at the inauguration 'Johan had glanced at Thembi and saw her wipe away some tears'). She is also loving, warm-hearted and prepared to seem cruel in order to be kind (note how she cured Johan of his stutter). (Accept any valid answer that is supported by evidence from the text and allocate approximately 5 marks for this part of the answer.)
   The story shows a development of the relationship from friendship to love. (1 mark)
   The two main characters are 'round' (multi-dimensional) characters. (1 mark)
   Students can discuss whether or not they relate to them – any answer that is based on an understanding of the text will be valid. (Approximately 2 marks.)

Of the two of them, it is possibly Johan who changes the most thanks to
Thembi's intelligent plan. (Approximately 1 mark.)
[Accept any plausible answer that shows understanding of the characters and
is well referenced. Students may choose to combine all the answers to these
questions on characterisation – they do not have to be dealt with separately as
long as all the points are covered. (10)]

d) **Point of view:** What type of narration does the author choose? Comment on its
effectiveness.
Answer: The third person narrative style is chosen (2 marks).
It is effective because although most of the story is seen from Johan's
viewpoint, the fact that the author is commenting as an observer gives
objectivity and a sense of perspective to the story. This style enables us to relate
with compassion and understanding to both of the characters. For example,
if Johan had been the narrator he could not have complimented himself by
describing his own sensitivity (his ability to read the 'quiet language'). This
might make the reader think that he was boasting and might create a negative
impression in the reader's mind! (8 marks)
[Accept any well-reasoned answer. Students should refer to the story to
illustrate their answers. (10)]

e) **Theme:** What is the theme of the story? What message is conveyed to the
reader? Did the theme lead to a revaluation of your way of looking at life? Why
or why not?
Answer: Accept any answer that shows an understanding of the story,
especially in the case of the last two questions, which are subjective in nature.
Here, evaluate according to understanding of the story and the logic and
maturity of the argument. Possible themes and messages could be:
• Themes: 'Tough love'; the power of friendship and love; love transcending
  barriers; love never gives up.
• Messages: Try to see life from the other person's viewpoint; have empathy;
  do not be prejudiced; show love and compassion; never give up, etc. (approx
  4 marks)
The last two questions should be marked together. Reasons for the opinions
must be given.

(Approximately 6 marks.)

f) **Style:** Comment on the language used in the story as well as the suitability of
diction. Discuss any images that you find appropriate to the development of the
plot and to the characters, setting and theme.
Answer: Once again, answers will vary from student to student. They should,
however, include references to the function of the Afrikaans and Setswana
words in the story as well as to Johan's stuttering and the simplicity of the
style in general (which in fact enhances its effectiveness). Images can include
the braids (giving us a 'word picture' of the character), the rugby field (possibly
symbolising distance between them and the success of the project), the red
pepper tree flourishing its red berries (indicating hope), Johan shouting, while
Thembi ululates (signifying their different cultures blending in a moment of
triumph), etc. Students must be able to show how these are linked to plot,
setting, characters and theme. (10)
[Total: 60]

Exercise your English
(SB: Page 167)

Students are required to read an article entitled Whose English is 'correct'? and then to answer questions set on it. You might want to use this as a formal assessment task, in which case you would need to set a time limit and ask them to hand in their work. As in the previous chapter, some of the answers are fuller than one would expect from the students – this is done to make your life easier!

(A) COMPREHENSION AND READING SKILLS

1. Pre-reading skills
   a) **title** – It indicates that the passage will be dealing with the fact that there are different versions of English spoken by different groups of people, which raises the question as to whose English is correct. The fact that the word 'correct' is in inverted commas also suggests that the author may be questioning whether there is such a thing as 'correct' English.   (1)
   b) **author** – Former English teacher – hence one expects an article on the topic of English.   (1)
   c) **first paragraph** – Introduces the idea of different dialects of English – which will lead to the question posed in the title.   (1)
   d) **headings** – 'Which is the best?' This is the question that arises from the fact that there are different dialects. 'Reverse in status' – the status of something was reversed. 'Other speakers' – another group of speakers is referred to.   (3)
   e) **introductory sentences** –
   Paragraph 1: *English is spoken by millions of people throughout the world*. Thus one expects that there will be different varieties.
   Paragraph 2: *Different groups pronounce their words differently; use words either which do not exist in other people's vocabulary or use words with different meanings; and use the grammar of the language differently.* Elaborates on how dialects differ.
   Paragraph 3: *In South Africa, we have those who speak English as a home language and those for whom it is a second language.* Introduces two broad categories of speakers in South Africa.
   Paragraph 4: *The question that arises is: Whose English is the 'correct' or 'best' one?* Poses the key issue of the article.
   Paragraph 5: *This issue has been debated for many years throughout the world.* Points out that it is a worldwide and age-old question.
   Paragraph 5: *So, for a number of years, the local dialect spoken by home-language speakers was looked down upon: not only their accent, but also the fact that they adopted words from Afrikaans (and, to a lesser extent, from African languages).* Tells us that the local SA dialect was at one stage frowned upon – so it indicates that the author is dealing with the issue of the status of SAE.
   Paragraph 6: *It was only after World War II that things began to change.* The status

changed – if so, SAE must have become more acceptable.

Paragraph 7: *People began to argue that our home-grown dialect was equally acceptable – just as the Canadians, Australians, and so on had done earlier in the century.* Confirms what was deduced from the previous sentence.

Paragraph 8: *At this time, one of the first signals of the new approach was sent out by a signature tune for a radio programme called 'Snoektown Calling'.* Further information about the upward change in status.

Paragraph 9: *One of the tendencies in SAE pronunciation is say the sound 'i' as in 'drive' as 'drave' – as in 'dravin' above.* An example of SAE pronunciation.

Paragraph 10: *Alongside home-language SAE, there was, of course, the English spoken by South African Indians, black South Africans and what South Africa calls 'coloureds'.* Picks up on introductory sentences to paragraphs 3 and 5 – here turns attention to second category of speakers – those for whom English is not (originally, at any rate) their home language.

Paragraph 11: *Things started to change as the new South Africa began to emerge in the early 90s.* Some change occurred – not clear.

Paragraph 12: *Generally, people seem to have accepted the differences, although there will always be those who think their English is better.* A comment on attitudes towards different varieties.

Paragraph 13: *Some of these mispronunciations are the result of wrong stress.* A way in which some people mispronounce words.

Paragraph 14: *In the end, we need to be tolerant of different ways of speaking and to avoid being snobbish or racist.* Tolerance towards different ways of speaking is needed.

Students should note how much of the passage they can understand by following this procedure. At the same time, they need to realise that they do not have the full picture – there are gaps that need to be filled in by a closer reading.

2. The author could have set much of the passage out in lists. Students are asked to apply this by completing a set of bulleted outlines.

   a) Paragraph 1

   Dialects different from each other in terms of *(Must use one noun for each bullet.)*
   - pronunciation;
   - vocabulary;
   - grammar. (3)

   b) Paragraph 2

   We have different groups of speakers in South Africa. They can be classified in terms of
   - whether English is their home language / whether they speak English as their home language;
   - whether English is not their home language / whether they do not speak English as their home language. (2)

   c) Paragraph 6

   SAE is not simply 'Afrikanerised' English. This is not true of either *(In each case, supply a noun.)*
   - pronunciation or
   - vocabulary. (2)

d) Paragraph 7
Two factors after World War II caused SAE to become less frowned upon.
These were the
- arrival of non-English speaking immigrants;
- intermarriage between English- and Afrikaans-speaking people. (2)

e) Paragraph 10
Things began to change once the New South Africa emerged. This resulted
from the fact that:
- the government was no longer an all-white affair;
- business was transformed in the same way;
- a myriad of accents was heard in the media and in cultural activities. (3)

f) Paragraph 13
Some of these mispronunciations result from
- wrong stress;
- pronouncing words as they are spelled;
- confusing long and short vowels. (3)

3. The author traces the rise and fall in status of SAE as spoken by white people.
Give a summary of this by completing the following table:

Key date	Status (high/low)	Reasons
1820	High	People thrown together in same schools and stood together against the common enemy.
1860s	Low	Discovery of diamonds and gold resulted in a class society with snobbish attitudes.
1945	High	New non-English-speaking immigrants; intermarriage between English-speaking people and Afrikaans-speaking people.

(9)

4. Indicate whether the following is true or false and justify your choice by referring
to the text:
The author believes that it doesn't matter how people speak – let them say things
as they do. (2)
False – the author suggests that one should be tolerant towards different ways
of speaking but that differences which do not result from mother-tongue
interference, but which are simply wrong, should be corrected.
Sub-total: 42 + 5 marks for language usage = 47

(B) LANGUAGE IN PRACTICE

1. Word classes
   a) Give an adverb that means the same as the phrase 'throughout the world'
   (line 1).
   Globally / worldwide. (1)
   b) To what does the pronoun 'it' (line 1) refer?
   English (1)
   c) In paragraph 1, there are three words that are forms of the same word.
      i. List the words.
      different; differently; differences (3)
      ii. Which of these would appear as the headword in a dictionary entry?
      different (1)
      iii. What do we call the others?
      derivatives (1)

    iv. In a dictionary entry, one of them would have an inflection. Which one?
        differences
        What is the inflection?
        -s (plural)   (2)
    v. What is the word class of each word?
        different – adjective
        differently – adverb
        differences – noun   (3)

d) What is the word class of each of the following words as used in the passage? (For verbs, state whether the verb is a main or auxiliary verb.) Give a reason for each answer.
    i. who (par 3) – pronoun
    ii. Whose (par 4) – adjective
    iii. their (par 4) – adjective
    iv. resented (par 5) – verb
    v. ties (par 7) – noun
    vi. simply (par 13) – adverb   (6)

e) Why does the word 'Frontier' (par 5) have a capital letter?
   It is a proper noun, because it names a particular war.   (1)

f) In paragraph 5, the writer uses the word 'snobbish'.
    i. What is the word class of this word?
        Adjective
        How do you know?
        It describes the noun 'attitudes'.   (2)
    ii. There is another word in the same paragraph that belongs to the same word class and that relates to this word. Which is it?
        'proper'
        How does it relate?
        It relates to the idea that those who were snobbish would insist on what they called the 'proper' accent.   (2)

g) Auxiliary verbs add meaning to the main verb. What meaning does the auxiliary add in each of the following?
    i. has (par 5)
        Suggests it is recent – not distant past; and that it is still ongoing.
    ii. had (par 8, first sentence)
        Refers to past past – that is, further into the past than when 'People began to argue …'.   (2)

h) Deducing meaning from the context: The word 'dialect' is used twice in the passage.
    i. Show how the meaning of the word 'dialect' can be deduced from the context in paragraph 1.
        'They do not speak it in the same way' suggests the idea of different varieties of English, which are 'dialects'.   (1)
    ii. Now show how the context in paragraph 2 expands on the meaning deduced from paragraph 1.
        It goes on to show how dialects differ.   (1)

iii. Write a formal definition of the word.
A dialect is a variety of a language based on where people live / A dialect is a regional variety of a language. (2)

i) Most words can have more than one meaning. For the word 'common' (par 5), list as many meanings as you can and then show, how in terms of the context, you can deduce the meaning which is intended here.
Meaning 1: lower class
Meaning 2: occurring frequently
'common enemy' – the whole point here is that they joined forces against an enemy they shared. (3)

j) Origins of words
i. Is 'SABC' an abbreviation or an acronym?
Abbreviation.
How do you know?
It cannot be said as a word. (2)
ii. Give another example of the same type from the passage.
SAE (1)
iii. Give an example of a word from paragraph 3 and paragraph 4 arrived at by combining words.
Socio-cultural; home-language (2)

k) Pronunciation
i. In terms of the problems resulting from the pronunciation of the 'schwa' (paragraph 14), indicate which parts of the following words are likely to be mispronounced:
i.i primary – priMAry
i.ii fortunate – fortune-Ate
i.iii pilot – pil-Ot
i.iv plural – plurAl
i.v dragon – dragOn (5)
ii. Certain words are mispronounced as a result of a combination of both mispronouncing the schwa sound and wrong stress. Show how this would affect the pronunciation of each of the following words:
ii.i circumstances – cirCUmstances
ii.ii ceremony – cerEmony
ii.iii examine – ExamIne (3)

l) Spelling
i. Why is the word 'believed' (paragraph 5) spelled with 'ie' rather than 'ei'?
The combination is pronounced 'ee" and there is no 'c' before the combination. (2)
ii. Why does the word 'emerging' (paragraph 4) not keep the 'e' when adding the suffix to the word 'emerge'?
The suffix begins with a vowel. (1)

Sub-total: 48 + 5 marks for language usage = 53
TOTAL: 100

Chapter 3
Nearly there!
(SB: Page 174)

Chapter overview

In this chapter students consider the importance of building relationships by using effective language skills. Reading and writing with care and discernment are dealt with in Unit 1. The chapter continues with an exploration of the use of words and their hidden meanings. Useful information is given about how to use language successfully and how to interpret messages from other people. In Unit 3, the communication process is examined and possible barriers to communication are discussed. Writing skills in the workplace are also examined, with particular emphasis on concise communication.

Finally, the chapter looks at how relationships are expressed in a range of different literary texts, from love poems to a dramatic text and finally to a workplace situation in a novel.

At the end of this chapter, students should be able to:
- use various readings and viewing strategies to examine meaning in a range of texts and non-verbal forms of communication (Reading and viewing: SO1, LO1, LO2, LO3, LO4, LO5)
- examine and respond creatively to visual and multi-media texts and non-verbal form of communication (Reading and viewing: SO2, LO3)
- use and explore strategies to write for a range of audiences, purposes and workplace context (Writing and presenting: SO1, LO1, LO2, LO3, LO4)
- examine language usage to communicate effectively (Listening and speaking: SO3, LO1, LO2; Writing and presenting: SO2, LO1; Language in practice: SO3, LO2)
- discover and apply communication principles to a range of context related to learning and the workplace (Language in practice: SO3, LO1, LO2, LO3)
- explore and explain how language structures and features impact on meaning and comprehension (Reading and viewing: SO3, LO1, LO2, LO3)
- use strategies to deliver messages and reply appropriately to sustain interaction and dialogue in a workplace context (Listening and speaking: SO1, LO1, LO2, LO3, LO4)

Reading and writing with discernment (SB: Page 176)

Unit overview

This unit explores various aspects of texts, with a focus on textual features such as font size (typography), layout and formatting, and how these impact on meaning and in terms of their function. Students also explore the socio-cultural beliefs and values in texts (including point of view), how these are expressed and their impact on meaning.

A major focus of the unit is on punctuation and the way in which punctuation can be central to effective and accurate communication.

By the end of this unit, students should be able to:
• use knowledge of formatting, typography to demonstrate meaning
• explore non-verbal forms of communication for impact on meaning
• use textual features to analyse meaning
• explore socio-cultural beliefs and bias for impact on meaning
• examine implicit and explicit messages
• recognise different points of view
• see how punctuation affects meaning

Activity 1: Using the textual features of a book (SB: Page 177)

Reading and viewing: SO1, LO1

Teaching the activity (Individual and pair work)

Ask students to look at different books and to identify as many different features as they can (do not give them any clues; just see what they come up with and then – during the feedback session – guide their thinking). Then point out that all texts have certain characteristics or features such as the font that is used, the layout of the text and the use of headings and subheadings. These aspects are called **textual** features.

Students then work individually or in pairs to answer questions 2 to 5. It would probably be wise to take some oral feedback on each question before students write their answers.

Extending the activity

Ask students to find covers of old magazines that they find interesting. If possible, they should paste these onto a worksheet and then write an analysis of each one, indicating why they like it or not. They should focus on aspects such as layout, use of fonts, types of texts, use of images, and so on.

Formative self-assessment

Students compare their answers with those of their partners and then with the rest of the class.

Suggested answers

Question 2:

a) Contents page and index

  i.   Which is which? By defining the purpose of each, explain why you think so.

Contents page	Text B	Purpose is to list the contents of a book – it consists of a list of sections and page references in the order in which they appear in the book.
Index	Text A	Purpose is to enable a reader to find a particular term in the book – it consists of an alphabetical list of words and phrases and the relevant page references.

  ii. Where does each occur in a book?

Contents page	Near the beginning
Index	At the end

  iii. Write down three textual differences between the two.

Contents page	Large font; page references in numerical sequence; set in columns
Index	Smaller font (because more items); alphabetically arranged; term and page number separated by a comma.

b) What is the purpose of each of the following?

i	**Foreword**	A short introduction to a book, typically by a person other than the author.
ii	**Bibliography**	A list of sources referred to in the book.
iii	**Glossary**	An alphabetical list of words with explanations.

3. Layout: Picture of girl and surfboard in the forefront, sea setting in the background.
Use of different fonts: effective, large font for title, using dark background with white font; similar, but less contrasting font for author; plainer font for description of book.
Image chosen: girl with arm off at shoulder and huge gouge in surfboard.

4. Micro textual features

a)	colour	Makes it more interesting to the eye; can make pictures clearer, more realistic.
b)	photographs	Gives reader idea of what people or things look like.
c)	illustrations	Makes explanations clearer.
d)	layout	Makes reading and comprehension easier.
e)	captions	Indicates what or who is featured in a picture.
f)	font sizes	Indicates more important and less important sections.
g)	font types	Indicates different sections or emphasises words or phrases; also more interesting.

5. 'Puppy love'

a) Uses of italics

To indicate terms that are featured	*Puppy love; calf love*
To indicate the title of a play	*Romeo and Juliet*

b) How use of italics helps

Romeo and Juliet	These people are examples of romantic love.
Romeo and Juliet	The title of the play that he saw.

Activity 2: Using punctuation for discernment – PoE

Reading and viewing: SO2, LO1
Language in practice: SO3, LO2

Teaching the activity (Individual and pair work)

Students are to answer all questions – except question 1 – on loose sheets of A4 paper and hand their work in to you for assessment purposes. Afterwards, they must file their assessed work in their portfolios.

Before they begin answering the assessment questions (questions 2 to 7) refer them to the punctuation section at the back of the Student's Book and work through the different types of punctuation. Stress that punctuation is important because it makes written communication more effective and precise. Students can work in pairs to test one another's understanding of the different forms of punctuation. They then work individually to complete the assessment activities.

Formative lecturer assessment

Take in and assess students' work using the suggested answers below.

Suggested answers

Question 3:
a) What do we call the larger-than-usual capital letter at the beginning of the text? What is its purpose?

Drop cap	Indicates beginning of an article

b) Comment on the use of the following:
   i.   italics [Indicates terms that are related to each other.]
   ii. inverted commas [They serve a similar purpose or to quote a term.]
c) What do we call the punctuation mark in each of the following extracts, and what purpose does each serve?
   i.   love-hate [hyphen – joins two words]
   ii. one merely dislikes – as in [dash – indicates a break]
d) When listing items, we usually place a comma between each, except before the 'and'. Why do you think the author broke the rule and inserted a comma after 'intolerance'? [To indicate that what follows relates to 'many forms' and not just to 'intolerance'.]
Question 4:
a) Mr Moreland lives with his wife (his high school sweetheart) and three daughters. [Makes it clear that he does not live with two women – 'his high school sweetheart' is his wife.]
b) IN MEMORIAM
   THIS TREE IS
   A SYMBOL OF
   OUR MUM.
   PEACEFUL,
   STRONG AND
   SHELTERING. [full-stop]

FROM HER CHILDREN.

> (Plaque at an arboretum)

[It makes it clear that the message comes 'from her children'; otherwise it means that their mum is sheltering from her children.]

c) Erected in memory of
ALBERT HENRY JACOBS
accidentally shot. [full-stop]
As [capital letter] a mark of affection by his wife.
[It makes it clear that the message was placed there 'as a mark of affection by his wife; otherwise it means that he was 'accidentally shot as a mark of affection by his wife'.]

d) WOMEN ARE BECOMING MORE BEAUTIFUL. [full-stop] MEN, ALSO LOOKING BETTER. [Indicates that men are also looking better; otherwise it means that women are becoming more beautiful men.]

e) FANS' [apostrophe] FURY AT CRICKET DEBACLE [Indicates that it means that it is referring to the fury of the fans at the debacle; otherwise it means that someone or something is fanning – encouraging – the fury.]

Question 5:

a) i. A woman, without her man, is nothing. [A woman without a man is nothing.]
   ii. A woman: without her, man is nothing. [A man is nothing without a woman.]

b) i. Dear Jack
   I want a man who knows what love is all about. You are generous, kind, thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for all other men. I yearn for you. I have no feelings whatsoever when we're apart. I can be happy forever – will you let me be yours?
   Jill

   ii. Dear Jack
   I want a man who knows what love is. All about you *[that is, you are not like this, only the people around you]* are generous, kind, thoughtful people, who are not like you. Admit to being useless and inferior. *[You must admit this about yourself.]* You have ruined me. *[You haven't ruined me 'for other men' – that is, made all other men not good enough because you are kind, etc, you've simply ruined me as a person.]* For other men I yearn! *[I yearn not for you but for other men.]* For you I have no feelings whatsoever. *[I have no feelings for you, rather than having no feelings when we are apart.]* When we're apart I can be forever happy. *[On the contrary, I can be happy when we are apart.]* Will you let me be? *[Leave me alone rather than let me belong to you!]*
   Jill

Question 6:

The word 'discriminate' comes from the following Latin word: 'discriminare', which means to 'distinguish between'. However, discrimination as used in this article is more than distinction or differentiation: it is action based on prejudice, resulting in unfair treatment of people. To discriminate socially is to make a distinction between people on the basis of category or class without regard to individual merit. Examples of categories on which social discrimination is seen include the following: religion, weight, race, gender, height, age and sexual discrimination.

Question 7:
Mehitabel tries compassionate marriage
Boss, **I** have seen **M**ehitabel the cat
again**,** *[optional]* and she has just been through
another matrimonial experience**.**
She said in part as follows**: / ,**
"I am always the sap**, A**rchy**,**
always the good-natured simp**,**
always believing in the good intentions
of those deceitful tom cats**,**
always getting married at leisure
and repenting in haste**.**
It's wrong for an artist to marry**.**
A free spirit has gotta
live her own life**."**

Activity 3: Reading between the lines (SB: Page 183)
Reading and viewing: SO2, LO3, LO5

Teaching the activity (Individual and pair work)
Before students begin this activity, make sure they work through the theory ('Implicit messages') on pages 182 in the Student's Book. Ensure that you discuss this section with them since not only will it assist the development of their inference-making skills (reading between the lines or identifying subtext); it may also teach them a valuable life skill.

Point out that texts sometimes have two types of messages: **explicit** messages and **implicit** messages. Students are given the distinction between implicit and explicit messages and are advised not to abuse the use of implicit messages.

Formative self-assessment
Students mark their own work while you discuss the answers with the class. Below are some suggested answers.

Suggested answers
1. Explicit and implicit messages:
    a) What is the difference between an implicit and an explicit message?

Explicit messages	They mean what they say.
Implicit messages	They have a hidden meaning.

    b) Why is it better to use explicit messages? [They are more open and honest and therefore less likely to cause offence.]
2. Sexist jokes:

Blonde swimmer A brunette, a redhead and a blonde are in a breaststroke race. The starter's gun goes off and the three girls dive into the pool. The brunette and the redhead shoot across the pool and get out; 20 minutes later the blonde reaches the end and gets out. The judge says, "The gold medal goes to the brunette, the silver medal goes to the redhead, and the bronze goes to the blonde". The blonde says, "I don't want to be a sore loser, but I think the other girls were using their arms."	It suggests that the blonde is so stupid that she did not know that she was supposed to use her arms to swim the race.

3 Explain the implicit messages:
   a) Dialogue 1

Man: "Hey, baby, what's your sign?" Woman: "Do not Enter".	Leave me alone!

   b) Dialogue 2

Man: "So, wanna go back to my place ?" Woman: "Well, I don't know. Will two people fit under a rock?"	He is a spider!

4. Abstract of an article from the Internet:
    a) In one sentence, sum up what the writer maintains is the implicit message conveyed by adolescent television programmes in Sweden. [They suggest that males are superior and dominant.]
    b) In point form, list the evidence that supports this view.
        [• Lead girls are in partnership with a boy.
        • Boys are active, inquisitive, determined individuals.
        • Girls are subordinate figures or have problems.
        • Education programmes are also male-dominated.
        • Even foreign language training films feature boys in school or training, whereas none of the girls are.]
    c) Do you think that the same is true of South African TV programmes? Justify your answer. [Lead a discussion on this. Students should back up statements with examples.]
    d) How does what you read in the abstract relate to the issue of 'bias'? ['Bias' involves being one-sided. The advertisements are one-sided in that they favour boys and neglect girls, in the process suggesting that males are dominant and females subordinate to males.]
5 Implicit messages about race:
    a) With reference to the extract you have just read, why do you think that people so often resort to using implicit, rather than explicit, messages? [They are more likely to be successful, because they are more subtle, so people don't realise that they are being racist and therefore don't object to the racism.]
    b) Do you think politicians do the same in South Africa? Give reasons for your answer. [Lead a discussion on this or ask students to do some research. Students should back up statements with examples.]
    c) Identify the implicit messages in the following:
        i.   "Since 1994, crime levels have escalated in South Africa." [The new government cannot control crime. / The new dispensation encourages crime.]
        ii.   "I ran for cover when the black man approached me." [Black people are criminals / violent.]
        iii. "Of course nothing works properly. Can you expect it after all the affirmative action?" [Affirmative action leads to incompetence because the people appointed in terms of it are incompetent.]
        iv.   (Spoken by a black South African) "I know why I didn't get the job – the interviewing panel was an all-white affair." [All whites are racist.]

Activity 4: Recognising different points of view

Reading and viewing: SO2, LO2, LO5

Teaching the activity (Individual and pair work)

This is a fairly long activity and you should plan to spend about two double lessons (or perhaps a full week) on it.

Discuss with the class how texts often reflect a variety of points of view, stressing that it is important not only to be able to identify these, but also to be able to evaluate them. This is a vital skill for students to acquire, not only to cope with their studies, but also to be discerning, rational citizens and people who can understand different points of view and argue sensibly rather than going into conflict mode.

1. Students are required to read a passage that examines 'hate speech'. Facilitate a class discussion afterwards to elicit students' point of view regarding issues raised in the text.
2. Students then work alone to answer the questions set on the text.

Formative peer and lecturer assessment

Students to ask their partners to mark their work while you discuss the answers with the class.

Suggested answers

Question 2:

a) List summary

Hate speech should be banned because it
- violates people's rights – to dignity and equality;
- can promote fear, intimidation and harassment of individuals – which can result in murder and even genocide.

b) Tabulated arguments and counter-arguments

Arguments against limiting hate speech	Counter-arguments
It's a form of censorship, thereby violating another right in the Constitution (freedom of speech).	Different rights may clash, and then one has to decide on which right should prevail. There is also a 'limitation' clause in the Constitution allowing the curtailing of rights under certain conditions. A counter-argument to this counter-argument is that this is open to abuse, and that it's sometimes difficult to define 'hate speech'.
It is one-sided.	'Hate speech' is only regarded as 'hate speech' if it is white against black. Counter-argument to the counter-argument: the word 'boer' is also banned.
It doesn't necessarily change the ideas – we should rather rely on discussion, debate and education.	In terms of the history of South Africa, this would not be immediately effective; so, for the time being, we need to ban it.
Banning terms that are regarded as offensive draws attention to them and encourages people to want to use them.	It does not mean that one must allow people to be offended because of this.

c) Author's view

D   Supportive, but with awareness of the opposing view [He presents the arguments in favour of it fully, and he presents counter-arguments to the arguments against banning it; but he does concede, in terms of counter-

arguments to the counter-arguments, that there are problems. The last paragraph also suggests that some form of action is necessary, especially in our country.]

Question 3:

a) Connotation

It has a positive connotation – it implies something which is good and just.

b) Analyse each definition

i	General class	Steps taken
ii	Specific aspects	Aim is to increase under-represented people in areas from which they have been excluded in the past.

c) Formal definition

Affirmative action means positive, concrete steps to increase the representation of people who have previously been excluded.

4. Question 4:

FOR	AGAINST
Eliminates discrimination because it (a) counteracts prejudice of those who employ people or admit to universities, etc; (b) demonstrates that members of those groups accomplish great things if given the opportunity.	It is counterproductive because it (a) requires discrimination; (b) promotes prejudice because it increases resentment towards the people who benefit from it.
It promotes diversity, which benefits people by exposing them to different viewpoints.	Using race as a basis is inappropriate because economic disadvantage does not necessarily correlate with race.
It compensates for advantages which others have had.	People who were not party to discrimination in the past should not have to pay for this by being excluded now.
	Since all have equal rights, the rights of one person should not be taken away because another person's has been.

Question 5:

a) Expected viewpoints on the issue of affirmative action

Original author (Tshivase)	Because he is presumably black, one expects him to support AA, which he does.
This author (MG Warburg)	Because he is presumably white, one expects him to be opposed to AA, which he is, although his arguments are not racist.

b) He supports affirmative action: '… argues for the vigorous continuation of affirmative action.'

c) Take in students' letters and assess them using an appropriate rubric from the back of this Lecturer's Guide and/or the following assessment criteria:
   • Format
   • Content suitability
   • Tone, style and register
   • Vocabulary choice
   • Language use (grammar, spelling and punctuation)
   • Overall presentation and neatness.

Beyond words
(SB: Page 192)

Unit overview

So far, in the grammar sections, the focus has been on **words** as the basis of communication. And indeed they are. However, we don't convey our thoughts by simply stringing words together. They are combined into structures we call **sentences**. [Get your students to note the spelling of this word – *sentences*, not *sentances*.]

By the end of this unit, students should be able to:
- demonstrate knowledge of grammatical structures to present information in a grammatically correct and logical manner
- use syntax correctly
- analyse the functions of aspects of syntax (subject, object, predicate)
- produce a range of sentence types
- understand how tenses work
- use acceptable concord
- use active and passive voice in texts and analyse their functions in texts
- deal with word order

Activity 1: Subjects and predicates　(SB: Page 193)
Writing and presenting: SO2, LO1
Language in practice: SO3, LO2

Teaching the activity (Individual and pair work)

Many students find sentence analysis difficult, even though they may be competent language users. This is because we use the rules of language subconsciously and see very little need to learn rules in order to communicate. However, understanding how language works (the rules of grammar) can help to make one a more effective communicator and can certainly assist students to overcome specific challenges they may face (e.g. concord, wrong use of tenses).

1. Discuss with the class why they think it is important to know how languages, at the level of sentences, work. Find out what they know about subjects and predicates, and list their ideas on the chalkboard. See if they can provide examples of these from their own experience.
2. In order to gauge the level of your students' understanding, you may want to get them to complete the activity without any assistance from you. However, should you know that they find this kind of 'grammar' work difficult, it may be best to work through the whole activity orally as a class first, before students do any written work.
3. Whichever route you choose, make sure that you spend adequate time on points 2 and 4, discussing the information in the two *Know your language* boxes (Student's

Book pages 193 and 194). Both these boxes deal with the process involved in identifying subjects and predicates in sentences. Students then apply the information in the *Know your language* box to the sentences in question 1. They then discuss their answers with their partners afterwards and modify them if necessary.

4. The focus here is on identifying subject and predicate in different sentence types.
5. Students apply their knowledge to divide the sentences into subject and predicate, using the steps mentioned in the *Know your language* box that they have just studied. They discuss their answers with their partners afterwards and modify them if necessary.
6. In this questions students match the parts in the table and explain the meaning of each proverb.
7. For question 7, students draw on their own prior knowledge to provide a subject or a predicate for a number of expressions. This will determine whether or not they know the difference between a subject and a predicate.
8. This is a fairly difficult task that asks students to divide sentences into subject and predicate.

Student support
No doubt some of your students will experience difficulties with this activity (and other activities in this unit). It would be advisable to form a group with these students and to meet with them say once a week after college to work intensively on grammar. Devise some worksheets using a good grammar textbook (e.g. *Comprehensive English Practice*) that these students can use to develop their knowledge and understanding of grammar. Start off with an analysis of simple sentences, getting them first to understand that the subject does the action (verb). Keep the verb structure simple. Then help them identify the object (what has the action done to it?), pointing out that the verb + object make up the predicate. From this base, you can provide them with increasingly difficult sentences to analyse.

Formative self-assessment
Students share and discuss their answers with their classmates in a discussion that you facilitate. They then do any corrections afterwards, ensuring that they understand where they went wrong.

Suggested answers
Question 1:
a) Proverb or an idiom

Proverb	It is a sentence.	Punctuality (being on time) is essential to success in business.
	It states a general truth.	

b) Two parts in each sentence

	Talked about	**Being said about**
A	Punctuality	is the soul of business
B	Marie	insulted her boss
C	Ignatius	is a very successful plumber
D	I	promoted Sipho the other day

Question 3:

	Step 1	**Step 2**	**Step 3**
A	is	Punctuality	is the soul of business.
B	insulted	Marie	insulted her boss
C	is	Ignatius	is a very successful plumber
D	promoted	I	promoted Sipho the other day

Question 5:

	Step 1	**Step 2**	**Step 3**
a)	is	Thulani	is the best salesperson for the month
b)	is	Who	is the best salesperson for the month of May
c)	don't admire	I	don't admire that salesman
d)	stop	You	[must] stop stealing from the firm
e)	sold	Thulani	sold 10 cars yesterday
f)	did sell	Thulani	did sell 10 cars when
g)	did do	Thulani	did do what

[Note: If students find only the main verb for step 1, this is OK.]
Question 6:

Subjects	**Predicates**	**Meaning**
a) The early bird	ii. catches the worm	Those who are early will find the most opportunities.
b) Honesty	v. is the best policy	Honesty is the best rule to follow.
c) A bad workman	iv. blames his tools	A workman who is not good at his work blames his tools, whereas he is actually the cause of the problem.
d) Many hands	iii. make light work	If people work together they achieve more. [Opposite proverb: Too many cooks spoil the broth.]
e) Procrastination	i. is the thief of time	Putting off doing things wastes time.

Question 7:
a) **A mechanic** repairs motorcars.
b) **An engineer** deals with machine design, construction and maintenance.
c) A manicurist **cares for people's hands and nails**.
d) A journalist **reports for the media**.
e) **A botanist** studies plants.
Question 8:

Effective organisational communications / are an essential precondition of effective management. Management / becomes difficult or impossible without effective communication. Organisations with more than one level of management / suffer from communications problems. These / can interfere with almost any aspect of the organisation, including corrective actions.
One of the simplest and most practical communications management methods / is a straightforward, hierarchical, bidirectional communication method, with clear incentives.

Activity 2: Tenses

Writing and presenting: SO2, LO1
Language in practice: SO3, LO2

Teaching the activity (Individual and pair work)

From Activity 1, it should have been clear to the students that the verb forms the main part of the predicate. In this activity, students go on to examine some important aspects of the verb in this role, with a specific focus on tenses.

1. With their partners, students read the information in the *Know your language* box on page 196 in the Student's Book to remind themselves about grammatical tenses. In English, this is actually a very complex issue, and tense and time do not always correspond. What is presented is a much simplified account of tense.
2. Students are then required to rewrite a set of sentences in different tenses.
3. In question 3 they think about why newspaper headlines often use the present simple tense in headlines that actually describe past events.

Extending the activity

Encourage your students to become conscious of tenses in newspaper and magazine articles that they read. They can copy some of these into their activity books, identify the tenses that are used and explain why they are used.

Student support

Students who make tense mistakes should be given plenty of additional practice in using the main basic tenses first:
• Present simple tense
• Present progressive tense
• Past simple tense
• Future simple tense using 'will'

When you provide additional practice, do not mix tenses in sentences and keep the sentences simple. Once they become more confident, add the following important tenses:
• Present perfect tense
• Past progressive tense

Formative peer assessment

Students ask their partners to mark their work while you discuss the answers with the class.

Suggested answers
Question 2:

Tense	Sentence A	Sentence B
a – simple past tense	Ayanda ran very well.	Ayanda exemplified joy to all.
b – present perfect past tense	Ayanda has run very well.	Ayanda has exemplified joy to all.
c – past perfect tense	Ayanda had run very well.	Ayanda had exemplified joy to all.
d – progressive present tense	Ayanda is running very well.	Ayanda is exemplifying joy to all.
e – future tense	Ayanda will run very well	Ayanda will exemplify joy to all.

Question 3:
It makes the headline more immediate, dramatic and relevant.

Activity 3: Concord

Writing and presenting: SO2, LO1
Language in practice: SO3, LO2

Teaching the activity (Individual and pair work)

Write up a sentence on the chalkboard that has obvious concord errors in it (e.g. The man eat the apple). Ask the students to tell you what is wrong with the sentence. Get them to provide their own examples of sentences with incorrect concord. Discuss why the concord is wrong, pointing out that a further aspect of the verb is the way in which it relates to the **subject** of the sentence from a grammatical point of view and that this is called **concord**.

1. With their partners, students study the information in the *Know your language* box on page 197 in the Student's Book in order to remind themselves what the term **concord** means. Note:
   - Students sometimes talk about the subject agreeing with the verb: They need to remember that we start with the subject and then choose the verb and the correct form of the verb to accompany it.
   - Students need to be reminded that nouns and verbs form their plurals in the opposite way: nouns *add* -s or e-s, whereas verbs *drop* -s or -es to form the plural.
2. In this question students go back to the passage in question 8 of Activity 1 and then explain why the verb in each of the following sentences from the passage is singular or plural.
3. In this question students do the same as for question 2.
4. This question gets students to identify and correct errors of concord.

Student support

Errors of concord are fairly common but not too serious since they do not distort meaning. However, efficient communication is best served by correct concord and you should provide your students with additional opportunities to correct texts that contain concord errors. Start off with simple texts that contain obvious errors, moving onto more difficult texts with more subtle errors.

Formative peer assessment

Students ask their partners to mark their work while you discuss the answers with the class.

Suggested answers

Question 2:

	Sentence	Singular/plural	Reason
a	Effective organisational communications are an essential precondition of effective management. Without effective communication, management becomes difficult or impossible.	'are' = plural 'becomes' = singular	Main word in subject = 'communications' = plural Main word in subject = 'management' = singular

b	The purpose of communications management is to ensure that both managers and workers have access to the same information.	'is' = singular	Main word in subject = 'purpose = singular
c	One of the simplest and most practical communications management methods is a straightforward, hierarchical, bidirectional communication method, with clear incentives.	'is' = singular	Main word in subject = 'one' = singular

Question 3:

Sentence	Singular / Plural	Reason
The purpose of a disciplinary code and procedures is to regulate standards of conduct within an organisation.	'is' = singular	Main word in subject = 'purpose' = singular
The aim of discipline is to correct unacceptable behaviour and adopt a progressive approach in the workplace.	'is' = singular	Main word in subject = 'aim' = singular
The employer needs to ensure that all employees are aware of the rules and the expected standards of reasonable behaviour for the workplace.	'needs' = singular 'are' = plural	Main word in subject = 'employer' = singular Main word in subject = 'employees' = plural
The employee needs to ensure that he/she is familiar with the relevant disciplinary standards in the workplace and that he/she complies with the disciplinary code and procedure at the workplace.	'needs' = singular 'is' = singular 'complies' = singular	Main word in subject = 'employee' = singular Main word in subject = 'he/she' = singular

Question 4:

Correction	Reason
wish = wishes	'Department' = singular, so verb must be singular
are = is	'one' = singular, so verb must be singular
is = are	'you' is [always] plural, so verb must be plural.
is = are	'who' refers back to 'directors', which is plural, so verb must be plural.

Activity 4: Objects

Writing and presenting: SO2, LO1
Language in practice: SO3, LO2

Teaching the activity

Point out to students that verbs also relate to a **further structure** that may be present in the predicate. This is called the 'object'.

1. With their partners, students study the information in the *Know your language* box on page 198 in the Student's Book in order to remind themselves what a grammatical **object** is.
2. They then work alone or in pairs to read the text entitled 'Taking the Time for Dialogue' and then answer question 3.

Formative peer assessment

Students ask their partners to mark their work while you discuss the answers with the class.

Suggested answers
Question 3:
a) Objects (direct or indirect)

	Sentence	Object	DO / IO	Significance
i	"How great to hear from you!"	from you	IO	Doesn't often hear from her – little contact
ii	The next day, I reached her answering machine.	answering machine	DO	So all he gets is her answering machine – no contact again
iii	Please press zero to speak with my assistant."	zero	DO	All very impersonal
iv	Martha and I played phone tag for four days;	phone tag	DO	Missing each other
v	We perpetuate the speed cycle.	the speed cycle	DO	We try quick methods of communication because we miss each other all the time.
	We boot up our computers and dash off an e-mail.	our computers an e-mail cell phone	DO DO DO	We use machines. One of the 'quick methods' Another example
	Or we whip out the cell phone and have one of those efficient, bullet-point conversations.	one of those efficient, bullet-point conversations	DO	Impersonal style of communication – efficient but simply bulleted lists
	We've all seen the mobile office in action:	mobile office	DO	Machine-style, impersonal methods

b) The direct object "it" in paragraph 8 refers to 'being too busy'.

Activity 5: Active and passive voice
Writing and presenting: SO2, LO1
Language in practice: SO3, LO2

Teaching the activity (Individual and pair work)
Write the following two sentences on the chalkboard and ask the students to identify in what ways they are different:
• The student ate the hamburger.
• The hamburger was eaten by the student.
Note their observations, pointing out how the **object-subject** relationship to the verb can vary. Note that this relates to what is called *active* and *passive voice*, and that this affects meaning, style and emphasis.

Ask students to supply other active voice sentences from their own experience and get other class members to turn these into passive voice sentences.

With their partners, students study the information in the *Know your language* box on page 200 in the Student's Book in order to remind themselves what the terms **active** and **passive** refer to.

They can then work individually or in pairs to complete questions 2, 3 and 4.

Extending the activity
Discuss with students how the new 'object' in passive sentences is often omitted due to it either being too obvious or irrelevant or because the writer/speaker wants to

'hide' the doer of the action. Use examples such as:
• Thieves arrested (police omitted because this is obvious)
• Striking workers shot (army omitted because the writer does not want to make public who the perpetrators are).
Also get students to identify uses of the passive voice in a range of texts, stating why the passive has been used in them.

Student support

Although most additional language learners use the passive voice intuitively, many have difficulties in using it in more structured contexts. Form a group with students who find the active–passive voice transformation difficult and revise this with them, starting with the present simple tense and working through the different tenses. Point out how the subject and object swap, how the swapped subject (now the 'object') is sometimes omitted and how the tense structure changes by changing it to the past participle and adding the appropriate form of the verb 'to be'. For example: The thieves stole the car. This becomes: The car (object becomes 'subject') was stolen ('was' is the appropriate form of the verb 'to be' indicating past tense; 'stolen' is the past participle of 'stole'). Point out that we can omit the new 'object', namely 'thieves' in the passive voice because it is so obvious who stole the car; however, it is not incorrect to include it.

Formative peer assessment

Students ask their partners to mark their work while you discuss the answers with the class.

Suggested answers

Question 2: (Note: The subject is optional in the passive voice.)

	Verb	Active/Passive	Other form
a)	rattled	Active	His / The boss was rattled (by Porky).
b)	were made	Passive	The carpenter lovingly made the table legs.
c)	must table	Active	This document must be tabled (by me) at the meeting today.
d	wrote	Active	The minutes were written (by me) in five minutes.
e)	was chastised	Passive	His / The boss chastised the employee.

Question 3:
a) The report was censored heavily before being issued. [Emphasis on what was censored; subject irrelevant; more formal.]
b) The employee was heavily censured. [Emphasis on who was censured; subject irrelevant; more formal.]

Question 4:

Verb	Active/Passive	Reason for choice
is called	Passive	Subject not known / irrelevant
composes	Active	Emphasis on subject – 'each employee' does this
is deemed	Passive	Subject irrelevant
are sent	Passive	Emphasis on what is sent; subject obvious

Verb	Active/Passive	Reason for choice
summarise	Active	Emphasis on subject (who – managers)
report	Active	Emphasis on subject (who – managers)
is led	Passive	Emphasis on object (overall summary)
is sent	Passive	Follows pattern of 'is led'
sends	Active	For variety – would be monotonous to have three passives in a row
can append	Active	No particular reason
referring	Active	Follows from 'can append'

Activity 6: **Non-simple sentences**

Writing and presenting: SO2, LO1
Language in practice: SO3, LO2

Teaching the activity (Individual and pair work)

Write the following sentences on the chalkboard and ask the students to identify in which ways they are similar and different.
- The student ate the hamburger.
- The student ate the hamburger and drank the coke.
- The student, who was very hungry, ate the hamburger and drank the coke.

From this example, point out to students that thus far the focus has been on what are called **simple** sentences – i.e. sentences that consist of one subject plus one predicate, but that this is not the total picture.

1. With their partners, students study the information in the *Know your language* box on page 201 in the Student's Book in order to remind themselves what other kinds of sentences there are. Ensure that you take feedback to check their understanding. Get them to make up (orally) as many simple, compound and complex sentences as possible until you sense a clear understanding of these three types.
2. In question 2 students test their understanding of sentence types. It may be useful to do this question orally first.
3. In this question students write complex sentences.
4. This question assesses students' grasp of compound sentences.

Extending the activity

Provide students with sets of simple sentences that they have to combine into compound and complex sentences. Also ask them to be on the lookout for different sentence types in texts that they read.

Formative peer assessment

Students ask their partners to mark their work while you discuss the answers with the class.

Suggested answers

Question 2:

	Sentence	S / N-S	Why	Complex / Compound	Why	Main clause
a)	The elephant trampled Rodney to death.	S	Only 1 finite verb	–	–	–
b)	When the elephant trampled Rodney to death, his wife wept hysterically.	N-S	2 finite verbs	Complex	Only 1 main clause	After subordinate
c)	The elephant trampled Rodney to death and then ambled off calmly.	N-S	2 finite verbs	Compound	2 main clauses	–
d)	The elephant trampled Rodney to death because he teased it.	N-S	2 finite verbs	Complex	Only 1 main clause	First
e)	The elephant, when Rodney teased it, trampled him to death.	N-S	2 finite verbs	Complex	Only 1 main clause	First – but subordinate comes between
f)	Calmly trampling Rodney to death, the elephant burped quietly.	S	Only 1 finite verb	–	–	–

Question 3:

a) Phumla arrived late for class because she was feeling ill.

b) Phumla was in class when her mother phoned.

Question 4:

a) Phumla arrived late for class and she was feeling ill. [She happened to be feeling ill when she arrived late – it was not the reason for her arriving late.]

b) Phumla was in class and her mother phoned. [The two events are equal in status rather than the fact that she was in class at the time that her mother phoned.]

Activity 7: Sentences based on function

Writing and presenting: SO2, LO1

Language in practice: SO3, LO2

Teaching the activity (Individual and pair work)

Find out what the students know about different sentences by writing the following sentences on the chalkboard and then getting them to identify their differences and similarities as well as – if possible – their types:

• It is cold today.

• Why is it so cold today?

• Put on your jersey.

• It's cold!

Using students' feedback, point out that so far they have been dealing with different types of sentences on the basis of **structure**, but that there is a second grouping of sentences, which is based on **function**.

With their partners, students study the information in the *Know your language* box on page 203 in the Student's Book in order to revise different sentence types, which

are based in the function that they serve. They then work individually or in pairs to complete questions 2 to 5, which are self-explanatory.

2. In this exercise students turn statement into question sentences, first as a YES/NO question and then as a 'wh' question. Afterwards, they state how each type of sentence is formed.
3. Students now do the same with another statement, but form two different 'wh' questions.
4. In question 4 students fill in the missing subject and auxiliary verb in a command to form a full sentence, and then state how command sentences are formed.
5. Students identify and explain ambiguity in an instruction. Note that you may have to spend a bit of time reminding students about ambiguity, how it is created and why it should be avoided.

Student support

Some students find question formation difficult because of structural changes that occur. For example:
• I went yesterday.
• When did you go?

Here, the question is formed by starting with the appropriate question word, inserting the correct auxiliary ('did' is used because it 'went' is a doing verb and because it is in the past tense), changing the pronoun ('I' becomes 'you') and then using the present tense of the past tense verb in the statement. This is a fairly complex process for students to grasp, but once they have grasped it, it will become almost an automatic procedure. Ensure that you give them plenty of additional practice in changing simple (and later more complex) statements into questions and vice versa.

Formative peer assessment

Students mark their own work while you discuss the answers with the class.

Suggested answers

Question 2:

YES/NO	HOW	WH-	HOW
Did Fathima arrive today?	Add 'did'; change 'arrived' to 'arrive'.	When did Fathima arrive?	Add when + did; remove 'today'.

Question 3:

YES/NO	WH-1	WH-2
Will Fathima be going to Doornfontein tomorrow?	Where is Fathima going tomorrow?	When is Fathima going to Doornfontein?

Question 4:

You must get out.	Add pronoun 'you' + auxiliary verb 'must'.

Question 5:
a) It is a command.

b) Intended meaning: Please wait for the hostess to show you where to sit.
   Unintended meaning: Please wait for the hostess to sit down.

Activity 8: Sentences and style (SB: Page 204)
Writing and presenting: SO2, LO1
Language in practice: SO3, LO2

Teaching the activity
Discuss with the students how good style involves *varying the* **type** of sentence one uses, or *varying the* **order** in which we set out parts of sentences. You can illustrate this point by giving them a paragraph in which all the sentences have the same structure, asking them to say why this is such a dull piece of writing. (For example: I woke up at 7am. I went to the bathroom. I washed my face. I went to my bedroom. I got dressed. I went to the kitchen. I ate my breakfast … and so on.) Hopefully, students will point out that it is dull because of repetition and the sameness of sentences structures. Talk about how variety in sentences structure (and length) is important to make our communication (spoken and written) more interesting.
1. With their partners, students to study the information in the *Know your language* box on page 204 in the Student's Book in order to find out more about style and sentence variety.
2. They then show how the writer of a text has achieved variety in his use of sentence structure.
3. In this question they rewrite a text by introducing some variety in sentence structure.
4. This question asks them to read a recipe and comment on aspects of its style.
5. Here students engage with the lyrics of a song and comment on aspects of its style.

Student support
Although it is important that students are able to write using sentence variety, it is more important that they are able to use grammatically correct sentences. Make sure that students who have problems with grammar (especially concord and tenses) are first able to write correct simple and compound sentences before encouraging them to write a variety of sentence types.

Extending the activity
Ask students to choose any paragraph from a novel or short story they are reading and to analyse the types of sentences that are used in terms of:
• their structure
• their length.
They should comment on how the above impact on the style of the writing by, for example, creating tension or providing description.

Formative lecturer assessment
Inform your students that you will be taking in their work and assess it using a memorandum to determine whether or not they have grasped how sentence structure and function can influence and create style.

Suggested answers

1. Starts with two non-simple sentences – the first begins with the subordinate clause and the second with the main clause. Then he uses two short simple sentences that show her fear. A statement sentence is followed by question sentence, which raises the drama.

   Second paragraph – uses foregrounding in first two sentences to highlight the first part that would otherwise have come later. Then comes a compound sentence that gives equal emphasis to each clause.

   The last paragraph consists of one short, dramatic simple statement.

2. Rewrite a text:

   Dear Mr Simms

   I am writing to ask you a favour. Could I borrow your bakkie tomorrow, as I am moving home? I have to ask you because my car broke down yesterday. If you would help me, I will be very grateful.

   Yours

   Mickey

3. Recipe for sosaties:

   (a) What kind of sentence (in terms of function) is used here? Why do you think recipes typically use this type? [Command sentences – a recipe is a list of instructions.]

   (b) List three examples of foregrounding, and state why you think the writer has used them here. [Three examples: With a sharp knife, trim the lamb of all fat.
   - In a medium-sized frying pan, melt the butter over moderate heat.
   - When the foam subsides, add the onion and fry, stirring occasionally, for 8 – 10 minutes or until it is golden brown.
      Reason: Each time, it indicates what one does first – so it sets out instructions in chronological order, which is easier to follow. Students should try converting the sentences so that the foregrounding is removed – this will make the point even clearer.]

4. Song by Paul Simon:

   Explain why Paul Simon uses:

   a) foregrounding (in terms of subordinate clauses).
      [Foregrounding:
      - When you're weary, feeling small,
      - When tears are in your eyes,
      - When times get rough
      - Like a bridge over troubled water

      Reason: In the first three, he presents the problem first and then the solution. This is much more effective – try putting them the other way round and this will become clearer.

      Last one – this emphasises the comparison with the bridge.

      Overall, foregrounding also helps the rhythm.]

   b) repetition of the same type of subordinate clause.
      [Emphasises the point he is making – when things get rough, he will be there. Also makes it more melodious.]
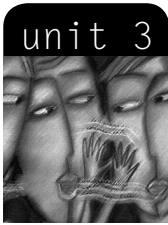
Communication in the workplace (SB: Page 206)

Unit overview

This unit combines communication theory, including the knowledge of communication barriers with concise workplace correspondence in which written communication is put into practice in the workplace. Students must be able to interpret the requirements of a writing task, identify the target audience and select an appropriate layout and format. Concise communication is often dismissed as unimportant because it is not a form of sustained communication, but it is precisely because of this that misunderstandings arise (as can be seen in the case of faulty or sketchy telephone messages, for instance). For this reason, it was decided to link concise communication with the important discussion of communication theory in general. The latter will also lay the foundation for the discussion of other types of communication in other chapters and units.

By the end of this unit, students should be able to:
- record, assess and act upon information
- interpret the requirements of a writing task
- identify the target audience and specific purpose of a writing task
- select an appropriate style and register for a writing task
- select a layout and format that is appropriate for the purpose and context of a writing task
- explain why effective communication is important
- define and explain the communication process
- describe and explain the categories of communication with workplace examples
- describe and explain the principles for effective communication
- describe and explain channels of communication in a workplace
- identify barriers to communication and apply strategies to eliminate these

Activity 1: Discuss barriers (SB: Page 210)
Language in practice: SO2, LO1, LO2

Teaching the activity (Individual and group work)
This has the potential to be a valuable exercise, promoting understanding of barriers and allowing students to explore their own attitudes and communication problems. If carried out with the necessary sensitivity and mutual respect, it should lead to increased understanding and the ability to listen and solve problems.

Discuss Jakobson's model (Student's Book page 207), the elements of communication (Student's Book page 208) and the communication barriers (Student's Book pages 208 to 210) with the students, using examples from their own experience and from the business world. Point out that in order to communicate

effectively, it is important to be aware of these barriers and develop strategies to counteract them.

If there are students of various cultures in the class, ask students to choose a partner from another culture/ language group (they may need assistance to do this – ensure that it is done in a tactful and sensitive way) and share any experiences that they may have had of communication barriers (not only cultural barriers). They should also make suggestions on how to deal with these barriers.

If the class consists of members of the same cultural group, students share experiences with a partner about barriers that they have experienced and discuss how these could be dealt with.

Student support

At their age, students are very sensitive to implicit message. Discuss the following example with the class and get them to provide their own ones and how they would cope with them:

If a colleague or friend turns down an invitation to a party, the person may have a perfectly good reason for not being able to attend. It does not necessarily mean that he or she does not like you. Similarly, if the boss does not greet you on one occasion, this does not mean that he or she is angry with you – it could be that he or she did not see you or that he or she was deep in thought. Take these factors into consideration before feeling offended.

Formative peer assessment

During the pair work, walk around the classroom answering queries and sharing briefly in the discussions if necessary. Then facilitate a class discussion in which students share their experiences and the possible solutions. Make sure that each pair is given a chance to speak, even if briefly, and write problems and 'solutions' on the chalkboard for ease of reference. Try to obtain examples of most (preferably all) of the barriers mentioned.

Activity 2: Telephone messages
Writing and presenting: SO1, LO1

Teaching the activity (Individual work)

Having discussed the theory, telephone messages and the importance of taking them down correctly (Student's Book pages 211 to 215), ask students to rewrite the message in the required format, using the example of the telephone message and the checklist given (Student's Book page 215) and extend the information where you think it is necessary. Copy examples of the telephone message form to give a sense of authenticity.

Extending the activity

This activity can be extended to include other examples. Pair role-play can also be used as an extra activity, with one student being the sender and the other the receiver and vice versa. A 'message' can also be recorded on a tape recorder and students asked to take down the information as a telephone message.

Formative peer assessment

Working in groups, students discuss their answers, paying attention to format and especially content. Then facilitate a brief class discussion during which the final messages are shared.

Suggested answers

Message 1
To: Ms Makeba (Initials can be included; department can be included if a large company.)
Caller's name and company: Mr Petersen (NB: Company and telephone number must be included; initials optional.)
Date: 1 September (Year must be included, e.g. 2008.)
Time of call: (Must be included.)
Message: He phoned about the meeting (Not sufficient; information must include which meeting, time, date and venue of meeting, and possibly some indication of what information the caller required or what he wanted to convey – e.g. He requires information about the time of the meeting tomorrow, 5 July 2008.)
Message taken by: (Must include name and surname of the person taking the call; signature optional.)

To: (Must be included.)
Caller's name and company: Ms Serena Moutang of Pepup Motors
Telephone number: (Must be provided.)
Date: 4 September 2008
Time of call: 14:05
Message: She wants to know what happened to the delivery (Requires additional details such as delivery number, date, and so on. Omit details of wedding, which are irrelevant.)
Message taken by: Maria (Surname must be included; signature optional.)

Activity 3: Write a cover letter – PoE (SB: Page 218)
Writing and presenting: SO1, LO1

Teaching the activity (Individual work)

If possible, ask one of the administrative staff to give a 'hands-on' demonstration of the fax machine. Sometimes it is possible to allow the students to send their own faxes provided permission is given for this. It is very important to show them how all this knowledge is actually put into practice in a 'real-life' office situation, so the more simulation the better!

You may supply forms for this exercise, or encourage students to design and type their own, provided all the necessary information has been included. (NB: Please remember that only the cover letter is required, not the details of the sales figures.)

Formative lecturer assessment

Assess students' work according to the following suggested mark scheme. Draw the attention of the students to this before they start the exercise.

Format: 5 marks
- To: Solomon's Suppliers
- Fax Number: (students may supply any number)
- For attention: (name and title of receiver – students can make up a name)
- Number of pages: (any number but must include cover page)
- From: (name and title of sender; sender's company name (Images Marketing) must be clearly indicated.

Content, including accuracy of information, style and language usage: 10 marks
Give an impression mark. NB: Information must mention that the sales figures for a specific period are being sent (figures not to be included in the cover letter). Message should be concise, e.g. 'We are sending you the sales information for June 2008. Regards Joe (or J Adams)' or 'Herewith sales information for June 2008 as requested. Regards Joe'.

Activity 4: Complete a form and a questionnaire – PoE   (SB: Page 220)
Writing and presenting: SO1, LO1

Teaching the activity (Individual work)
Before students do this activity, ensure that you spend adequate time working through the theory and examples on page 218 to 220 in the Student's Book.

This activity encourages students to visit businesses and retail outlets to find forms and questionnaires, which they must then complete correctly. The aim is to make the work done in class as relevant and close to the world of work and business as possible. Ensure that the students know the difference between a form and a questionnaire before they start this activity.

Formative lecturer assessment
Assess students' completed forms for comprehensiveness and accuracy (10 marks). Deduct one mark for every error and/or omission. If two questionnaires or two forms (instead of one of each) are submitted, mark only one of these. Students must clearly indicate which one is a form and which is a questionnaire. Questions that are not applicable should be marked N/A or 'Not Applicable' – they should not be left blank. Ideally, forms and questionnaires should be completed in black ink – pencil is **not** acceptable.

Activity 5: Write a memorandum – PoE   (SB: Page 222)
Writing and presenting: SO1, LO1

Teaching the activity (Individual work)
Discuss the function of the memorandum and why it is an important form of internal communication within an organisation. Spend some time working through the theory and examples on pages 220 to 222 in the Student's Book. Students then work individually to complete the assessment activity.

Summative lecturer assessment
Take in and assess students' memoranda using the mark allocation below. You

could also draw up your own assessment rubric or adapt one from the back of this Lecturer's Guide.

- **Format:** 5 marks
  Must have:
  Heading: To; From (name and title); Date; Subject heading (see checklist below).

Memorandum checklist

A memorandum includes:
- The name of the company and sometimes its logo (optional).
- The heading MEMORANDUM at the top of the form.
- The word TO (for the name of the receiver/s.
- Space for the title and department of the receiver/s.
- The word DATE (for the current date).
- A subject heading (the space for this is sometimes indicated by the word 'RE:' meaning 'about' or 'concerning').
- Space for the actual message. The message should be short and business-like, and include all necessary information
- Reference numbers (optional) – mainly in the case of State departments or large companies.
  Note: A memorandum does not require an address, a salutation (e.g. 'Dear John') or a complimentary closing (e.g. 'Yours faithfully' or 'Yours sincerely'). A memorandum also does not need to be signed.

- **Content, style, tone and language usage:** 15 marks
  Example of message:
  Please remember that smoking may take place only in designated areas outside the building and that smoke breaks should be limited to no longer than 10 minutes. In the interest of productivity, please make every attempt to limit the number and length of smoke breaks.
  Your co-operation will be greatly appreciated.
  NAME

Activity 6: Write a formal invitation – PoE   (SB: Page 225)
Writing and presenting: SO1, LO1

Teaching the activity (Individual work)
This is a quick assessment activity that demonstrates the students' ability to write a formal invitation. Working through the theory and examples on page 222 and 223 in the Student's Book, point out to students that not all invitations are as formal as this.

Extending the activity
Ask students to bring examples of other, less formal invitations to class and have a discussion about these, including why their register and layout are different or similar in each case. Find out when a less formal tone and layout would be appropriate and when not. (For example, the formal invitation would be completely out of place for a children's party!)

Formative lecturer assessment

Take in and assess students' invitations using the checklist and example below or by adapting a relevant rubric from the back of this Lecturer's Guide.

Information on invitation must include:

- the name of the host/s
- the name of the organisation
- the name, initials and title of the person/s being invited
- the type of function
- the **place, date and time** of the function
- the title, name and position of the guest speaker, if any
- the letters RSVP which is the French abbreviation for *Please reply*
- the deadline for replies
- the name, position, address or e-mail address and/or telephone number of the person to whom replies should be sent
- the type of dress (formal, traditional, semi-formal, smart-casual, etc.)
  Example of a formal invitation

> The Manager and Staff of (student can supply name of company)
> request the pleasure of the company of
> *Mr and Mrs Robert Swrasky*
> at a formal dinner to be held at the
> the Sheraton Towers, 58 Embassy Drive, Pretoria.
> on
> (Student to supply day, date and time – note order and layout in example given in the Student's Book)
> Guest Speaker: Mr T Manual, Minister of Finance
> Dress: Formal
> RSVP to … (student to supply name) on enclosed card by … (student to supply day and date – must bear in mind the date of the function and give enough time)

Example of formal reply card

> *Mr and Mrs Robert Swraski*
> Has/have pleasure in accepting / regret(s) being unable to accept (student must clearly cross out whatever does not apply)
> the invitation of the Manager and Staff
> of (name of company) to a dinner at the Sheraton Towers on
> (day and full date must be supplied)[END]
> Note that students must write in the third person. Deduct marks if first and second person pronouns are used (-1 mark per error). In other words, the pronouns *I, we* and *you* are never used. Also remind the student that all the information on the card is usually centred and is always written in the order indicated by the example. (–1 for each error of layout).

Activity 7: Test your knowledge – PoE

Writing and presenting: SO1, LO1, LO2, LO3
Language in practice: SO2, LO1, LO2

Teaching the activity (Individual work)

This test can form part of a larger summative test or even of an examination, depending on the needs and rules of the particular institution. In fact, it is hoped that regular tests take place throughout the year and not only when suggested! A test has been proposed here because of the large amount of theoretical knowledge that must be absorbed before the students can apply this knowledge in a practical way. This is particularly the case as regards communication theory and barriers. It is advisable to set this test in the form of a case study and ask questions on communication theory, barriers, etc. based on the 'story'. The correspondence can also apply to the case study. This is an imaginative and relevant way to test subject knowledge (and in line with the practical orientation of the course!)

Case studies can be obtained from previous N4 and NIC/NSC examination papers if necessary, but it is more interesting to make up your own, based on magazine or newspaper articles, preferably in the vocational environment that your students will be operating in. It is a good idea to have a 'magazine bank' (i.e. a file where you keep relevant articles) in the classroom. This can be developed (and kept up to date) by you and your colleagues. Many colleges already have these and find them useful – and fun! Why not also try to write your own case studies? This can be enjoyable and creative.

Summative lecturer assessment

Assess the students' knowledge of:
* the communication process
* forms of concise communication.

Suggested mark allocation could be 100 marks (50 for Communication Theory and 50 for correspondence), but lecturers are urged to use their own discretion as far as this is concerned.

Relationships in literature
(SB: Page 226)
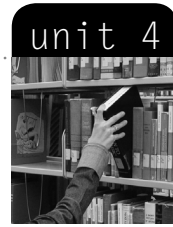
Unit overview

This unit continues the study of literature and concentrates on developing the students' ability to enjoy texts and to justify the enjoyment or non-enjoyment of imaginative writing. While it is hoped that they will mostly enjoy the given literary texts, care must be taken not to prescribe opinions and to analyse texts 'to death' without reference to the true purpose of literary analysis, namely to develop understanding, insight and a considered opinion of a passage, poem, play or story. It is important to keep an open mind to students' feelings and ideas and to guide discussions in such a way that judgement can be deepened without your having to become prescriptive. Ask questions like "Why do you feel this way?" and "That's an interesting point, but what about……?" in order to stimulate discussion and independent thought.

By the end of this unit, students should be able to:
- identify and describe how stylistic and literary devices contribute to how meaning is shaped
- identify themes and ideas to establish meaning by identifying and explaining values, beliefs and bias expressed in texts
- identify the socio-cultural background of texts and evaluate how background and setting relate to character and theme
- analyse dialogue and action and their relationship to character and theme
- evaluate plot, conflict, dramatic purpose and irony
- interpret dramatic structure and stage directions
- determine the purpose and intention of texts
- apply knowledge of degrees of formality in order to respond appropriately
- read and/or view texts attentively
- assess and record information according to the purpose of a task
- recognise and explain different points of view expressed in a text
- use supporting evidence from a text to justify your point of view
- identify and examine objective and subjective language
- motivate enjoyment or non-enjoyment of texts and justify your point of view with reference to the text and context
- interpret the requirements of a writing task, identify the target audience and specific purpose and select an appropriate style and register
- give complex directions and instructions accurately
- identify and explain non-verbal cues
- determine and explain the impact on meaning of non-verbal cues
- apply knowledge of non-verbal cues to support and convey meaning in your own spoken discourse

Activity 1: Analysing poems
Reading and viewing: SO1, LO3, LO4; SO2, LO5

Teaching the activity (Individual and pair work)
This should be a very 'open' activity encouraging discussion and fostering independent thought. It is aimed at encouraging students to realise that they can engage directly and personally with texts and that their feeling and opinions 'count'.

While the poems chosen have specific structures, such as the Elizabethan sonnet, encourage students to find this out for themselves by looking at the way ideas are arranged in the poems. All that is necessary at the outset is to mention that a sonnet has 14 lines.

After the class has discussed their answers you should summarise the discussion by showing them the structure of a typical Elizabethan sonnet – by that time they may have worked it out for themselves! Throughout the discussion, focus on the way that structure, rhyme scheme, images, figures of speech and punctuation convey meaning.

Extending the activity
If they are interested, you could speak about other kinds of sonnets, but this will depend on the level of the class and the level of interest. Do try to encourage your students to read as much poetry as possible.

Baseline lecturer assessment
In the discussion, informally assess students' contributions to determine whether or not they can identify stylistic and literary devices and explore their impact on meaning; analyse how word choices affect mood, meaning and theme; analyse how rhyme and punctuation shape meaning; and motivate their enjoyment or non-enjoyment with reference to texts.

Activity 2: Poetic shape and meaning
Reading and viewing: SO1, LO4

Teaching the activity (Individual and pair work)
This is a 'fun' activity, which also gives students an opportunity to see how the shape of letters on the page can convey meaning. If time permits, show them more poems like this (very popular in the 60s and 70s) and ask for their opinions.

Extending the activity
If your class shows an interest in poetry, expose them to the poems of e e cummings (who wrote in a very experimental way) as well as a range of Southern African poets (see *Explorings* compiled by Robin Malan and published by David Philip).

You could also ask students to write their own poems, using shapes and forms, sonnets, free verse or any type of poem they wish. Maybe organise a poetry competition. These are surprisingly popular (especially love poetry!). You could approach local bookshops to sponsor prizes.

Baseline lecturer assessment

Informally assess student's answers in order to determine whether or not they are able to explain how stanza forms and typography affect meaning. They should be able to trace the deterioration of the relationship from the repetition of "sweethearts" in the beginning to "sweethearts seethe" in the middle and "war starts" at the end.

Activity 3: Analysing a play extract

Reading and viewing: SO1, LO3, LO4, LO5

Teaching the activity (Individual and pair work)

Find out from students what they know about drama and plays, what similarities and differences there are between drama and short stories or novels and what they enjoy about watching plays (most would have watched plays – even if only in the form of 'soapies' on TV).

Try to obtain the play (*My Children! My Africa!*) and read it (or extracts of it) to the students, or ask them to play read extracts of it. It is also a good idea to lend it to students if time does not permit reading the play in class.

After introducing them to scriptwriting and acting, choose some of the better readers/actors to play read this extract before asking the students to answer the questions. They can also work in pairs and read to each other.

Extending the activity

Tell students to find out more about Fugard and to try to obtain some of his other plays. Encourage them to find out about other South African playwrights as well. If possible, get students to organise a production of *My Children! My Africa!* (or an extract from it) or some other South African (or international) play. There are numerous useful play collections such as *Playing for Real* compiled by Silke Heiss and published by Juta.

Formative lecturer assessment

Assess the students' work according to the following suggested guidelines. You are welcome to alter or add to these as you wish. Assess students formatively according to their ability to:
• identify stylistic devices and their impact on meaning
• identify themes and ideas
• analyse dialogue and action and their impact on meaning
• evaluate plot, character portrayal, conflict, dramatic purpose and irony
• and interpret dramatic structure and stage directions.

After your have assessed their work, have a general class discussion to enable students to share ideas and insights.

Questions and suggested answers:

a) What impression does this extract give you of the personalities of the three characters? Quote from their words and from any relevant stage direction to justify your opinion.
   Answer: Mr M –'Old fashioned' (his values and beliefs), idealistic (encourages his students not to waste their lives), deep love for his pupils (spends endless time

coaching and encouraging them), but tragically over-cautious (goes to police because he is scared that the students will harm themselves if they boycott classes). Accept any well-justified quotations.

Isabel – Strong, forceful personality (she is articulate in her opinion when she speaks to Thami; she states her viewpoint with intelligence and strength – we are left in no doubt that she deplores what has happened and disagrees in the strongest terms, especially at first (e.g. "it's so wrong, so stupid – we needed him – all of us") with a sharp enquiring mind (she is open to Thami's point of view). Warm-hearted, loving (see her attitude to Thami and feelings towards Mr M expressed at the end).

Thami – Can be reserved (he wishes that he had expressed his affection for Mr M and showed him how much he cared for him) but a strong personality (prepared to sacrifice for what he believes in). He is also very bright and a born leader (note his academic achievements, and his ability to grasp what is happening around him, e.g. "I'm going to join the movement. I want to be a fighter. I've been thinking about it for a long time. Now I know it's the right thing to do. I don't want to end up being one of the mob that killed Mr M … but that will happen to me if I stayed here.")

Accept any appropriate quotation or stage direction

b) What can you deduce about the relationship between Mr M and Thami? Why is this tragic under the circumstances? Quote from the extract to substantiate your answer.

Answer: There was deep affection between them. Mr M was a father figure to Thami. Tragically, Thami never told Mr M how he felt about him and how much he admired him e.g. "I also loved him. Doesn't help much to say it now I know, but I did. Because he made me angry and impatient with his 'old-fashioned' ideas, I didn't want to admit it. Even if I had, it wouldn't have stopped me from doing what I did, the boycott and everything, but I should have tried harder to make him understand why I was doing it. You were right about that. Now …"

Or

"I'll never forgive myself for not trying harder with him and letting him know … my true feelings for him. Right until the end I tried to deny it … to him, to myself."

c) One of the themes of the play is betrayal. What betrayals are depicted? Are any of them understandable? Justify your answer with reference to the text and to what you know about the rest of the play.

Answer: Mr M betrayed the schoolchildren.

Possible justification: He believed that they would be harmed if they boycotted classes. Thami betrayed Mr M.

Possible justification: Although Thami sided with the schoolchildren, he did try to stop the killing and did try to warn Mr M about the mob, but Mr M wouldn't listen. (Any acceptable answer that shows an understanding of the betrayals and the reasons for them.)

d) The theme of betrayal contains an element of dramatic irony. Explain this statement with reference to this text and what you have been told about the plot of the play.

Answer: In all cases, the betrayer though that he was acting for the good of those he betrayed. Mr M was killed by the people he wanted to 'save'.

e) The tone of Isabel's reference to the "Christian manner" in which Mr M's remains were disposed of is:
   i.   Sad   iii. Bitter and sarcastic
   ii. Respectful   iv. Resigned
   Choose what you consider the best of the above descriptions and give a reason for your opinion.
   Answer: iii. Bitter and sarcastic. "Christian manner" is written in inverted commas, which indicate that this was not what she believed, but in fact the opposite. She feels that there was nothing Christian about the way Mr M's remains were disposed of or the general attitude of the police (she believes that they are hypocritical).
f) Why does Thami refer to "your language" when speaking to Isabel and why do they say goodbye in Xhosa at the end of scene 4? What does this show about their relationship and their cultural backgrounds?
   Answer: The reference to "your language" emphasises the difference between them, although Thami does use it to express something which maybe could not be expressed so well in his own language. The Xhosa goodbye could signal reconciliation and continuing friendship (any suitable answer).
g) What promise does Isabel make to Mr M at the end of the play? What does this show the audience about:
   i.   her feelings for Mr M?
        Answer: She promises that she will make the best of her life. She is feeling love, sorrow, admiration ("I want you to be proud of me"); she feels part of his "family".
   ii. the influence Mr M had on her life and attitudes?
        Answer: He taught her to think for herself, the importance of using life to the full. etc. "… you gave me a little lecture about wasted lives – Thami and me".
   iii. her beliefs about her future and that of the country?
        Answer: Hope in spite of the dreadful circumstances – as a result of the example of people like Mr M "the future is still ours, Mr M."
        Students can quote from the following or any appropriate quotation from the last scene:
        "You gave me a little lecture once about wasted lives … how much of it you'd seen, how much you hated it, how much you didn't want it to happen to Thami and me. I sort of understood what you meant at the time. Now, I most certainly do. Your death has seen to that. My promise to you is that I am going to try as hard as I can, in every way that I can, to see that it doesn't happen to me. I am going to try my best to make my life useful in the way that yours was. I want you to be proud of me. After all, I am one of your children, you know. You did welcome me to your family.
        [*A pause*] The future is still ours, Mr M."

Activity 4: Analysing an extract from a novel – PoE   (SB: Page 237)
Reading and viewing: SO1, LO3, LO4, LO5; SO2, LO2, LO3, LO5; SO3, LO1, LO2

Teaching the activity (Individual and pair work)
As mentioned in the Student's Book, in order to appreciate a novel fully, students

need to be able to consider how a range of aspects work together to create meaning. This extract can be analysed with the minimal reference to the whole novel, but, as in the case of all extracts, understanding and enjoyment will be enhanced if the whole novel is studied. Once again, try to obtain the book for your library and encourage students to read it.

Before students attempt this summative assessment activity, ensure that you revise the work done earlier this year on the elements of the novel and short story.

Summative lecturer assessment

Take in and assess student's work using the suggested memorandum below. Remind them to work on loose sheets of A4 paper and to file their assessed work in their portfolios.

Suggested answers to question 3

Plot

a) Although this is an extract from a novel, which means that you cannot discuss the entire plot, what can you deduce (work out) about the rest of the story? Quote from the passage to support your answer. (6)
    Answer: The sisters seem to be orphans and obviously grew up without parents – Auntie Olive speaks of their mother as if she were dead or had gone away – more likely she has passed away, because of the reference to her asking Ruby to sing (indicates a loving relationship) – no mention of a father. Lived in a poor neighbourhood – seemed to have had a difficult childhood, but it seems that Rose now has money and an easier life (reference to money); she has also married (reference to husband). Ruby, on the other hand, lives an ostensibly "small and ordinary life" but seems to have had an influence on people's lives, especially Rose's ("everyone can see what a bright light even the small life of an ordinary woman brings to the world"). Despite their relative poverty as children, it seems that there was a happy period, possibly when their mother was still alive – they attended St Agnes (reference to the uniform). There is an indication that they were close during their adult lives as well (the way Rose refers to Ruby's "small and ordinary life" indicates an adult experience). Ruby has now died – we know this because Rose is building the window in her sister's memory. The closeness of their relationship is indicated by several references (e.g. Rose's memories of her sister; the fact that Rose is spending a great deal of money on a window to honour Ruby. etc.).
    Accept any points based on the passage.

b) What areas of conflict can you see in this extract? (4)
    Answer: Between Rose and Auntie Olive about the window and about Ruby. Possibly also Auntie Olive's attitude towards their mother indicates some conflict in the past.
    Students may mention that there is conflict between Rose and her husband about the window, but this is not strongly indicated – it would seem that he is puzzled, but not antagonistic. He is certainly not doing anything to prevent it.

c) What is the resolution (or denouement) as indicated in the passage? (2)
    Answer: Rose builds a window in honour of her sister – note of hope in picture and in scroll ("Star of the Morning" which is symbolic and also evokes incidents in their childhood.

Characters

d) What does the passage tell us about the characters of:

i. Rose: her personality**,** background, financial and marital status, and her relationship with her sister? (10)

Answer: Personality – strong-willed, warm-hearted (determined to express her love for Ruby in her own way); sometimes ostentatious (note bright colours on window); religious beliefs reflect optimistic nature; unashamedly enjoying her newfound wealth but doing good with it as well (window). Accept any other valid points.

Background – see details above – childhood circumstances, neighbourhood 'not good enough' for Auntie Olive, details of childhood and schooling, religious background and beliefs. etc. (Students must confine themselves to the passage.)

Financial status – she has obviously obtained money and is very financially independent ("When you have money you can ask for anything you like"; "It's my money and I can spend it how I like and I know exactly what I want"). This was not always the case ("one thing I've **discovered** is that when you've got money and want to spend it 'arrangements' can be very easy to make").

Marital status – she is married (reference to "my husband"). The marriage seems stable. Despite the reference to the fact that he thinks her plan is crazy, there is a sense that he cares for her and is not standing in her way (also that she will do what she wants to anyway!).

Relationship with her sister – very close, deep love and a very strong bond developed in childhood and which lasted for a lifetime (the passage is full of relevant references, but the last two paragraphs are particularly moving). Accept any well-justified points.

ii. Aunt Olive? (3)

Answer: Snobbish (note comments on Woodstock), judgemental, forceful, self-righteous, a bit of a busybody (e.g. "Auntie Olive says that she's never heard of such foolishness or such a waste of money but all the same she'll come and see for herself.

'You should get the story straight, Rose,' she says. 'Ruby had her good points and bad points just like the rest of us but she was never a saint.'

I know that. I remember her saying that once about my mother.")

iii. Ruby? (4)

Answer: Seems to be "small person" (i.e. seemingly uninteresting and unimportant) but had a strong influence, especially on her sister whom she protected throughout their childhood. Although she seems small and insignificant, Rose describes her as "more than big enough to hold all those things in life that are important." Showed a strong love for Rose and a very strong sense of duty and integrity. There is a sense of sadness and of undeveloped potential (note the description of the window – is this how Ruby could have been if life had treated her better?).

iv. Rose's husband? (3)

Answer: He seems a bit puzzled by his strong willed wife but shows enough understanding not to stand in her way (note his reference to the glassman). (Accept any apt quotations and references but penalise students if they do not refer to the text.)

e) Which of the characters mentioned in the extract are 'round' (or three-dimensional) and which are 'flat'? Justify your answer by referring to the text. (Include all characters mentioned – do not confine your discussion to those mentioned in question d above.) (10)
Answer: Ruby and Rose – 'round' (accept any appropriate references – students may use those already quoted, as long as they support their arguments in this context).
Auntie Olive – also 'round', despite the brief reference to her – this is enough to create a personality with some complexity and presented in a lively way ("Auntie Olive says that she's never heard of such foolishness or such a waste of money but all the same she'll come and see for herself"; "'You should get the story straight, Rose,' she says. 'Ruby had her good points and bad points just like the rest of us but she was never a saint.' I know that. I remember her saying that once about my mother.'")
The man at the stained-glass workshop – 'flat'. No indication of individual characteristics (he is like an 'extra' in a play or film). Reference – "That poor man at the stained-glass workshop must think you're mad" – this is the only reference to him.
Husband – 'flat' – brief reference does create some impression of him, but only in relationship to his attitude to the window – not enough to create a 'three-dimensional' character. (See his reference to the glassman and the fact that Rose will not be influenced by his opinion.)
(Students may also refer to the mother – It can be argued that she is presented as a 'flat' character – the feelings the sisters had for her and the part her death played in the plot are more important than a description of the development of her personality.)

f) Why should the girl in the window be "full of herself"? Does Rose think that this is a good or a bad thing? Give reasons for your answer. (5)
Answer: The girl is "full of herself" because she is loved and therefore has confidence. Rose thinks that this is a good thing. This is indicated in "I want the girl walking confident and happy like little girls who are full of themselves because they know what love is." Note the positive descriptive words ("confident", "happy", "love").

Style

g) Underline the repetitions of the phrase "I want" in this passage. Why does Rose constantly repeat these words? Where does this constant repetition lead to and what does the final "I want" demonstrate? (4)
Answer: The repetition emphasises her determination. The final "I want" is a climax to this repetition and shows that her motivation is her love for Ruby and her desire to vindicate and celebrate her sister's life – and in a sense to give her what she did not have in this life. (Any plausible answer.)

h) What is the effect of the description of the colours of the window? (4)
Answer: The colours of the rainbow are suggested. Also brightness and a riot of strong colours are suggestive of hope. (Any similar answer.)

Setting

i) "I want a road but not like the roads around here". Compare the road in the window with the roads in the surrounding neighbourhood. What do these different roads represent? (5)

Answer: Woodstock – a drab slum, scorned by 'snobs' like Auntie Olive. Suggestive of hopelessness, "small lives", e.g. "Woodstock is not the smartest suburb in the world. If you listen to Aunt Olive she'll tell you that it's a slum and always was."
Road in the window – very bright, glowing, almost garish colours. Representative of hope (rainbow, bright colours, happy little girl going home to somewhere loving and beautiful etc.).

Symbolism

j) What does the Star of the Morning represent in this passage? (2)
    Answer: A symbol with religious connotations representative of love and hope. The title of a hymn and a reference used in the Catholic Church.

k) Why is this symbol important to Rose? (2)
    Answer: It reminds her of her childhood and is associated with Ruby and with their late mother. The religious significance is also important to her as she seems to have strong religious beliefs and believes in Divine Aid and the ability of God to bring hope in the end.

Narrative style (point of view)

l) Why is this passage written in the first person? Support your opinion with reference to the effect this narrative style has on you. (5)
    Answer: Accept any answer that shows awareness of the effect of directness and ability to relate to and share the character's feelings which the first person narrative technique is meant to give. Here it can be said that we share Rose's feelings and especially her love for Ruby because we see the situation through Rose's eyes. This adds to the poignancy of the passage.

    Theme

m) What, in your opinion, is the theme of the passage? Justify your viewpoint by referring to the extract. (3)
    Answer: Accept any credible answer, e.g. hope, the power of love, "small people" have big influence.

Role-play (point of view)

n) Reread the notes on writing play scripts earlier on in this unit. Working with a partner and using a play dialogue form, write short scenes on the scenarios below. Each character should speak at least twice. Then choose one of the scenes and role-play it in front of the class. Hand in your written scripts for evaluation.

Scenarios
1. Conversation between Rose and her husband. (5)
2. Conversation about Rose's plans between Aunt Olive and one of her friends. (5)
3. Conversation about the new window between two neighbours living in Woodstock. (5)
4. A foreign visitor to the church asking the priest about the new window. (5)
5. The 'glass man' giving instructions about the window to one of his workers. (NB: Be objective, i.e. state the facts only – no opinions). The worker should write down the instructions. These should be handed in with the script and checked with both the employer's instructions and those given by Rose in the extract. (8)

Assessment guidelines: The role-plays can be assessed on presentation, knowledge of the characters, correct register and whether or not students are able to write

a dramatic dialogue. Evaluate the written dialogue according to correct format, appropriate and lively dialogue, characterisation and style.

The instructions (scenario 5) should be evaluated according to accuracy and objectivity. Penalise students if instructions contain any emotive language – students must confine themselves to facts.

Total: 100

Activity 5: Focus on character – PoE
Reading and viewing: SO1, LO2, LO4

Teaching the activity (Individual and pair work)
This is a valuable activity because it uses a literary text to illustrate a typical power play in the workplace. It could be used as a useful springboard for the discussion of how implicit meaning, non-verbal communication, etc, can be used to devastating effect in an interview. Take the opportunity to examine these factors and sensitise students to their use in communication in general and the workplace situation in particular. Thus this activity overlaps with what has already been taught about workplace communication.

Extending the activity
Once again, it would be wonderful if the students could read this novel. In fact, they would probably enjoy the whole of the series, which has won fans throughout the world!

Summative lecturer assessment
Take in and assess students' work using the suggested assessment guidelines below. Remind students to work on loose sheets of A4 paper and to file their assessed work in their portfolios.

Questions, guidelines and suggested answers
Question 2:
a) What does this extract tell you about:
  i. the characters of Mma Makutsi and Violet? Justify your opinion with references to and quotations from the text. (10)
      Answer: Mma Makutsi – intelligent (did well at college), honest, perceptive (she notes the negative attitude and body language), has integrity (leaves with dignity once she realises what is happening), not physically attractive, which has caused her to be unjustly discriminated against, etc. (Any appropriate references.)
      Violet – not very intelligent ("50%") but glamorous (has "image") and has used this to her advantage; she is unpleasant, malicious, enjoys the chance to 'get back' at Mma Makutsi. (Any appropriate reference which demonstrates this.)
  ii. their relationship (include the reasons given or implied for this relationship)? (10)
      Answer: They have never had a good relationship. Violet is very jealous, possibly because Mma Makutsi was academically stronger and she has heard that Mma Makutsi is doing well, despite her lack of "presentation".

Mma Makutsi may be resentful because, although she obtained much better results at college and is generally far more efficient, Violet got the glamorous jobs because of her physical appearance. However, it is Violet who seems motivated by "pure malice". (Accept any apt quotation e.g. "And Violet's face said it all; this was a calculated put-down, an intentional humiliation, possibly inspired by jealousy, … possibly inspired by anger over their vastly differing performances at the Botswana Secretarial College, but more probably inspired by pure malice".)

b) At the end of the interview, Mma Makutsi says, "Sometimes people don't have to open their mouths to say anything, but they say it nonetheless." Identify and explain the verbal and non-verbal cues in this interview. Pay attention to:

i. implied (implicit) meanings in what is said.

Answer: Note for example: the implication that Mma Makutsi has 'lost her job'; the reference to "presentation", etc. Violet is trying to humiliate and put Mma Makutsi down.

Some references:

" 'That would be a surprise, Mma,' said Mma Makutsi, without saying what sort of surprise it would be." (But the implied meaning is that it would not be a good surprise.)

" 'I thought, though, that you had a good job,' she went on. 'Don't you work for that fat woman who runs that detective business next to that smelly old garage? Don't you work for her?' " (Implying that the job is not a good one, being rude to Mma Makutsi's previous employer and about her previous job.)

" 'Of course, Mma. Of course. Although sometimes people leave just before they're pushed. Not you, of course, but that happens, you know.' " (Implying that Mma Makutsi was in fact 'pushed'.)

" 'I'll see what I can do,' she said slowly. 'But I can't work miracles. The problem is that … Well, the problem, Mma, is one of *presentation*. These days it is very important that firms have a smart image … And that means that senior staff must be well presented, must be … of good appearance. That's the way it is in business these days. That's just the way it is.' " (Implying that Mma Makutsi is not 'of good appearance'. A very nasty comment is 'I can't work miracles' – implying that Mma Makutsi is a hopeless case and unemployable.)

ii. body language (e.g. facial expressions, gestures, eye contact, posture or movement).

Answer: Some apt references: "… the sight of this woman behind the desk deprived her of all the poise she had summoned for her entry."; "And Violet's face said it all"; "She paused, looking quizzically at Mma Makutsi"; "Violet looked at her unapologetically"; "Mma Makutsi took a deep breath. If she allowed herself to become angered, or at least to show her anger, then she would be playing directly into Violet's hands. So she smiled gently and nodded agreement with Violet's comment. 'Yes, Mma. There are many cases of people who are dismissed who say that they resigned. You must see a lot of that. But I really did resign because I wanted a change. That's why I'm here.'

This submissive tone seemed to appeal to Violet. She looked at Mma Makutsi thoughtfully." (Facial expression, gesture, eye contact, posture and movement all demonstrated in this paragraph.)

"She shuffled … papers on her desk …"

"She rose to her feet. 'I don't think that you have anything suitable for me,' she said."

"Violet became flustered. 'I didn't say that, Mma.'"

"'I think you did, Mma,' said Mma Makutsi. 'I think you said it very clearly. Sometimes people don't have to open their mouths to say anything, but they say it nonetheless.'"

"She moved towards the door. For a moment or two it seemed as if Violet was about to say something, but she did not. Mma Makutsi gave her one last glance, and then left." (Note use of posture and movement to shift the balance of power.)

Students must show awareness of the meaning and significance of the body language.

iii. the use of pause, interruption and repetition.

Very important: Student should pay attention to the power play shown by means of interruption and pause – interrupting someone shows that one is exerting (or trying to exert) power over the other person. Students may use any apt references which demonstrate all three of these interview techniques (pause, interruption and repetition) and in each case must be able to show how these contribute to the power play taking place).

Some references:

"'It must be interesting work,' said Mma Makutsi. 'I was wondering whether …'"

"'It is,' said Violet. 'Very interesting.'" (Interruption – Violet implies that she has better things to do than listen to Mma Makutsi.)

"She paused, looking quizzically at Mma Makutsi." (Use of pause.)

"'I do not think we are cousins. But that is not the point. The point is that you have come here looking for a job. Is that correct?'" (Repetition.)

"'That is Mma Ramotswe,' said Mma Makutsi. 'And the garage is Token Road Speedy Motors. It is run by …'"

Violet interrupted. 'Yes, yes,' she said impatiently. 'So you've lost that job, have you?'" (Effective use of interruption in order to upset and shock.)

"'The problem is that … Well, the problem, Mma, is one of *presentation*. These days it is very important that firms have a smart image … And that means that senior staff must be well presented, must be … of good appearance. (Repetition and pause. Violet is pretending that she does not want to hurt Mma Makutsi by telling her the 'truth'.)

Accept any other appropriate references.   (10)

c) Suggested mark distribution:

Written dialogue in play form: Final version: 15 marks

Editing: 5 marks (i.e. give credit for accuracy of editing and whether corrections have been incorporated into final version).

Total: 50

Exercise your English

(SB: Page 244)
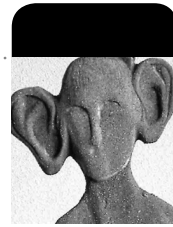
This section will be assessed for the students' portfolios. They must work individually and answer the questions on loose sheets of A4 paper, which they must hand to you for assessment. Their assessed work should be filed in their portfolios. You may wish to impose a time limit of 90 minutes.

1. The remaining verses of *Bridge over troubled water.*
   a) The writer makes use of **foregrounding**.
      i.   List five examples from the first verse.   [5]
      ii. List two examples from the second verse.   [2]
      iii. State why he uses foregrounding here.   [2]
      Answers:

First verse	When you're down and out, When you're on the street, When evening falls so hard When darkness comes Like a bridge over troubled water
Second verse	If you need a friend Like a bridge over troubled water
Reason	Same as above

   b) It is usually argued that repetition is not good style. Show how Paul Simon uses repetition to good effect here.   [4]
      Answers:
      [Examples:
      • When … When … When
      • I'll … I'll…
      • When … – picks up on this again
      • Like a …. Like a …
      • Sail on … Sail on …
      • Like a bridge … Like a bridge …
      Good effect: Makes it lyrical; emphasises main points.]
   c) All of the sentences are statement sentences, except for two.   [5]
      Answers:

i	Which are they?	Sail on silvergirl, Sail on by. See how they shine
ii	What kind of sentence are they?	Commands
iii	Why does he use this type of sentence in these cases?	He is urging her to move one with a sense of hope (because of his help).

   d) Write down the subjects and predicates of the following sentences: [2+2+2]

Answers:

	SUBJECT	PREDICATE
i	I	[wi]ll take your part
ii	[You]	[must] sail on silvergirl
iii	All your dreams	are on their way

e) Write down all the verbs / verb phrases from the second [first one above] verse and state what the tense is of each. [18]
   Answers:
   [a]re – simple present; [a]re – simple present;
   falls – simple present; will comfort – future; [wi]ll take – future
   comes – simple present; is – simple present
   will lay – future; will lay – future

   Sail – simple present; sail – simple present
   has come – present perfect; are – simple present
   See – simple present; shine – simple present
   need – simple present; [a]m – simple present
   will lay – future; will lay – future.

f) Why does Paul Simon use "falls" rather than "fall" in line 3? [2]
   Answers:
   [Rule of concord: Subject-word 'evening' is singular, so verb must be singular.]

g) Divide each of the following into subject and predicate, and then divide each predicate into verb and direct object. [8]
   Answers:

	Subject	Predicate	Verb + DO
i	I	will comfort you	will comfort + you
ii	I	[wi]ll take	your part

h) Change the first sentence in (g) above to passive voice, and then state why you think the active voice is preferable. [3]
   Answers:
   [You will be comforted by me. Active stresses who will do the comforting; also sounds more definite and more personal and conversational.]

i) State what kind of sentence (in terms of structure) the first two sentences of verse 2 (first one above) is, and why you think so. [4]
   Answers:
   [First sentence = non-simple – more than one finite verb
   Second sentence = simple – only one finite verb]

2. Read the following sign at a church:
   A BEAN SUPPER
   WILL BE
   HELD ON
   TUESDAY EVENING
   IN THE CHURCH
   HALL.

MUSIC WILL
FOLLOW.

    a) Is the verb in the first sentence in the active or passive voice? [1]
      [passive]
    b) Why is this notice humorous? [2]
      [After eating beans people often let off wind – suggests that that is the 'music' which will follow.]

3. Read the following leaflet:

IF YOU
CANNOT
READ THIS,
THIS LEAFLET
WILL TELL
YOU
HOW TO
GET
LESSONS

    a) Is this a complex or a compound sentence? Justify answer. [2]
      [Complex – only one main clause ('This leaflet …').]
    b) What is the irony of this? [2]
      [If people cannot read it, they would not be able to get the message about how to get lessons.]

4. Read the following sign:

THE FARMER
ALLOWS
WALKERS TO
CROSS
THE FIELD FOR
FREE
BUT THE
BULL
CHARGES

    a) Is this a compound or a complex sentence? Justify your answer? [2]
      [Compound – clauses of equal value; 'but' introduces another main clause.]
    b) Explain the unintended pun in this notice. [2]
      [The bull charges:
        • it attacks you;
        • it charges a fee]

5. Two restaurant signs from a book entitled *The world's stupidest signs.*
    a) The title of the book has an error in it. Identify, correct and explain it. Then state why you think the author chose to do this. [4]
      ["Stupidest" should be "most stupid" – the superlative degree of adverbs uses "most" rather than -est when the adverb has a number of syllables.
      The reason: It reflects what the book is about – very stupid things.]
    b) In each case, state whether the sentences involved are complex or compound, and why you think so. [6]
      [A: complex – only one main clause
      B: both sentences = complex – only one main clause]

c) Explain the unintended ambiguity (and hence the irony) in A. [2]
[Intended meaning: tell the manager if the waiting staff are rude
Unintended meaning: the manager is even ruder than the waiting staff]
d) Which word in B is incorrect? What is the correct word? What is the word
class of each of these words? [4]
[Incorrect word: satisfactory
Correct word: satisfied
Word class: adjective – describes 'you']

6. In each of the below, incomplete sentences have been used. For each, rewrite in
full sentences, and then explain why they were not written in full sentences in
the first place. Also give the likely context (where is comes from) for each.
Answers:

	Complete sentence	Why not complete	Context
A [8]	A contemporary home in a quiet north-facing position with an excellent flow to a large patio and pool is for sale. It has a beautiful garden. Phone 082 423 7896.	Saves space and cost. Makes for quick reading when readers scanning newspaper.	Newspaper advertisement.
B [6]	**Martin-Louis Foreman** passed away on 9 June. He will be greatly missed by his children and grandchildren. His funeral will be on 16 June at St Peter's, Bloemfontein.	Saves space and cost. Makes for quick reading when readers scanning newspaper.	The 'smalls' advertisements in a newspaper – deaths column.
C [5]	**LOST:** A Maltese poodle has been found in Rhodes Avenue, Kenridge. Phone 021–559–6008.	Saves space and cost. Makes for quick reading when readers scanning newspaper.	The 'smalls' advertisements in a newspaper – lost and found column.
D [3]	I'll see you tonight.	Saves time.	SMS
E [7]	My name is Peter Gordon von Wollenhoven. I was born born on 7 November 1949. My place of birth is Kakamas. My ID number is 491107508095.	Makes for easier reading; less personal and more factual.	CV [Curriculum Vitae]
F [5]	I got your message. I will get back to you tonight.	Saves time; more informal and conversational.	E-mail

Total: 120

Chapter 4
Arrived!
(SB: Page 248)

Chapter overview

In this last chapter, students will examine the theme of identity because it is through language that identity is developed and expressed. They will also examine positive ways of communicating as well as harmful barriers such as bias and stereotyping. These barriers often prevent us from developing a positive sense of identity and it is hoped that working through this chapter will help them to overcome such barriers.

They will then look at effective communication and will pay a great deal of attention to successful communication in the world of work. They will also explore ways of solving conflict and be given a chance to practise these skills in role-play situations.

Lastly, they take another journey into the world of literature to look at cultural identity and combine the old with the new.

By the end of this chapter, students should be able to:
- use strategies to deliver messages and reply appropriately to sustain interaction and dialogue in a workplace context (Listening and speaking: SO1, LO1, LO2, LO3, LO4)
- use strategies to listen in order to capture information and determine meaning in a workplace context (Listening and speaking: SO2, LO1, LO2, LO3, LO4, LO5)
- use language structures and conventions to formulate grammatically correct messages in a formal workplace context (Listening and speaking: SO3, LO1, LO2)
- organise and present information and data in a focused and coherent manner in a workplace context (Listening and speaking: SO4, LO1, LO2, LO3, LO4, LO5)
- use reading and viewing strategies to examine meaning in written, visual, multi-media texts and non-verbal forms of communication (Reading and viewing: SO1, LO2, LO3, LO4, LO5)
- explore and explain how language structures and features impact on meaning and comprehension (Reading and viewing: SO3, LO1, LO2, LO3)
- use and explore strategies to write for a range of audiences, purposes and workplace contexts. (Writing and presenting: SO1, LO1, LO5)
- examine and use grammatical structures to produce writing that is grammatically correct (Writing and presenting: SO3, LO1)
- edit and proofread own writing and that of others to adapt drafts and produce texts that are grammatically correct, logical and coherent (Writing and presenting: SO4, LO1, LO2, LO3)
- access and use suitable resources to promote learning and communication (Language in practice: SO1, LO2)
- discover and apply communication principles and processes to advance learning and communication (Language in practice: SO2, LO2, LO3)

Examining subjective and objective language

(SB: Page 250)

Unit overview

Personal identity, as suggested in the introduction to this chapter, involves what you think of yourself and also what others think of you – both as an individual, and as a member of a group (based on gender, race, social class, nationality, etc.).

What others think of you in terms of your being a member of a group is sometimes distorted and prejudiced. Bias creeps in and leads to subjective attitudes – that is, attitudes that are not based on fact.

Language is one of the most significant ways in which bias and prejudice are conveyed. In this unit, we will be examining the role of language in this respect, with special reference to gender bias.

By the end of this unit, students should be able to:
- understand the distinction between fact and opinion and objective and subjective language
- understand and work with concepts such as stereotypes, gender, sexism and feminism
- understand and analyse how advertisements and propaganda work
- paraphrase texts
- set up a panel discussion and a blog

Activity 1: Fact and opinion   (SB: Page 251)

Listening and speaking: SO1, LO4; SO2, LO2, LO5
Reading and viewing: SO2, LO3

Teaching the activity (Individual work)

Your students should have some knowledge of what facts and opinions are and of the distinction between the two. Nonetheless, before they do this activity, ask them to provide their 'definitions' of these terms and to differentiate between them. Also ask them to provide examples of both from their own experiences.

Students now study the *Know your language* box on page 251 in the Student's Book in order to revise the concepts of:
- facts and opinions
- subjective and objective language
- the related terms and concepts.

Thereafter, they work individually to complete question 2, which functions to assess their understanding of the above.

Formative self-assessment

Students discuss their answers with their partners and modify them if necessary, and then mark them during the class discussion that you will facilitate.

Suggested answers

Question 2:

a) '**Objective**' involves not being influenced by personal feelings in considering and representing facts but rather that which can be verified – so one would expect objective language to relate to '**fact**'.
   '**Subjective**' is the opposite – so subjective language relates to '**opinion**'.

b) Fact or opinion

Sentence	F/O	Reason
i. Mary-Rose has red hair.	F	Can be verified.
ii. Mary-Rose is a carrot-top	O	Cannot be verified; conveys personal attitude – negative connotation.

c) Subjective and which objective language
   i.   = objective – deals with fact.
   ii. = subjective – involves personal opinion.

Activity 2: Fact and opinion – PoE (SB: Page 252)

Listening and speaking: SO2, LO5
Reading and viewing: SO1, LO2, LO5

Teaching the activity (Individual and pair work)

Propaganda is undoubtedly one of the most insidious forms of communication in that it deliberately sets out to use lies and distortions of facts to manipulate people's beliefs, values, attitudes and behaviour.

Discuss with the class what they know about propaganda, its definition and functions and whether they can provide any examples of its use. Students can then work in pairs to read and discuss the text on propaganda, but should work individually to answer questions 2, 3 and 4. Remind them to write their answers on loose sheets of A4 paper and to file their assessed work in their portfolios.

For the third part of the assessment (question 3) students read two texts: The first outlines some propaganda techniques, which students must use to analyse the second text, which is a news broadcast. Both texts, as well as the activity itself (question 4) are quite tricky and – depending on the level of your class – you may wish to include some preparatory work before they begin the assessment task.

Extending the activity

Get the learners to research historical uses of propaganda, such as by Hitler during the Second World War or by the Nationalist government in South Africa during apartheid. They can present their findings to their groups or to the class as a whole.

Formative lecturer assessment

Take in and assess students' work using the suggested answers below.

Suggested answers (the questions have been provided for your convenience)
Question 2:
a) How has the word 'propaganda' changed in terms of its connotation? Quote from the passage to justify your answer.

Change of connotation	Textual justification
Positive to negative	**Positive:** "Naturally, this was regarded as a beneficent process, which by teaching and example, attempted to lead the heathen from darkness into light …" (1633) **Negative:** "During the 20th century, however, the popular image of propaganda underwent radical changes and the word came to acquire overtones implying a process that is frequently sinister, lying, and based on the deliberate attempt on the part of an individual or group to manipulate, often by concealed or underhand means, the minds of others for their own ulterior ends."

b) In paragraph 2, the writer suggests two ways in which the **practice** of propaganda has changed. Quote the relevant part from the paragraph that indicates this, and then paraphrase (write in your own words) what these two ways are.

"the word came to acquire overtones implying a process that is frequently sinister, lying"	**Content:** Changed to lying rather than trying to spread the truth.
"based on the deliberate attempt on the part of an individual or group to manipulate, often by concealed or underhand means, the minds of others for their own ulterior ends."	**Aim:** Changed to controlling people's minds for one's own benefit.

c) By following the same procedure as for point (b) above, show how the writer expands on these two points in paragraph 3.

"Today, propagandists are not always doing anything as clear-cut as attempting to spread specific doctrines or practices; for often, as in war propaganda, they are merely trying to arouse strong emotions of hatred or approval for or against another group from motives of expediency, strategy, or plain greed."	**Content:** Moved from presenting real arguments to playing on emotions.
"Furthermore, the method of propagandists, whether their aim is to spread a definite doctrine or to arouse emotions, is irrational and emotive: propagandists do not engage in genuine argument because their answers are determined in advance; they set about subtly playing on the emotions so that their readers or listeners will accept their doctrine or feel the emotions they wish them to feel."	**Aim:** Moved from trying to convey particular theories – rather aim to evoke emotions for or against another group for one's own purposes.

d) Write a modern definition of the word 'propaganda' for a dictionary.
    Answer: Propaganda is a form of communication which aims to control people's minds by playing on their emotions in order to achieve one's own purposes.
Question 4:
a) Which propaganda technique is used in the news broadcast? Explain why the term in brackets is used to describe this technique. '
    Answer: Selection of facts. Cards are stacked – means shuffling or arranging a pack of cards dishonestly – in the same way, facts are arranged as if they were cards in a dishonest way.
b) Show how the news broadcast presenter has successfully used this technique.

Answer: The enemy is bad: It made a 'sneak' raid – secretive in a guilty way (but that's what raids are meant to be like!) It also attacked a 'residential area', which is nasty.

Not very successful – 'attempted' suggests didn't achieve their aim; their attempt is also described as 'futile' (pointless). Result: 'no casualties' and 'trivial damage'.

Writer is trying to suggest that they are evil but by lessening the impact of the raid, they make out the enemy are pathetic and we are strong – able to resist them.

Their actions are also described as 'terror tactics' as opposed to legitimate action against us.

Their attack was pathetic – one measly 'solitary' aircraft, which was the left-over plane from a whole 'squadron' which our people had 'beaten off'.

The attack was also 'cowardly' rather than brave.

They made a 'brief' (in and out – too frightened to stay longer) attack which was also 'furtive' (sneaky) by hiding in the clouds.

They only managed to drop a 'few' bombs; they were dropped at 'random' – which suggests that they were not very accurate and that they did not mind whom they hurt – soldiers or civilians.

Our reaction was powerful – 'much too hot for it'.

The only reason they escaped was that there was heavy cloud protection.

Our fighters 'soared in hot pursuit' – strong, brave, speedy people!

We beat them off 'within a minute' – quick reaction.

While our planes are called 'fighters', theirs are labelled a 'vulture', which suggests something vicious and negative which preys on the unsuspecting.

The writer states that 'it seems unlikely' that the plane got back unharmed. This suggests that he does not know or suspects that it was not harmed but wants to suggest that we managed to cause harm to it.

c) Write a **neutral, factual** version of the contents of the news broadcast in about 40 words.

   Answer: Another raid was carried out yesterday on an area in the northern part of the country. There were no casualties, and little damage was done to shops. One aircraft, evidently from an enemy squadron involved in an attack on an inland town, made a brief appearance and dropped a few bombs. The reception they met with from our batteries was hot, and although it managed to evade our fighters, which soared in pursuit within a minute of its appearance, it seems unlikely that the plane returned to its base undamaged.

d) In the article on propaganda techniques, why do you think the term 'bandwagon' is used for 'generalisation'?

   Answer: If you climb on the bandwagon or bandwagon something, it means that you follow a fashion for your own benefit – so if you generalise by making out that one example is generally true of your enemy, you are letting one example ride on a general trend to make them look bad.

e) The article on propaganda techniques originally contained the example in the box below. To which technique does it relate? Explain your answer.

> 'For example, instead of saying, "Here comes Mr Fisher", a trade union might say, "Here comes Mr Scab". (A scab is a person who refuses to support union actions.)

   Answer: Substitution of names.

f) Of which technique is the given picture an example?
   Answer: Repetition.

Activity 3: Subjective language and gender – PoE (SB: Page 256)

Listening and speaking: SO1, LO1, LO2, LO3; SO2, LO1, LO2, LO3
Reading and viewing: SO1, LO2, LO3; SO2, LO2, LO3, LO4, LO5; SO3, LO1, LO2, LO3;
SO4, LO1, LO2, LO4
Writing and presenting: SO1, LO1, LO5; SO3, LO1; SO4, LO3
Language in practice: SO1, LO2

Teaching the activity (Individual work)

Gender issues are very much in the headlines these days as South Africans attempt to ensure that the demands of our Constitution (which outlaws any form of discrimination based on gender) are fully implemented.

Although this is an assessment activity, it would be fascinating (and no doubt worthwhile as well) to hold a class discussion on gender issues (especially related to equality between the sexes) to determine what students know about gender and what their own opinions are.

Before the students complete the assessment tasks (questions 2 to 8), let them work individually (or in pairs or small groups) to read and think about the information presented in the *Know your language* box on page 256 in the Student's Book. The main points are as follows:

The term 'gender' is used as a:
• Grammatical term – in English, it means features of words used to refer to males, females, in-animate objects, etc.
• Biological term – the different sexes – male and female.
• Social term – the social roles attributed to males and females. Prejudice regarding this meaning results in a form of bigotry known as *sexism*, which is countered by *feminism*.

Thereafter, students should work alone to complete questions 2 to 8.

Formative lecturer assessment

Take in students' work and assess it using the suggested answers below.
Question 2:

```
                          Gender
                         /      \
                        a        b
        Grammatical features of words   Being male or female
                                         /            \
                                        c              d
                               Biological aspect   Social aspect
```
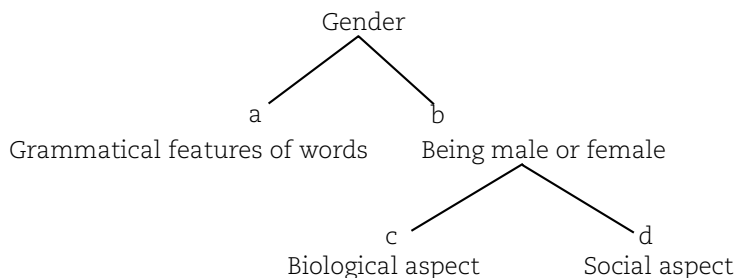
Question 3
3. Examine the definition of *sexism*
   Answer: 1. Displaying attitudes towards women that are not based on reason

or experience and treating women unfairly in terms of these (prejudice and discrimination). (E.g. not giving them jobs because they are regarded as inferior to men.)

2. Encouraging fixed patterns that are believed to represent women (stereotypes) as regards what parts they should play in society (social roles). (E.g. promoting the idea that women should be housewives.)

4. Cartoons that illustrate stereotypes and social roles
   Answer:
   A: The woman is depicted in the traditional role of the cook and the person who washes up. [The humour is based on the idea that the food is said to be delicious, but needs all kinds of additives to make it flavoursome!]
   B: 'I wear the pants' means 'I am in charge'. He claims to wear the pants – which is the traditional idea of husband/wife roles. However, in practice, she really controls, because she tells him which pair to wear. [The humour is based on the fact that the man appears to be saying this but he is actually speaking literally.]

5. Feminism
   a) It presents facts; the words have neutral connotations; there are no challenging question sentences or evocative commands or exclamations.
   b) Contrasts in the pattern of argument

Argument	Counter-argument	Counter-counter-argument	Counter-counter-counter-argument
Despite improvements, feminists believe there is still discrimination against women in the workplace.	Others disagree – they maintain that women earn well relative to their age, education and experience.	Feminists counter this by saying that women start work later, are less educated and have less experience because they are women – therefore the counter-argument is not valid.	Others argue against this, saying that, even if this is true, the evidence of widespread discrimination against working women is quite weak.

6. Emmeline Pankhurst
   a) Everything is factual – the author does not express opinions about her; while some of the words have emotive connotations, they do not convey any view about her as such. Perhaps the last paragraph, though, implies that what she did was good.
   b) Chronological order in order to structure the text
      Birth.
      Marriage.
      1889: Founded Women's Franchise League.
      1898: Husband died.
      1903: Founded Women's Social and Political Union.
      1905: Militancy began.
      Was imprisoned for activism.
      March 1918: Vote granted to women over 30.
      November 1918: Right to be MPs granted to women over 21.
      1928: Women given equal voting rights to men.
      Died at the age of 69.

7. Subjectivity of quotations about women
    a) "A woman is always a fickle, unstable thing." (Virgil, Latin poet, 70–19BCE)
        Answer: 'fickle' means often changing, not loyal, in love or relationships.
        'unstable' means not clear in mind, changing.
        'always' indicates that these characteristics are generally typical of women.
        'A woman' also indicates that this is true of all women.
    b) "The Germans are like women, you can scarcely ever fathom their depths
        – they haven't any." (Friedrich Nietzsche, 1844–1900)
        Answer: All women are shallow, superficial.
8. Stereotyped view of the roles of women
    a) 'The doctor's here.'
        'Good. What's his name?'
        Answer: It is assumed that, if the person is a doctor, it is male. This is implicit.
    b) Such duty as the subject owes the prince,
        Even such a woman oweth to her husband. (Shakespeare, *Venus and Adonis*)
        Answer: Wives are subject to the authority of their husbands. Explicit.
    c) Men are very competent in their workplace – and this is going to sound sexist
        – women are better at running households and juggling lots of things, kids
        and scheduling and that kind of thing. (Patricia Heaton)
        Answer: Women are not as competent as men in the workplace – they are
        better as homemakers. Explicit.
    d) Women earn less than men because they do less than men. Women don't get
        promotion because they're not promotable. Simple!
        Answer: Women are inferior to men in the workplace. Explicit.

Activity 4: More about sexism (SB: Page 260)

Listening and speaking: SO1, LO1, LO2, LO3; SO2, LO1, LO2, LO3
Reading and viewing: SO1, LO2, LO3; SO2, LO2, LO3, LO4, LO5; SO3, LO1, LO2, LO3;
SO4, LO1, LO2, LO4
Writing and presenting: SO1, LO1, LO5; SO3, LO1; SO4, LO3
Language in practice: SO1, LO2

Teaching the activity (Individual and pair work)

This is a fairly straightforward but quite long activity, so it would be best to complete
it over a double period (or over two days). Depending on the ability of your students,
you could let them work individually or in pairs, unassisted, or you could work
through each question orally as a class first, before they write the answers in their
activity books.

Introduce the activity by asking the students to tell you what they know about
sexism and why it exists, and to relate any experiences of it that they have had.

1. Students are to comment on Professor Higgins' use of adjectives, question
    and exclamation sentences and figurative language in particular. Revise these
    language concepts if necessary, before they answer this question.
2. In question 2 students identify and comment on elements of propaganda in
    a text.
3. This question focuses on sexism in jokes. You may wish to discuss the cartoon (b)
    as a class.

4. Here students are asked to consider sexism in advertising. Note that for (b) students will have to examine some advertisements that are sexist in order to identify general trends regarding the way men and women are portrayed.
5. Question 5 examines ways to counter sexism: a questionnaire and a blog site (you will probably need to spend a bit of time describing blogging). If possible, make copies of the article below (from: http://www.blogger.com) and distribute it to students before they answer this question. The additional article will assist them with drawing up bibliographies.

Create a blog

What's a blog?

A blog is a personal diary. A daily pulpit. A collaborative space. A political soapbox. A breaking-news outlet. A collection of links. Your own private thoughts. Memos to the world.

Your blog is whatever you want it to be. There are millions of them, in all shapes and sizes, and there are no real rules.

In simple terms, a blog is a web site, where you write stuff on an ongoing basis. New stuff shows up at the top, so your visitors can read what's new. Then they comment on it or link to it or email you. Or not.

Since Blogger was launched in 1999, blogs have reshaped the web, impacted politics, shaken up journalism, and enabled millions of people to have a voice and connect with others.

And we're pretty sure the whole deal is just getting started.

Publish your thoughts

A blog gives you your own voice on the web. It's a place to collect and share things that you find interesting – whether it's your political commentary, a personal diary, or links to web sites you want to remember.

Many people use a blog just to organise their own thoughts, while others command influential, worldwide audiences of thousands. Professional and amateur journalists use blogs to publish breaking news, while personal journalers reveal inner thoughts.

Whatever you have to say, Blogger can help you say it.

Engage your friends

Blogging is about more than just putting your thoughts on the web. It's about connecting with and hearing from anyone who reads your work and cares to respond. With Blogger, you control who can read and write to your blog – let just a few friends or the entire world see what you have to say!

Blogger Comments let anyone, anywhere, offer feedback on your posts. You can choose whether you want to allow comments on a post-by-post basis, and you can delete any comments you don't like.

Access controls let you decide who can read and who can write to your blog. You can use a group blog with multiple authors as an excellent communication tool for small teams, families and other groups. Or as a single author, you can create a private online space for collecting news, links, and ideas, to keep to yourself or share with as many readers as you want.

Blogger Profiles let you find people and blogs that share your interests. Your Blogger Profile, where you can list your blogs, your interests, and more, lets people find you (but only if you want to be found).

Design your blog

Whether you're starting your blog or just think it's time to give your existing blog a facelift, Blogger's user-friendly editing tools help you easily design a great-looking page.

Templates – Our collection of templates will get you started with an attractive site right away without you having to learn any HTML, though Blogger also allows you to edit your blog's HTML code whenever you want.

Custom colors and fonts – When you're ready to take the next step, you can further customise our templates to create a design that perfectly reflects you and your blog.

Drag-and-drop page elements – Blogger's simple drag-and-drop system lets you easily decide exactly where your posts, profiles, archives and other parts of your blog should live on the page.

Post photos

Sometimes you just want to share a photo. There's a button for uploading photos in the Blogger interface. Just click the photo button to upload a photo from your computer. If the photo you'd like to put on your blog is already on the web that's fine too. Just tell us where it is.

You can also send camera phone photos straight to your blog while you're on-the-go with Blogger Mobile.

Go Mobile

Blogger Mobile lets you send photos and text straight to your blog while you're on-the-go. All you need to do is send a message to go@blogger.com from your phone. You don't even need a Blogger account. The message itself is enough to create a brand new blog and post whatever photo and text you've sent.

Later, if your want to claim your mobile blog or switch your posts to another blog, just sign in to go.blogger.com and use the claim code Blogger sent to your phone.

We support most popular mobile carriers in the US and worldwide. If Blogger Mobile is unavailable from your provider, you can still send posts to your blog using Mail-to-Blogger.

Get started

The fastest way to understand blogging is to try it out. We've worked really hard to make it really easy for you. Just click the link below, and you can be part of the phenomenon that's transforming web and media to a participatory activity in less than five minutes. Seriously.

What will happen then? Who knows. It might be fun, though.

And remember: Blogger is totally free, and if you have trouble, just click the Help button from any screen, and you can find the answer you're looking for – or even ask our dedicated support staff.

The Internet is also a wonderful source of information regarding setting up bibliographies. Here is just one that you can use with your students:

Key Info

Make a list to keep track of ALL the books, magazines, and websites you read as you follow your background research plan. Later this list of sources will become your bibliography.

Most lecturers want you to have at least three written sources of information. Write down, photocopy, or print the following information for each source you find.

Collect this information for each printed source:	Collect this information for each Web Site:
author name title of the publication (and the title of the article if it's a magazine or encyclopedia) date of publication the place of publication of a book the publishing company of a book the volume number of a magazine or printed encyclopedia the page number(s)	author and editor names (if available) title of the page (if available) the company or organization who posted the webpage the Web address for the page (called a URL) the last date you looked at the page

The bibliographic information for different types of resources are located in different places, so you may need to do some detective work to get all of the information for your bibliography. Try looking in these places:
• the title page of a book, encyclopedia or dictionary
• the heading of an article
• the front, second, or editorial page of the newspaper
• the contents page of a journal or magazine
• the header (at the top) or footer (at the bottom) of a Web site
• the About or the Contact page of a Web site
• When it is time to turn in your Bibliography, type all of your sources into a list.
List the sources in alphabetical order using the author's last name. If a source has more than one author, alphabetise using the first one. If an author is unknown, alphabetise that source using the title instead.

Example of Bibliography Format

There are standards for documenting sources of information in research papers. Even though different journals may use a slightly different format for the bibliography, they all contain the same basic information. The most basic information that each reference should have is the author's name, the title, the date, and the source.

Example:
"Battery." Encyclopedia Britannica. 1990.
"Best Batteries." Consumer Reports Magazine 32 Dec. 1994: 71-72.
Booth, Steven A. "High-Drain Alkaline AA-Batteries." Popular Electronics 62 Jan. 1999: 58.
Brain, Marshall. "How Batteries Work." howstuffworks. 1 Aug. 2006 http://home.howstuffworks.com/battery.htm
"Cells and Batteries." The DK Science Encyclopedia. 1993.
Dell, R. M., and D. A. J. Rand. Understanding Batteries. Cambridge, UK: The Royal Society of Chemistry, 2001.
"Learning Center." Energizer. Eveready Battery Company, Inc. 1 Aug. 2006 http://www.energizer.com/learning/default.asp
"Learning Centre." Duracell. The Gillette Company. 31 July 2006 http://www.duracell.com/au/main/pages/learning-centre-what-is-a-battery.asp

Extending the activity

Get students to find sexist advertisements in newspapers or magazines, to paste these into their activity books and then to write a brief analysis of each that explains why it is sexist. They could then create their own non-sexist adverts for the same products.

If your college has Internet access, let the students explore a few selected blog sites. This could be done with the IT lecturer and links in with question 5.

Regarding question 5 (a), students might want to try out their questionnaires on other students and then give them a 'sexist rating'.

Formative lecturer assessment

Take in and assess students' work using the suggested answers below.

Suggested answers

Question 1:

Adjectives	Question and exclamation sentences	Figurative language
irrational – can't think or argue in a logical way	that's all there is to that!	Their heads are full of cotton, hay, and rags! (No brains)
exasperating – very irritating	Their heads are full of cotton, hay, and rags!	Why don't they straighten up the mess that's inside? (Everything mixed up and illogical.)
irritating – annoying	They're nothing but exasperating, irritating, Vacillating, calculating, agitating, Maddening, and infuriating hags!	
vacillating – wavering in opinions	Why can't a woman be more like a man?	
calculating – scheming	Can't a woman learn to use her head?	
agitating – worrisome	Why do they do everything their mothers do? Why don't they grow up like their fathers instead?	
maddening – making one angry	Why is thinking something women never do?	
infuriating – making one very angry	Why is logic never even tried?	
honest/square; noble; fair; decent, regular – positive aspects of males	Why don't they straighten up the mess that's inside?	

- Adjectives about women are all negative; those about men all positive.
- Question and exclamation sentences make his views more dramatic and emphatic.
- Figurative language used to make his views more vivid.

Question 2:
- Repetition – words and sentence structures.
- Stereotyping – women are bad.
- Generalisation – all women like this
- Pinpointing the enemy – women the cause of all misery.

Question 3:
a) Two examples: Both suggest that blondes are stupid, unintelligent:
  - Empty from the neck up – no brains.
  - If you wave to a blonde, she will let go to wave back and fall out of the tree – very stupid!

b) The woman would not because she is not sexy (i.e. does not have a sexy 'butt' or 'booty' as it is often called in popular music these days).

Question 4

a) Whereas previously the focus was on the qualities of the product, today the emphasis is on human desires which are coupled with the product.

b) Generally speaking, women are portrayed as passive and accepting towards the male in their sexual affairs rather than being active participants. On the other hand, men are portrayed as the active partners – legs apart, firmly on the ground, with arms crossed or being active in sports or taking hold of a passive woman.

c) The product is a gym, but there is a picture of a woman's sexy behind with a tattoo engraved in a strategic spot.

Question 5:

a) Questionnaire

Here is a suggested questionnaire:

There are different views about the roles that men and women play in society. We would like to know what you think.

We would therefore appreciate it if you would indicate your responses to the following questions. Please tick the appropriate block.

Indicate your gender:

Male	
Female	

		Definitely agree	Possibly agree	Not sure	Don't agree
1	Women should be at home rather than at work.				
2	Girls should study Science and Maths.				
3	Men make better managers.				
4	Fathers should look after children.				
5	Women are more intelligent than men.				
6	Women are, generally speaking, better at language than men.				
7	Men are, generally speaking, better at Maths and Science than women.				
8	Men's brains are bigger than women's.				
9	Men are, generally speaking, more aggressive than women.				
10	Women are, generally speaking, better at finer motor movements than men.				

Note:
- According to brain research, to questions 6, 7, 9 and 10, these statements are true. This does not mean that all people fit the assertion; it means that, given a group of men and a group of women, a greater percentage in each group fits the assertion.
- In the light of the above, agreeing to these statements does not make a person sexist.

b) Setting up a 'blog' on the Internet against sexism
   Assess each pair's work jointly, using the following instructions from the Student's Book (page 262 and 263):
   i.   Now do some research on how blogs work and what they look like.
   ii. Together draw up a document which covers the following:
        - What your page will look like overall.
        - Your choice of colours and a logo.
        - What you will place on the site in order to challenge people to what to blog with you.
        - How you go about creating a blog account.
        - What you plan to call it.

You need to include a bibliography and must take care about your presentation in terms of layout, fonts, and so on. Ensure that you assignment is logically structured under headings, that it is coherent, and that your language is correct and appropriate.

Activity 5: In your own words (SB: Page 263)

Listening and speaking: SO1, LO1, LO2, LO3; SO2, LO1, LO2, LO3
Reading and viewing: SO1, LO2, LO3; SO2, LO2, LO3, LO4, LO5; SO3, LO1, LO2, LO3; SO4, LO1, LO2, LO4
Writing and presenting: SO1, LO1, LO5; SO3, LO1; SO4, LO3
Language in practice: SO1, LO2

Teaching the activity (Group work)

In this activity students use the insights they have developed regarding the issues explored in this unit to prepare and present a panel discussion.

1. Working in groups of five, students plan a panel discussion on the topic 'Feminism – have we gone too far?' Remind students that a panel discussion involves having a group of people who come prepared to present their views. They must decide on the following:
   - who they will have on the panel – that is, what sorts of people
   - who will chair the panel, and what his/her role will be
   - how long it will be.

2. In the second part of the activity, students next write a speech that condemns feminism, using a text entitled *Greasing the squeaker sex* as a basis. Their speeches must suit an older audience, which contains a number of females. They then rewrite their speeches and adjust them for presentation to a group of young males in an informal context. When they are ready, students present the speeches.

Formative peer and lecturer assessment

For question 1, you will assess them on their speaking ability, the level of their arguments and the role of the chairperson (introducing the topic and the presenters and summing up at the end).

For questions 2 and 3 (the oral components), their classmates will use the rubric below to assess each other's speeches. You may also choose to assess their speeches, using the same rubric adapted to a seven-point scale. Additional criteria will be how well their language use suits the target audience, as well as use of visual material.

Criterion	5	4	3	2	1
Correctness of language (grammar)	Practically no errors	A few errors, but no serious errors	A good number of errors, including serious errors	Many errors, including serious errors	Totally riddled with errors, including very serious errors
Speaking techniques (intonation, volume, pitch, stress, tempo, articulation, projection)	Excellent in general	Very good in general	Very good in some but lacking in others	Fair overall	Generally not good
Style	Clear, fluent; good choice of words and sentence structure	Fairly clear, fluent; fairly good choice of words and sentence structure	Not always clear, fluent; choice of words and sentences not particularly good	Unclear, not fluent; poor choice of words and sentence structure	Extremely poor in all respects
Tone	Friendly but appropriately formal	Friendly enough but tending to be too formal or informal	Tending to be distant and too formal / Tending to be too chatty and informal	Very distant and formal / Very chatty and informal	Extremely poor in all respects
Coherence	Very coherent	Fairly coherent	Not particularly coherent	Rambling	Incoherent
Content	Argument very convincing – likely to get a positive response	Argument convincing – probably likely to get a positive response	Argument fairly convincing – may get a positive response	Argument not very convincing – not likely to get a positive response	Argument not convincing at all – most unlikely to get a positive response
Presentation	Very interesting	Strongly interesting	Interesting	Not particularly interesting	Boring

Politically correct language (SB: Page 266)

Unit overview

In this unit, students examine the controversial subject of 'politically correct language'. This topic has come into prominence in South Africa since 1994, when we became a democracy, and has its roots in a desire to obliterate all forms of prejudice and inequality. Before students start any of the activities, let them respond to the caption to the photograph on page 266 in the Student's Book. Use their responses to facilitate a class discussion to find out what their views are. However, do ensure to mediate carefully and to be sensitive to the mood in the class, since – even into our second decade of non-racial democracy, some aspects pertaining to pc language (and situations) remain heated.

By the end of this unit, students should be able to:
- recognise and examine cultural and contextual cues and barriers for their impact on meaning, with special reference to 'politically correct' language
- apply strategies to overcome these barriers
- identify the needs and expectations of audiences, and choose an appropriate register
- compose documents that are coherent and focussed
- demonstrate cultural and contextual sensitivity in communication

Activity 1: Politically correct (PC) language   (SB: Page 267)

Speaking and listening: SO2, LO5
Reading and viewing: SO1, LO5
Language in practice: SO2, LO2

Teaching the activity (Individual and pair work)

Using your initial discussions with the class as a springboard, get students to read the texts on pages 267 and 268 in the Student's Book. Afterwards they share their views with the rest of the class.

2. In this question, students match up the examples of pc language (taken from *The Officially Politically Correct Dictionary and Handbook of Politically Correct Language*) with their non-pc equivalents alongside.
3. Students read an extract from a book by Rick Bayan entitled *The Cynic's Dictionary: Disgruntled definitions of our times* and then answer the questions that follow it.
4. In this question students read an extract from a *Madam and Eve* cartoon and then comment on how it illustrates the issue of 'pc' language.
5. Here students read the extracts from a book by James Jinn Garner entitled *Politically Correct Bedtime Stories*. Afterwards, they discuss with their partners how Garner has tried to avoid non-pc language.

6. In this question students read the slightly edited extract from Garner's introduction to his book below. For each term below the extract, they state what group it discriminates against.

Formative self-assessment
Students mark their own work during a class discussion that you should facilitate using the suggested answers below.

Suggested answers
Question 2:

PC terms	Non-PC terms
sex care worker	prostitute
chronologically gifted	old
cerebrally challenged	stupid
deficiency achievement	failure
indefinitely idled	unemployed
cosmetically challenged	ugly
emotionally different	mad
morally different / ethically disoriented	immoral, dishonest
differently interesting	boring
terminally challenged	dead
vertically challenged	short
chemically challenged	drunk
birth family name	maiden name
person-with-difficult-to-meet needs	serial killer
alternatively schooled	uneducated
optically inconvenienced	blind or partially blind

Question 3:
a) A cynic is a person who believes the worst about other people and the outcome of events. Bayan himself defines a cynic as follows: 'An idealist whose rose-colored glasses have been removed, snapped in two, stomped into the ground, immediately improving his vision' – suggesting that cynics see the real thing! The meaning of 'disgruntled' is 'discontented, sulky' – which reflects the attitude of a cynic, who is always negative.
b) He does not believe that they are good – he believes that they do not serve the purpose they are meant to serve (avoiding offence).
His examples reflect this in that they are indeed euphemisms – fancy, nice-sounding phrases that describe very ordinary things.
Question 4:
Eve suggests that the word 'boerewors' is non-pc because the word 'boere' is a hate-speech word. So she suggests 'mensewors' as a more neutral term.
Question 5:
Comments given in brackets:
There once was a young person [does not use 'girl' to avoid sexism] named Red Riding Hood who lived with her mother on the edge of a large wood. One day

her mother asked her to take a basket of fresh fruit and mineral water to her grandmother's house—not because this was womyn's [woman's – contains 'y' to avoid use of 'man'] work, mind you, but because the deed was generous and helped engender a feeling of community [avoids sexism by stressing she was sent not because she was female]. Furthermore, her grandmother was *not* sick, but rather was in full physical and mental health and was fully capable of taking care of herself as a mature adult [avoids ageism].

So Red Riding Hood set off with her basket through the woods. Many people believed that the forest was a foreboding and dangerous place and never set foot in it. Red Riding Hood, however, was confident enough in her own budding sexuality that such obvious Freudian imagery did not intimidate her. [Avoids sexism – women are timid, easily frightened]

On the way to Grandma's house, Red Riding Hood was accosted by a wolf, who asked her what was in her basket. She replied, 'Some healthful snacks for my grandmother, who is certainly capable of taking care of herself as a mature adult.' [Once again avoids ageism – also, as with the mineral water mentioned earlier, the food is very pc.]

The wolf said, 'You know, my dear, it isn't safe for a little girl to walk through these woods alone.'

Red Riding Hood said, 'I find your sexist remark offensive in the extreme, but I will ignore it because of your traditional status as an outcast from society, the stress of which has caused you to develop your own, entirely valid, worldview. Now, if you'll excuse me, I must be on my way.'[She objects to his sexism, but acts pc by allowing for his prejudice to be the result of his not being accepted in society; and she therefore allows his view to be acceptable as an alternative, rather than a prejudiced, view.]

Text B: extract from Snow White
Once there was a young princess who was not at all unpleasant to look at [avoids using feminine words like 'pretty'] and had a temperament that many found to be more pleasant than most other people's. [avoids favouring her] Her nickname was Snow White, indicative of the discriminatory notions of associating pleasant or attractive qualities with light, and unpleasant or unattractive qualities with darkness. Thus, at an early age, Snow White was an unwitting if fortunate target for this type of colourist thinking. [racism]

When Snow White was quite young, her mother was suddenly stricken ill, grew more advanced in nonhealth, [ill-health – avoids negativism of sickness] and finally was rendered nonviable. [dead!] Her father, the king, grieved for what can be considered a healthy period of time, then asked another woman to be his queen. Snow White did her best to please her new mother-of-step, but a cold distance remained between them.

The queen's prized possession was a magic mirror that would answer truthfully any question asked it. Now, years of social conditioning in a male hierarchical dictatorship left the queen very insecure about her own self-worth. [The only reasons for her obsession with her looks = men!] Physical beauty was the one standard she cared about now, and she defined herself solely in regard to her personal appearance. So every morning she would ask her mirror:

'Mirror, on the wall,
'Who's the fairest one of all?'

Her mirror would answer:

'For all it's worth, O my queen,

'Your beauty is the fairest to be seen.'

That dialogue went on regularly until once when the queen was having a bad hair day and was desperately in need of support [because of her low-esteem caused by her obsession with her appearance because of MEN!], she asked the usual question and the mirror answered:

'Alas, if worth be based on beauty,

'Snow White has surpassed you, cutie.'[END]

Question 6 (possible examples):

sexist – females

racist – black people

culturalist – people who do not appreciate high culture (e.g. ballet)

nationalist – people of other countries

regionalist – people of other parts of a country

ageist – old people

lookist – ugly people

ableist – handicapped people

sizeist – very small, big or fat people

speciesist – animals as inferior or subservient to people

intellectualist – stupid people

socioeconometrist – poor people

ethnocentrist – black people

Activity 2: Avoiding sexist language   (SB: Page 273)

Speaking and listening: SO2, LO5

Reading and viewing: SO1, LO5

Language in practice: SO2, LO2

Teaching the activity (Individual work)

In essence, this activity provides an opportunity for students to prepare for the next activity, which is quite long and will be used for assessment purposes. It would therefore probably benefit the students if you worked through this activity orally first, before they write the answers in their activity books.

Ensure that you spend at least a double period reading through and discussing the theory on pages 271 to 273 in the Student's Book before starting this activity.

1. In question 1 students look at a quotation from the Bible and decide how it could be expressed in non-sexist terms.
2. In this question students consider a number of sentences and rewrite them to remove sexism.

Extending the activity

Ask students to scan the newspapers and magazines for a week to identify any examples of sexist language. Let them bring these to class. They can write them on the chalkboard or read them out. You can then facilitate a discussion in which students explain why the examples are sexist and suggest non-sexist alternatives.

Formative peer assessment

Students ask their partners to mark their work while you discuss the answers with the class.

Suggested answers

1. 'If people consider themselves as religious and yet do not keep a tight reign on their tongue, they deceive themselves and they are worthless.'
   OR: 'Those who consider …'
2. Rewrite sentences to remove sexist language:
   a) Citizens who feel that their rights have been violated may register their protest at the nearest office of this Department.
   b) Students should respect their lecturers, even if they don't particularly like them.
   c) Neighbours who cannot control their dogs are highly inconsiderate.
   d) If strangers approach you at an automatic teller machine, ignore them.
   e) Applicants must fill in their full names on the form.
   f) If people light up a cigarette in the non-smoking section of this restaurant, please feel free to report them to the management so that they can be escorted off the premises.
      (NOTE: You could use this exercise to reinforce the spelling of the word "their" and the concept of concord.)

Activity 3: The use of 'man' – PoE (SB: Page 274)

Listening and speaking: SO1, LO1, LO2, LO3, LO4; SO2, LO5; SO4, LO1, LO2, LO3, LO4
Reading and viewing: SO1, LO4, LO5; SO2, LO2
Writing and presenting: SO1, LO5; SO4, LO1, LO2, LO3
Language in practice: SO2, LO2

Teaching the activity (Individual and pair work)

In this activity, students continue to explore the issue of sexist language and how sensibly and sensitively to avoid using it. They are to write their answers on loose sheets of A4 paper and file their assessed work in their portfolios. You may wish to set this as a double period assessment activity or break it up over a few days.

Formative lecturer assessment

Take in students' work and assess it using the suggested answers below. Relevant questions have been included for your convenience.

Suggested answers

2. In terms of how meanings change, is this an example of *restriction* or *extension*? Explain your answer. [Restriction – the word has narrowed its meaning from referring to both sexes to referring only to males.]
3. Why is the argument in the above text (that the generic meaning of "man" makes it acceptable and not sexist to use it to refer to males or females) not valid? [It doesn't matter what a word *used to* mean – what matters is what it means *now*. Therefore it is sexist to use "man" to refer to both males and females.]

4. There follows a continuation of the text that deals with the word "man" in combinations (see Student's Book page 276).
    a) Which of the above suggestions do you think should be taken seriously and which discarded as silly? [Seriously – human resources; the rest should probably be discarded.]
    b) Examine the word 'Efemcipated'. What is the word on which this is based? What does it mean? [Based on e*man*cipated – means to set free.]
    c) Which word in the 'hufem' entry is used instead of 'mankind'? Why would Goldfield prefer this to the other alternative, 'humankind'? If you wanted to poke fun at her, why could you argue that 'personkind' is also sexist? [personkind – preferable to "humankind" as this contains the word "man"; but one could argue that it is still sexist as it contains the word "son"!]
    d) Which do you think is preferable – trying to arrive at gender-neutral words, or coining feminine-oriented words to replace masculine-oriented words? Give a reason for your view. [Open discussion – by examining examples of both, students can express their preference. The main point of the question is to remind them of the two methods.]
    e) Consider the following:
        A   Mr Chairman, I think you should listen to everyone. (Addressed to Mrs Carry-Jones)
        B   Extract from a *Madam and Eve* cartoon
        i.   What feminine alternative have we traditionally used to address a female person in the chair? Why do some women object to this as a non-sexist alternative to 'chairman'? What else can one use to overcome their objection? [Note: The question does not ask for an alternative to "chairperson: but to the term used to address such a person, namely "Mr Chairman". The term is "Madam Chair". Some object – they go beyond the issue of the use of the word "man" in its generic sense to any reference to male or female (here female). The common term today is simply "chair".]
        ii. What question do you think Eve was answering in frame 1? And frame 2? Why do you think so? [Questions: Frame 1: Presumably a question which asks if it is correct to use a neutral term. Question 2: "Is it OK to use the word "gingerbreadman"?]
        ii. What does Eve mean by saying that she has 'found a niche in the marketplace'? How does the cartoon illustrate this? [A "niche" here means a specialised but profitable corner of the market. She is making good money by giving people advice on pc language.]
5. Test yourself! Answer TRUE or FALSE in terms of the above texts.
    Answers:

|		T/F
a)	The word 'man' can be either masculine or common gender.	T – but it is not accepted as pc
b)	The word 'man' once meant 'human being'.	T – the etymology shows this
c)	In order to avoid being sexist, one can use plurals throughout.	T – useful method
d)	In the following sentence the use of the word 'man' is sexist: *The man loved his wife with all his heart*.	F – refers to a man

		T/F
e)	'England expects that every man can do his duty' (Lord Nelson, at the Battle of Trafalgar). The use of 'man' is sexist here.	T – generic use

6. In each of the following, replace the sexist words by suggesting a more inclusive word.
   a) We need to man *[staff]* the police station more efficiently.
   b) This product is man-made *[artificial /synthetic]*.
   c) Mankind *[humankind]* has made great strides in the field of medicine.
   d) The postman *[postperson / postal worker]* has arrived.
   e) The businessman *[business executive]* made a huge profit.
   f) The number of man-hours *[person- / work-hours]* lost as a result of the strike is tragic.

7. Rewrite each of the following, replacing all examples of sexist language with non-sexist language:
   a) Madam Chair *[Chair]*
      I wish to point out that everyone is entitled to his *[his or her]* own point of view. I believe that every workman *[worker]* must be given the right to protest if he *[he or she]* so wishes. Our local doctor was saying the other day that he believes that one of the reasons for tension today is that society often stifles a man's *[a person's]* views and causes him *[him or her]* to build up aggression. I represent the man *[person]* in the street, and I urge you to call for a halt to the harassment of the workman *[worker]* who is prepared to speak up.

   OR Pluralise:
      I wish to point out that everyone is *[all / all people are]* entitled to his *[their]* own point of view. I believe that every workman *[all workers]* must be given the right to protest if he *[they]* so wishes *[wish]*. Our local doctor was saying the other day that he believes that one of the reasons for tension today is that society often stifles a man's *[people's]* views and causes him *[them]* to build up aggression. I represent the man *[person]* in the street, and I urge you to call for a halt to the harassment of the workman *[worker]* who is prepared to speak up.

   b) Newspaper advertisements:
      i. **WANTED**: Waiter to work on Friday nights. Must have his *[his/her]* own transport. Phone the Manager at Daisy's Foods, at 567-891.
      ii. **WANTED**: Mother prepared to demonstrate breast-feeding techniques. Must bring her own baby to the sessions. Phone Sister van Wyk at Roma Clinic at 876-5492.

8. Change any parts of the following extracts from the *New International Version* of the *Bible* that you think are sexist so as to make them non-sexist.
   a) My son *[child]*, do not make light of the
      Lord's discipline,
      and do not lose heart when he
      rebukes you,
      because the Lord disciplines those
      he loves,
      and he punishes everyone he
      accepts as a son *[child]*.   *[Hebrews, 12:5-6]*

b) Make every effort to live in peace with all men *[people]* and to be holy. *[Hebrews, 14:14]*

9. Write an article for a magazine on one of the points of view below. You need to write in a lively style and need to have a title, an introduction, a body and a conclusion.
   a) *'All this nonsense about "sexist language" – women, get real!'* [Suggests a fairly informal, provocative article which suggests that women are being silly.]
   b) *'Most of us do not consider ourselves sexist. However, sexist language is not easy to avoid: Historically, English is riddled with it. So blame it on the language!'* [They need to examine particularly the use of the word "man" and the lack of a singular common gender pronoun in English – there are, in fact, a number of other languages that do have such a pronoun. You could set up a rubric for assessment purposes or adapt one from the back of this Lecturer's Guide.]

10. You have been commissioned by the CEO of your company to draw up some guidelines for employees on the avoidance of sexist language in the workplace. Write the guidelines, giving examples to illustrate your suggestions. Your document must pay attention to using formal and correct language, clear and neat layout and good use of fonts. (Correct language includes spelling, choice of words, grammar and punctuation.)
    [They could use the notes on page 271 to 273 in the Student's Book as a starting point. It would be preferable not to go through all the options but to choose two – his/her and plurals throughout – and explain these along with examples. Once again, a rubric for assessment purposes would be useful.]

11. You are an expert in the field of English Language Studies. You have been asked to address the Society for the Prevention of Bias Against Women (SPBWA) on the question of sex discrimination in English. The awkward part is that your view on the question is not what they will be expecting you to say. Write a speech in which you try to strike a balance between maintaining your integrity and avoiding being lynched. Your speech must be appropriate in terms of register, and must be structured in terms of an introduction, a body and a conclusion. You will also need to pay careful attention to barriers to communication and should consider using visual aids. BUT: Before you prepare your actual speech, prepare a mind map of what it should contain.

    Remind your students how a mind map works. Let them discuss the target audience and the implications of this for how they express their views – which must not be particularly pro pc language.
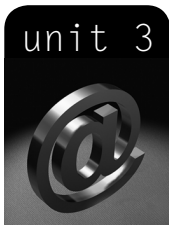
Your identity in the workplace (SB: Page 280)

Unit overview

In this unit, students will continue exploring communication theory and examine barriers to effective communication. In this context, they will also look at the problem of conflict and how to overcome it. Teamwork will also be examined and assessed.

Students will be trained to use oral communication for a range of purposes, for example, to: answer questions and queries, maintain conversation and dialogue in work-related contexts, give complex directions and instructions accurately, present and defend arguments, participate in interviews, use negotiation skills and participate in formal meetings. Writing skills include meeting documentation, reports, classified advertisements, circular letters and letters of goodwill.

By the end of this unit, students should be able to:
- identify the needs and expectations of listener/s
- compose documents that are coherent and focussed
- identify the purpose of messages and responses
- use oral communication for a range of purposes
- identify and apply non-verbal cues
- research, structure and present data (including appropriate illustrative aids) and information logically and coherently
- plan writing tasks for purpose and audience, including selecting layouts and formats that are appropriate
- write effectively, using appropriate writing conventions and grammatically correct language
- edit and proofread writing
- adopt and practise a strategy for conflict management

Activity 1: Interviews (SB: Page 282)
Listening & speaking: SO1, LO1, LO3; SO2, LO1, LO4; SO4, LO2, LO3, LO5

Teaching the activity (Pair work)
Before the students start this activity, ensure that you work through the theory on pages 280 to 282 with the class. Points 2 and 3 (especially the latter) should be emphasised and students should be given sufficient time to engage with the practical aspects of these points.
Make sure that the instructions regarding the activity are clear to the students. Each pair should role-play **two** job interviews, with partners taking turns to be the interviewer and the interviewee respectively. Make sure that the interviewer has a copy of the interviewee's CV and knows exactly what the vacancy entails.

Extending the activity

Try to arrange a seminar during which the job application process is discussed. Guest speakers from the business world can be invited to speak on topics such as the job application process and the interview. There can be further role-play that can be videotaped, if possible, in order to provide students with useful feedback.

Students can write to and invite these speakers using guidelines already given. They can also help to plan and co-ordinate the seminar. It might be a good idea to arrange this seminar once the guidelines for meetings and reports (see pages 292 to 297 in the Student's Book) have been discussed, as students could then run meetings to organise the function and keep minutes on record. They can also write feedback reports after the event. If it is possible to co-ordinate the activity with the computer timetable, students can be given time to prepare their own CVs on the computers, with the computer and language staff giving them guidance and advice. This can be a very relevant 'hands-on' extension activity that consolidates knowledge already obtained, places it in a simulated 'real life' context and encourages cross-curricular co-operation. (The idea for this extension activity comes from the College of Cape Town, where similar seminars have been run with great success.)

Formative peer and baseline lecturer assessment

All interviews should be performed in front of the class and general, but constructive feedback given afterwards. Students should file all notes in their portfolios. You can use or adapt the relevant assessment rubric from the back of this Lecturer's Guide.

Activity 2: Working with core notes – PoE   (SB: Page 288)
Writing & presenting: SO1, LO1

Teaching the activity (Individual work)

Being able to listen to an oral delivery (e.g. a lecture) and take core notes that can later be expanded is an invaluable study and life skill. Before students do this assessment activity, go through the notes and guidelines on page 287 in the Student's Book, giving explanations where necessary and encouraging discussion.

Regarding question 3, find examples of notices (e.g. notices on the campus notice boards) and ask the students to evaluate some of them. Point out to the students that for question 3 their notices should be:
• Simple
• Eye-catching
• Contain all relevant information but not cluttered
• Easy to read (information should preferably be centred).

Student support

Some students find note-taking difficult. Work in a group with these students, giving them very simple oral instructions (e.g. frying an egg, making a bed) from which they must extract key ideas, and then use these to write the instructions out in full. As their confidence and skills develop, they can be given more complex instructions.

Formative lecturer assessment
Take in and assess students' work using the suggestions below.

Suggested answers
1. News report:
   (Accept any eye-catching headline)
   Yesterday (today, this morning/afternoon), heavily armed gangsters locked themselves and (students can give number of hostages) hostages in a farmhouse (some detail can be given). The house was surrounded by police who attempted to negotiate with the gangsters. The first round of negotiations lasted 58 minutes, but was unsuccessful as the gangsters threatened to kill the hostages.
   Then a single gunshot rang out and immediately police moved into action. A gun battle ensued, during which two hostages were killed and four police officers (were) wounded. The other hostages are now safe and the gangsters have been arrested.
2. Minutes:
   Study assistance for staff members:
   The chairperson informed the meeting that bursaries were available for staff wishing to study further. It was very important to inform staff wanting to apply that they should submit (put in) motivated requests in writing before 10 May. Notices would be put up on the notice board and e-mails would also be sent to all staff during the following week (8-14 May). The members of the Staff Forum were asked to encourage staff to apply for these bursaries.
   (Note: Past tense must be used for minutes.)
3. Notice:
   Possible assessment criteria
   Notice should be:
   • Simple
   • Eye-catching
   • Contain all information (Make use of AIDA principle and of the 'wh' and 'h' questions)
   • Easy to read (information should preferably be centred).
   Rubric for shorter transactional text can be used.

Activity 3: Working with graphs (SB: Page 289)
Writing & presenting: SO1, LO1

Teaching the activity (Individual and pair work)
This activity can be taught in conjunction with Activity 4. Make sure that the students understand the use of the various graphs. Go through the notes with them and try to find practical examples from workplaces or your college, e.g. a graph and/or pie chart representing student enrolment figures; a chart or flow chart demonstrating a process in a workshop.

Show them the different purposes of the various graphs – what impression do they make and when and why should one choose a particular graph instead of another? Why, in fact, should one use graphic representations and not merely make a speech describing the information or process? Try to make this discussion as visually-oriented as possible to demonstrate the effects of graphs.

Student support
Refer any students who show difficulty in reading graphs to the Maths (or Mathematical Literacy) lecturer for additional assistance.

Formative lecturer assessment
Observe the students' role-plays and check their notes to make sure that they communicate statistical data accurately using graphs and charts. Give feedback and address any problems that arise. If necessary, give more examples. The rubric for role-plays from the back of this Lecturer's Guide can also be used.

Activity 4: Instructions
Writing & presenting: SO1, LO1

Teaching the activity (Individual and pair work)
This activity can be taught in conjunction with Activity 3. Once again, practical examples from the college and/or workplace can be used as supplementary material. Make sure you spend enough time working through the theory on pages 290 and 291 in the Student's Book. While a discussion on sign language and its importance will be very interesting, of particular significance to students will be the section on flow charts.

Extending the activity
Since flow charts are an invaluable study tool, students would benefit from additional practice using it, and you should provide them with additional processes that they should summarise in this format.

Students can also bring charts or diagrams demonstrating processes they are learning in their practical subjects, e.g. motor mechanics, or, in the case of adult workers already employed, in their factories or places of work. They can then explain these to the class.

Formative lecturer assessment
Use a memorandum to assess students' written work and the assessment grid below to assess their role-plays.

Lecturer assessment of oral instructions Student's name: _____ Date: _____ Class: _____							
Criteria	7	6	5	4	3	2	1
Presentation							
Fluency and pronunciation.							
Clarity of directions.							
Content							
Coherence: • logical order of sentences • use of linking words.							

Lecturer assessment of oral instructions Student's name: _____ Date: _____ Class: _____								
Language use: • grammar (tenses, concord) • parts of speech (verbs, nouns, adjectives, adverbs, etc.)								
Overall impression.								

Activity 5: Writing minutes – PoE

Writing & presenting: SO1, LO1 LO2, LO3; SO2, LO1; SO3, LO1, LO2, LO3, LO4, LO5

Teaching the activity (Individual work)
Work through the information on meetings on pages 292 to 297 in the Student's Book, paying adequate attention to meeting terminology and minutes. Make sure that students understand what happens at a meeting and that the agenda is like a 'programme' of what is **going to happen**. Minutes are longer and are a record of what **has happened**.

Be careful to explain 'Matters Arising' as this often causes great confusion. (You may have to explain this again when dealing with minutes!). It might help to demonstrate by having a 'mock meeting' in class ('fishbowl'). Students should also note that the agenda must be written in point form.

Summative lecturer assessment
The rubric for shorter transactional texts at the back of this Lecturer's Guide can be used.

Activity 6: Leaders

Language in practice: SO2, LO3

Teaching the activity (Group and class work)
Have a general discussion about conflict and explain the meaning of the given acronym (LEADERS on page 298 in the Student's Book) in general terms. Then ask students to continue this discussion, first with a partner and then in a class discussion that you facilitate. Each student should think of at least two conflict situations where he/she can use these ideas and share these with their partners and then with rest of the class.

Extending the activity
Students work in groups. They brainstorm a conflict situation in a workplace context. They decide who will play the different roles in the situation and then they role-play the same situation twice, showing:
a) how the situation escalated (unresolved conflict)
b) how the situation was resolved to the benefit of all parties.

Formative lecturer assessment
Use student feedback to assess their understanding of the acronym and its
implications for effective teamwork.

Activity 7: Developing common group goals (SB: Page 299)
Language in practice: SO2, LO3

Teaching the activity (Group and class work)
This activity can be taught in conjunction with Activity 8. Both activities aim to
place the concepts of teamwork and conflict resolution into a practical context.
Other activities (e.g. the extended activity for interview skills) can be incorporated
throughout the course in order to develop teamwork and co-operation.

Formative peer and baseline lecturer assessment
Have a group discussion about what happened.
• How did it feel when someone missed the ball and the net was messed up?
• What do students think would happen if someone caught the ball and kept it
– not passing it on to others?

Activity 8: Teamwork (SB: Page 300)
Language in practice: SO2, LO3

Teaching the activity (Group and class work)
See comments on Activity 7. This activity introduces a new element – that
of competition with other groups. Make sure that it takes place in a suitable
environment (e.g. outside if possible!) to minimise any mess which may occur and
that the activity is well controlled. Planning is also important.

Formative peer and baseline lecturer assessment
Lecturer and peer observation and discussion. The rubric for group work from the
back of this Lecturer's Guide can be used or adapted.

Activity 9: Accident reports – PoE (SB: Page 303)
Writing & presenting: SO1, LO1, LO2, LO3

Teaching the activity (Individual work)
Discuss the general importance and function of reports in the workplace and
then explain the requirements and importance of the accident report (refer to the
Student's Book, pages 302 and 303) using supplementary examples if necessary.

Make sure students understand the requirements of the activity and how it will
be assessed before they begin.

Extending the activity
You could liaise with Labour Relations and Human Resource lecturers or people
employed in these departments in the business world. Maybe they can address the
students about the legal implications of workplace accidents.

Summative lecturer assessment

Ensure that the following information is given and that the correct format is used.

> **Heading – Name of firm**
> Tel:
> Address
>
> REPORT ON AN ACCIDENT DURING WORKING HOURS
> NAME OF INJURED PERSON: …………………………………….........
> OCCUPATION: ……………………………………………………………
> DEPARTMENT: ……………………………………………………………..
> DATE OF INJURY: …………………………………………………………
> TIME OF INJURY: ………………………………………………………..
> WITNESSES:
> (Names and signatures)
> 1. …………………………………………………………………………
> 2. …………………………………………………………………………
> DESCRIPTION OF ACCIDENT:
> (How did the accident occur? Why? Diagnosis and prognosis. What steps were taken by the company after the accident?)
> ……………………………………………………………………………………
> ……………………………………………………………………………………
> ……………………………………………………………………………………
> COMPLIED BY: …………………………………………………………
> SIGNATURE: ……………………………………………………………
> POSITION: ………………………………………………………………
> DATE: ……………………………………………………………………

The rubric for shorter transactional texts from the back of this Lecturer's Guide can also be used.

Activity 10: Feedback report – PoE

Writing & presenting: SO1, LO1, LO2, LO3; SO2, LO1; SO3, LO1; SO4, LO1, LO2, LO3

Teaching the activity (Individual work)

Discuss the requirements of the feedback report, working through the example on pages 304 and 305 in the Student's Book. Explain that although feedback reports differ according to the situation, there are certain similarities and that it is essential that the main points are covered. Using the example in the Student's Book, discuss other situations in which a feedback report would be required. Find out from students:
• What headings would be used for these?
• What information would be required?
Examples could include the launch or introduction of new processes, training programmes, and so on.

   Encourage students to incorporate the information about communication barriers discussed earlier in this unit, when they discuss the imaginary seminar given in Activity 10 (emphasise that they should use their own words, however!)

Summative lecturer assessment

Take in and assess students' work. The rubric for longer transactional texts at the back of this Lecturer's Guide can be used. The format should follow the example given on pages 304 and 305 in the Student's Book.

Activity 11: Getting the message out – PoE (SB: Page 310)

Writing & presenting: SO1, LO1, LO2, LO3; SO2, LO1; SO3, LO1; SO4, LO1, LO2, LO3

Teaching the activity (Individual work)

There is quite a bit of background work to cover before students do this activity (refer to the Student's Book, pages 306 to 310). Find more 'real life' examples of classified advertisements and circular letters and discuss these with the students. If possible, make transparencies of some of these and demonstrate them on the overhead projector. Do a 'scanning exercise' with the students using newspapers and asking them to find information (as quickly as possible) on various goods and services.

Point out that this activity will be used for summative assessment and that they should work on loose sheets of A4 paper and file their assessed work in their portfolios.

Summative lecturer assessment

Take in and assess students' work using the rubrics for transactional texts at the back of this Lecturer's Guide. Classified advertisement must be concise and must include contact details of the writer.

Activity 12: Meetings (SB: Page 311)

Speaking & listening: SO1, LO1, LO2, LO3, LO4, LO5; SO2, LO1, LO2, LO3, LO4; SO3, LO1; SO4, LO1, LO2, LO3, LO4, LO5
Writing & presenting: SO1, LO1, LO2, LO3, LO4; SO2, LO1, LO3; SO4, LO1, LO2, LO3
Language in practice: SO2, LO3

Teaching the activity (Individual and group work)

This important summative assessment consolidates much of the information given in this unit and tests the extent to which the students have mastered the necessary skills. The information on meeting procedure and conflict management is of particular significance here. Before students start the activity, revise any problem areas and make sure that correct meeting procedure is clear to the students. As has been mentioned, some problem areas include:

- Confusion about **'Matters arising'**.
- The **tense** of minutes – they must be written in the past tense (even though this may sometimes seem awkward to the students). You may have to revise the past tense.
- Minutes must be written in the **third person**. You may have to revise reported speech.
- Minutes must **NOT be signed** until the next meeting. This means that minutes written as a class exercise or activity should not be signed (although space should be given for this, as indicated in the example).
- The **difference between an agenda and minutes** is not always clear to some

students. The more practical examples of meeting procedure they can experience or observe, the better!

Please remember that many students have not attended a formal meeting and that meetings may not form part of their present frame of reference. Therefore, many struggle to grasp the concepts or visualise the reality of a meeting situation.

It is also necessary to introduce them to some educational terminology. You can use the abbreviations and explanations at the beginning of the introduction to this Lecturer's Guide.

Summative lecturer assessment

Use or adapt relevant rubrics from the back of this Lecturer's Guide:
- Presentations (Remember to assess the visual aids as well)
- Meeting role-play
- Minutes and agenda – rubrics for transactional texts can be used
- Question 4 – Mark students' answers according to the definitions on pages 293 and 294 in the Student's Book.

Cultural identity: From folktales to films
(SB: Page 312)
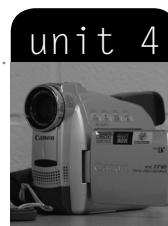
Unit overview
In this unit, we introduce students to two very different genres, on two historical extremes. We will then attempt to show the universal relevance of these genres and how they can relate to one another. Students will be taken back in time to read an old folktale. They will then return to modern times and examine films and television. Finally, they will explore the possibility of using film to build a bridge from one time period to another and to give old stories to a modern audience.

By the end of this unit, students should be able to:
- analyse the development of plot, subplot, conflict and character
- identify and explain themes and ideas and analyse how message and theme are woven into all aspects of the text
- evaluate how background and setting relate to character and/or theme
- interpret and describe mood, time-line, irony and conclusions
- identify the socio-cultural background of texts
- identify and explain the values, beliefs and bias expressed in the texts
- identify cinematographic techniques and explain their effect on meaning

Activity 1: The power and meaning of a story   (SB: Page 313)
Reading & viewing: SO1, LO4, LO5

Teaching the activity (Individual and pair work)
Revise the elements of the narrative (short story, novel) with students, ensuring that they can speak knowledgeably about plot, character, theme and setting. Introduce and discuss the following concepts that may be new to them: mood, time-lines and irony. It would also be useful to discuss folktales with the class, pointing out their function in traditional societies.

Students can then work in pairs to read and discuss the text. Afterwards, they first work alone and then with partners to answer question 2.

Formative self-assessment
Students can mark their own work while you discuss the answers with the class.

Suggested answers
(The questions have been supplied for your convenience.)
a) What is the message of this story?

Answer: The importance of good manners, good relationships, co-operation – "Remember that no clever person can lick his own back", etc.

b) What, in your opinion, does the story show about the values and beliefs of the cultural group whose story it is? Be specific and refer to the text to justify your answer.
   Answer: Accept any answer that includes respect for others (especially older persons), good manners, that you will bear the consequences of rude and inconsiderate behaviour, *ubuntu*, etc.

c) Which of these values and beliefs are shared by other cultures? Name any stories in these cultures that illustrate similar beliefs or values. Give a brief account of one of them.
   Answer: Some universal values and beliefs could include respect, consideration, good treatment of others, that you will be treated by others according to the way you treat them, and so on. (Accept any stories that indicate similar themes.)

d) Draw a timeline to illustrate the development of this story. This will help you to remember the sequence of events or plot.
   Answer: Students should trace the chronology of the story starting with the dialogue between the children and the grandmother.

e) What can you tell about the relationship between the grandmother and the grandchildren? What does this story demonstrate about the attitudes towards older people and children held by the particular cultural group? Refer to the text to illustrate your answer.
   Answer: A loving relationship, respect for elders and the laid down rules, e.g. the children should have finished their chores, but they are allowed to insist on a story because this has been indicated by what the grandmother says at the beginning. Although this might have been inadvertent, she is still bound by the 'rules' to continue the story! They are also free to tease her, despite the respect they have for her. (Students must give relevant quotations from the story.)

f) What does the dialogue at the beginning of the story show about the customs and storytelling rituals or conventions of the Zulu people? Quote from the passage to illustrate your answer.
   Answer: Storytelling is conventionalised, e.g. "Repeat after me …"; "*Kwesukesukele* …; "Once upon a time …"
   "Now that she has pronounced the initial formula '*kwesukesukele*', she must go on with the story"; "It is finished".

g) Do other cultures, e.g. those of Western Europe, have similar storytelling rituals and/or conventions? Discuss and give examples.
   Answer: Most European fairy tales start with "Once upon a time …" and end with "happily ever after". Accept any relevant examples from European and other cultures.

h) Quote a proverb used in this story. What does it mean? Think of a proverb with a similar meaning in English.
   Answer: "*Cosi, sampheka ngogozwana!* We cook her in a small pot" (literal translation).
   Equivalent English proverb/idiom: "We have got her in a tight corner".

Activity 2: The elements of filmmaking (SB: Page 320)
Reading & viewing: SO1, LO5

Teaching the activity (Individual and group work)
Show students a video or take them to see a recent film. This will give them common ground from which to discuss films and filmmaking. Also collect (or ask them to collect) film reviews and discuss the views of the critics and whether the students agree with these views. If possible, include reviews of the film that the class has seen.

Make sure that you work through the relevant background information on pages 317 to 320 in the Student's Book with the class. Of particular importance are the different types of camera angles and shots, and you should get students involved in a lively discussion about these, using relevant films that they have recently viewed.

Summative lecturer assessment
Assess students' work according to these main assessment criteria:
- discussion of theme, plot and character
- identification of elements of filmmaking
- explanation of how the main elements of filmmaking contributed towards:
  - plot, theme and portrayal of character
  - the success or failure of the movie and TV programme

You could also adapt rubrics from the back of this Lecturer's Guide.

Question 2: Assess according to the following table:

Description of scene	Characters and dialogue	Sound effects, music and lighting	Camera techniques	Contribution of various elements to theme

Question 3: Use the above table, adding plot and sub-plot.
Question 4: You can use or adapt the rubric for the essay at the back of this Lecturer's Guide.

Activity 3: Make your own movie! – PoE (SB: Page 322)
Reading & viewing: SO1, LO5

Teaching the activity (Individual and group work)
The more films and TV programmes the students can watch, the better! If your college has a media or video room, make a point of booking it to show films to the students. (There are many excellent South African films such as *Tsotsi, Red Dust, Sarafina, Drum* and *Yesterday*.) Design worksheets and /or discussion points for feedback sessions after the screenings. If possible, invite guest speakers who are involved in the making of films, documentaries, videos and/or photography to share their expertise with the class. Read reviews of movies and TV shows to the students

and provide them with copies of these. You will also need to discuss framing, composition, foregrounding and backgrounding with the class.

Formative peer and summative lecturer assessment
The class can negotiate assessment criteria that will be used to evaluate this activity. Use these criteria to draw up an assessment rubric that you and the students can use to assess their presentation and final summary. The summary must include the following table:

Scenes and setting	Dialogue	Sound effects and music	Lighting	Framing, composition, foregrounding and backgrounding	Camera angles, shots and movements

Exercise your English

(SB: Page 323)
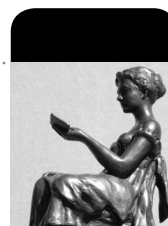
This section covers aspects from the book as a whole, and not just Chapter 4. You may wish to set it as a summative assessment activity and impose a time limit (a double period). Note that part of the questions are given to make it easier for you to mark students' work; students would not be expected to repeat all of this.

COMPREHENSION

A **Read the text below and then answer the questions that follow.**
   From *AFRICA The Time has Come* – Selected speeches of Thabo Mbeki
   (Extracts from a statement on behalf of the ANC on the occasion of the adoption by the Constitutional Assembly of the Republic of South Africa of the Constitution Bill of 1996, Cape Town, 8 May 1996)

1. One of the threads that runs through this extract is that Mbeki defines the term 'African' in an inclusive (very broad) sense. This he does by listing the peoples of this country and then concludes with the statement, 'Being part of all of these people, and in the knowledge that none dare contest that assertion, I shall claim that I am an African!' He identifies seven such groups (some are referred to more than once). List them.   (7)
   [The groups are as follows: The Khoi; the San; Europeans; Malays; native Africans; Indians; Chinese.]

2. Considering the *context* of this speech, what is the relevance of each of these groups other than defining the concept of 'being African'? Answer by giving a general statement and then illustrating by reference to each group. Which group does he not seem to include in this respect?   (6)
   [All were oppressed by the Europeans (the excluded group):
   Khoi and San – subjected to genocide
   Malays – slaves who were subjected to physical pain
   Native Africans – were in battle against the Europeans
   Indians and Chinese – labourers]

3. Mbeki maintains a unity by introducing each group in a similar way, but he avoids monotony by varying it. By reference to the text, show how he does this.   (5)
   [San and Khoi: "I owe my being …"
   Europeans: "I am formed of …"
   Malays: "In my veins courses the blood of …"
   "I am the grandchild of …"
   "I come from those …"]

4. Similarly, he twice states that he is an African with the same vigour, but says it slightly differently. List the two statements, and indicate how they differ. (4)
   ["I am an African." "Being part of all of these people, and in the knowledge that none dare contest that assertion, I shall claim that I am an African!" One is a

simple sentence and serves as a dramatic introduction; the other is a non-simple sentence that sums up why he believes this in his conclusion.]

B **Read the text below and then answer the questions that follow.**
(Frederick Van Zyl Slabbert, Leader of the Opposition against the Nationalist government from 1974 to 1986; from *The Other Side of History*: ***An anecdotal reflection on political transition in South Africa***, 2006)

5. What does Van Zyl Slabbert maintain has happened to the definition since then? Explain your answer by clear reference to the text. (3)
[It has been narrowed to refer only to native Africans, the San and the Khoi – i.e. it excludes Europeans, Indians, Chinese and Coloureds (Malays). "A Coloured, Indian or White can never expect to be an African. In the South African context, an African, for the purposes of policy, is a 'Black of a special kind'." He gives two examples – from the policy BEE and the "National Question".]

6. Explain how this contradicts Mbeki's reference to the South African constitution's 'unequivocal statement that we refuse to accept that our Africanness shall be defined by our race, colour, gender or historical origins'. (1)
[Africanness is defined by race, colour and historical origins.]

C **Read the article below published in the Cape Times, 31 May 2007, and then answer the questions that follow.**
(I am white and an African, and nobody has the right to take away this birthright – YOLANDA KEMP SPIES)

7. Who spoke the sentence '*Je suis une Africaine*'? How do you know? (2)
[The writer of the letter: "This is one of the few sentences I could muster …".]

8. Translate the sentence by using the context to help you. (2)
["I am an African." - "By introducing myself as 'an African'."]

9. The writer complains that the meaning of 'African' has been twisted. What word does she use to describe the change? What is the antonym of this word that is used in B above? (2)
["exclusive" – "inclusive"]

10. Does she see this as a problem only for whites? Justify your answer by two references to the text. (3)
[No. "impossible to be white and African (or coloured or Asian and African)"; "Being 'white' (or whatever) and being African are not mutually exclusive".]

11. How does this 'classification' create problems for the writer? How does she plan to overcome the problem? (4)
[She resents the fact that, as a white South African, she is not regarded as being an "African", which she demands the right to be regarded as. She plans not to indicate her race as anything other than African on any official form – or not to complete the section on race at all.]

12. From the context, deduce the meaning of the phrase 'mutually exclusive', and show that it is relevant to what she is complaining about. (2)
[It means that the two things can't exist together – either one or the other is true. In this case, it means that you cannot be "African" *and* "white" (or Coloured or Indian).]

13. The author ends her article with the word 'period'. What does this word mean here? Compare her use of the word here with her use earlier in the text. (2)
[Here it means, "end of matter"; "nothing further to say on the matter"; "no argument". Elsewhere, it means something similar – she wishes that the story could end there, where she claimed to be an African.]

LANGUAGE IN PRACTICE

14. Van Zyl Slabbert refers to Mbeki's speech as being 'evocative'. To achieve this, Mbeki uses persuasive language – which is a particular form of subjective language.
    a) One of the techniques involved in this is the use of words with emotive connotations. List nine examples of such words, which must include two verbs, three nouns and two adjectives. Each time, you must label the part of speech and also indicate whether the word has a positive or negative connotation. (19)

Part of Speech	Word	Connotation (P/N)
Verbs	haunt	N
	suffers	N
	perished	N
Nouns	genocide	N
	dignity	P
	stripes	N
	slave-masters	N
	lash	N
	patriots	P
	death	N
	concentration camps	N
	suffering	N
Adjectives	desolate	N
	merciless	N
	proud	P
	destroyed	A

[Mark as follows: 1 for each word + 1 for connotation; – 1 up to 3 if not correct part of speech.]

   b) What do you notice about the patterning of the use of connotations? Why does Mbeki do this? (4)

[The words with positive connotations apply to the character of the local people; the words with negative connotations apply to deeds that were done to them. This conveys the general idea of good people who were harmed by bad people.]

15. Van Zyl Slabbert himself also plays on the connotations of words to evoke emotions.
    a) List four examples of such words, which must include two verbs and two adjectives. Each time, you must label the part of speech and also indicate whether the word has a positive or negative connotation. (10)

Part of speech	Word	Connotation (P/N)
Verbs (2)	mangled (1)	N (1)
	appropriated (1)	N (1)
Adjectives (2)	inclusive (1)	P (1)
	generous (1)	P (1)

[Mark is the same as the above question.]

b) Indicate how the words and connotations relate to what he is saying here. (2)
   [The two words with positive connotations relate to the broader meaning of the word "African", while the words with negative connotations relate to the narrow meaning.]

16. Mbeki says that there were people who 'were transported from India or China'. Is the verb here in the active or passive voice? How do you know? Why does he choose to use this particular voice here? (4)

Passive	Starts with the object. Uses 'were transported'.	They were moved against their will.

17. Mbeki starts his speech with three simple sentences.
    a) Why do you think he does this? (2)
       [More dramatic and emphatic.]
    b) How does he reinforce this? (2)
       [He puts each sentence in a paragraph of its own.]

18. Texts B and C both deal with the change in the meaning of the word 'African'. Is this an example (in terms of what we dealt with in Chapter 2) of *extension* or *restriction*? Explain your answer. (2)
    [Restriction – word has narrowed in meaning.]

[Total: 90 + 10 for language usage = 100]

Assessment Tools
(Rubrics and Checklists)

Rubrics are a combination of rating codes and descriptions of standard. They consist of a hierarchy of standards with benchmarks that describe the range of acceptable performance in each code band. Rubrics require lecturers to know exactly what is required by the outcome. Rubrics can be holistic, giving a global picture of the standard required, or analytic, giving a clear picture of the distinct features that make up the criteria, or can combine both.

Holistic rubrics score the overall process, while analytic rubrics score the individual parts. It is important to note that:

- the student is only assessed once for each criterion within a rubric
- the comments column should be completed as this makes the moderation process easier
- rubrics can be used individually or combined with others
- rubrics may be joined together for ease of marking
- lecturers are encouraged to formulate rubrics in consultation with other lecturers at cluster or college level
- working in clusters and setting up collaborative rubrics would bring about comparable standards.

The following steps may help you in drawing up a rubric:

Step 1: Examine the AS that describes the task.

Step 2: Specify the skills, knowledge and attitudes to be evaluated.

Step 3: Identify the observable attributes.

Step 4: Identify the attributes that you do not wish to see.

Step 5: Brainstorm the characteristics that describe each attribute and how they can be described so that they can be classified into average, above average and below average.

Step 6: Write descriptions for excellent and poor performances.

Step 7: Write descriptions for other levels.

Step 8: Collect samples of work that represent each level.

The following section includes a range of sample tables or rubrics that can be adapted where necessary for particular activities. These are referred to throughout the Lecturer's Guide.

Standard rubric template

Criteria	1 Not achieved 0–29%	2 Elementary 30–39%	3 Moderate 40–49%	4 Adequate 50–59%	5 Substantial 60–69%	6 Meritorious 70–79%	7 Outstanding 80–100%
CONTENT Range Coverage Relevance							
CONTEXT Command word requirements							
SKILLS and VALUES Skills Values							
MECHANICS Subject terms Language Format							

The following checklist may be used to evaluate a rubric.

	Yes	No
Does the rubric emphasise the most important content and skills of the SO/AS/LO?		
Are the criteria used in the rubric of appropriate importance?		
Are there sufficient levels of performance to discriminate between the quality of students and work?		
Are the levels clearly described in terms of performance?		
Do the levels accommodate students' diversity?		
Does the rubric distinguish between content and skills as well as the communication thereof?		
Does the rubric contribute to an efficient marking process?		
Was a careful decision made between using marks and level descriptors or letter symbols?		
Does the rubric offer appropriate guidance to the students?		

Checklists

Checklists or task lists show what has to be done. Marks given are assigned to the most important parts of a task.

Checklists list a number of predetermined criteria against which the lecturer or student makes a tick to indicate that the student is able to do what is stated or that the work complies with the criteria. Checklists differ from rubrics in that they do not use a set of standards or a scoring scale.

Checklists can be devised by the lecturer and then used by the students to assess how well they coped with a particular task or activity. Alternatively, the lecturer, together with the students, can list the criteria before the task is undertaken and then the students can use this checklist to assess their performance. The criteria should be stated in such a way that the students can respond by ticking the 'yes' or

the 'not yet' column, or simply using a tick to show that they can do or have done what is stated.

Reflective self-assessment checklist

Individual projects are very personal and more difficult to assess. They are also process-orientated rather than product-orientated. Here is an example:

Amount of time spent on project (time scale to be determined)	less than	1	2	3	4	5	or more
Number of family members spoken to							
Do you feel you learned anything about yourself when doing this project?	yes			no			
Comment:							
Do you feel the project helped you understand yourself?	yes			no			
Comment:							
Did you think you expressed this information about yourself in an interesting and exciting way?	yes			no			
Comment:							
Do you think you put a lot of effort into this project?	yes			no			

Group work and group assessment

Teamwork is an important part of learning skills and constructing knowledge. Sharing the workload and being aware of personal contributions to the community is important for every student. In a group, the roles and responsibilities are essential to the success of the activity. Evaluating students in different roles assists in their awareness of management processes and effective co-ordination. The lecturer or the students may use this instrument for evaluating each member of the group or to evaluate each other's contributions. This rubric should have space for comments on how the students in the group experience group work, and how they are able to improve or change the roles they play within the group.

Roles within the group should be rotated to allow each student to develop or become aware of their different capabilities.

Different group/team roles include:
- timekeeper
- team leader/chairperson/manager
- resources manager
- scribe/note taker/record keeper
- reporter
- motivator
- assessor
- peace maker.

When students work in groups to tackle complex activities and more demanding tasks, efficient organisation is crucial. The process can be helped if different students take on different roles. The lecturer and students can decide which roles are most

appropriate in terms of the activity/task. Initially the lecturer can assign these roles, but once the students are familiar with the process, they can take responsibility for assigning these roles within their groups. This needs to be monitored to ensure that all students have an opportunity to play different roles and exercise the different skills involved. A rubric should be devised that clearly sets out the different roles, the criteria for each role and the standards that will be applied. An example of a rubric that has been designed to assess the different roles and the skills involved is shown below.

Each member of the group can assess all the roles except the one that he or she performed. The mark for each criterion within a role can be added to give a total score for the role.

Students can also decide which roles are required for a particular activity. Mark them off and assign the roles before continuing with the activity.

	Voice monitor		Time keeper
	Motivator		Record keeper
	Assessor		Chairperson/manager
	Peace maker		Reporter

Group skills rubric

Group Name/Number:…………………………..

NAMES:……………………………………………………………………………….

   ……………………………………………………………………·…………………..

	YES	NO	Comment
Did our group members:			
Listen to each other?			
Talk about the task?			
Co-operate within the group?			
Suggest good ideas?			
Encourage each other?			
Achieve the outcomes?			

What went well?

…………………………………………………………………………………………

What could we have done better?

………………………………………………………………………·…………………

Signed:………………………………………….. Date …………………………..

Co-operative Group Skills Assessment Sheet (A)

TASK SKILLS	Student *	Student *	Student *	Student *	Student *	Student *
Gives ideas						
Asks questions						
Stays on task						
Follows directions						
Checks the understanding of others						
Gets group back on track						
SOCIAL SKILLS						
Encourages others						
Explains ideas						
Discusses						
Listens well						
Resolves conflict						
Praises others						

Add the names of each student in the group under 'Student' and enter a tick ✓ (Yes) or an ✖ (No) under the name of each student for each of the criteria.

Co-operative Group Skills Assessment Sheet (B)

Process								
Process	Everyone took part equally.	Not yet	1	2	3	4	5	Yes
	The group held a meeting to plan.	Not yet	1	2	3	4	5	Yes
	Each student did what they were supposed to do.	Not yet	1	2	3	4	5	Yes
	Everyone in the group feels happy about the project.	Not yet	1	2	3	4	5	Yes
	The project offers a lot of information.	Not yet	1	2	3	4	5	Yes
	The group explored the following sources: school library, public library, internet, people, newspapers, clinics, advice offices, other.	Give one mark for each source explored (up to five marks).						
Product	The information is set out in a way that is clearly understood.	Not yet	1	2	3	4	5	Yes
	There are interesting drawings and illustrations.	Not yet	1	2	3	4	5	Yes
	Written information is easy to read and to follow; ideas are described well.	Not yet	1	2	3	4	5	Yes
	The ideas are shown in an unusual and interesting way.	Not yet	1	2	3	4	5	Yes
	There are a lot of the students' own ideas – not only copied materials.	Not yet	1	2	3	4	5	Yes
	Information is presented clearly; you know what the message is.	Not yet	1	2	3	4	5	Yes

Presentation	The group uses drama, speaking, music, singing, pictures, objects to help the presentation.	Give two marks for each thing used (up to six marks).						
	All group members took part in the presentation.	Not yet	1	2	3	4	5	Yes
	The presentation is interesting and unusual.	Not yet	1	2	3	4	5	Yes
	You can hear what everyone is saying.	Not yet	1	2	3	4	5	Yes

Assessing a research project

The following marking grid could be used where marks allocated are circled according to the sub-criteria (below the grid) and are then transferred to this grid by the different persons assessing the project.

	MARK AWARDED			
	Self	Peer/group	Consensus	Educator
Criteria				
1 planning				
2 quality of research				
3 continuous collection of information and material				
4 final product: creativity				
5 final product: quality of contents				
6 technical quality				
7 oral presentation				
8 individual / group role				
Converted to				

General guideline
7 Excellent
6 Exceeds the requirement
5 Meets the requirement
4 Does not meet the requirement – student needs support
3 Made very little effort – student needs substantial support
2 Student made almost no effort – student needs substantial support and guidance
1 Was not achieved

Rubric for oral delivery

ASSESSMENT CRITERIA		ACHIEVEMENT: SUGGESTED MARK ALLOCATION				STUDENTS							
		Outstanding	Competent	Not yet competent	Not achieved	1	2	3	4	5	6	7	8
CONTENT	Development: Structure; Organisation; Support material	16 to 20	14 to 15.9	12 to 13.9	0 to 11.9								
	Effectiveness: Purpose; Interest; Reception	12 to 15	10.5 to 11.9	9 to 10	0 to 8.9								
	Value: Ideas; Logic; Originality	12 to 15	10.5 to 11.9	9 to 10	0 to 8.9								
	Content sub-total	50											
DELIVERY	Physical: Appearance; Body Language	10	7 to 7.9	6 to 6.9	0 to 5.9								
	Voice: Flexibility; Volume	10	7 to 7.9	6 to 6.9	0 to 5.9								
	Manner: Directness; Assurance; Enthusiasm	10	7 to 7.9	6 to 6.9	0 to 5.9								
	Delivery sub-total	30											
COMMUNICATION	Appropriateness: To purpose and audience	8 to 10	7 to 7.9	6 to 6.9	0 to 5.9								
	Correctness: Grammar; Punctuation; Word selection	8 to 10	7 to 7.9	6 to 6.9	0 to 5.9								
	Language sub-total	20											
TOTAL MARKS: MAXIMUM = 100													

Portfolio assessment

Students look through written assignments in their portfolios and reflect on the changes they see over a period of time.

Name	Level
What do you know now that you did not know before?	
What do you do better now?	
What improvements would you still like to make?	
Write a short paragraph reflecting on your progress.	

Managing methods, tools and techniques of assessment

The table below will assist you in monitoring and managing how often you use the variety of methods, tools and techniques of assessment.

Who assessed?										
Self-assessment										
Peer assessment										
Group assessment										
Lecturer assessment										
Other										
What evidence did the student produce?										
Assignments										
Collages										
Drama and/or role plays										
Exhibitions										
Game designs										
Graphs/drawings										
Interviews										
Mind mapping										
Model making										
Panel discussions										
Portfolios										
Practical presentations										
Project										
Questionnaires										
Research projects										
Scenarios										
Simulations										
Survey/debates										
Tests										
Worksheet										
Written presentation (e.g. essays/reports)										

Assessment rubrics
Rubric for an argumentative essay

Criteria	7 Outstanding	6 Meritorious	5 Substantial	4 Adequate	3 Moderate	2 Elementary	1 Not Achieved
How well structured is the essay?	Excellent. Catchy introduction, topic perfectly defined, content succinctly summarised. Body has a logical sequence of points. At least three paragraphs plus. Conclusion is forceful and brief, no new information.	Very good. Introduction, topic very well defined, content well summarised. Body is a logical sequence of points making up three paragraphs plus. Conclusion very well executed, no new information.	Good. Introduction has topic well defined; content has summarised some logical sequence of points supported by examples. A good conclusion, no new information.	Adequate. Introduction shows some attempt to define the topic; sequence mostly logical with some points misplaced. Conclusion lacks strength; no new information.	Attempted to introduce the topic; definition of topic lacks clarity; sequence only logical in parts. Weak conclusion with new information added.	Introduction is unclear; topic not defined; no logical sequence. A few points reasoned. No examples. Conclusion leaves one hanging, length not met.	No proper structure. Two paragraphs or less; inability to reason, illogical and muddled. No real conclusion; length not met; clearly not up to the task.
What is the quality of the content?	Excellent research; very interesting argument. All main points well reasoned. All facts are supported by examples. Point of view strongly reflected.	Very good research; interesting argument; most points well reasoned; most facts supported by examples; point of view clearly reflected.	Good research; fairly interesting argument; some points well reasoned; point of view sometimes reflected.	Adequate research; uninteresting argument; few points reasoned, few examples; point of view not obvious.	Insufficient research; little argument; points not adequately reasoned; point of view wavers/changes.	Little evidence of research; no clear argument; few ideas not supported by examples; no clear point of view.	No research; argument non-existent; no examples; minimal points; no point of view expressed.
What is the level of language used?	Excellent spelling and punctuation (less than 3 errors per page); vocabulary mature; excellent diction (word choice); tone well reasoned and restrained; appropriate register.	Very good spelling and punctuation (less than 5 errors per page); vocabulary and diction very good; tone mostly reasoned and restrained; appropriate register.	Good spelling and punctuation (less than 7 errors per page); vocabulary and diction good; tone – some emotive language but generally well reasoned and restrained; appropriate register.	Spelling and punctuation fair (less than 12 errors per page); vocabulary and diction adequate; emotive language; inconsistent register.	Spelling and punctuation weak (15–20 errors per page); immature vocabulary; inconsistent register; lacks clarity (muddled expression).	Very weak spelling and punctuation; limited vocabulary; very inconsistent register with an inappropriate mixture of colloquial language and slang expressions; difficult to understand.	Barely literate; errors in almost every line; clearly needing remediation.

Rubric for a summary

Criteria	7 Outstanding	6 Meritorious	5 Substantial	4 Adequate	3 Moderate	2 Elementary	1 Not Achieved
Main ideas, sub topics, key words	Selects main ideas and keywords that display absolute relevance to the task.	Selects most of the ideas and keywords that display a high degree of relevance.	Selects some main ideas and keywords that display a degree of relevance.	Not all main ideas and keywords have relevance.	Selection displays limited relevance.	Most ideas chosen have little relevance.	Unable to select the relevant ideas and keywords.
Structural organisation, paragraphing	Integrates information showing an exceptional degree of coherence and logical development.	Integrates information showing a high degree of coherence and logical development.	Integrates information displaying some degree of coherence and logical development.	Synthesises information adequately; logical development inconsistent.	Fails to integrate information adequately; paragraphing needs work.	Unable to synthesise information; paragraphing inadequate.	Extremely weak. Incoherent and illogical; no paragraphs.
Language use, vocabulary, spelling and punctuation	Excellent use of vocabulary; language usage correct; spelling and punctuation correct.	Wide range of vocabulary; good language usage; spelling and punctuation mostly correct.	Good range of vocabulary; some errors in language; spelling and punctuation.	Adequate range of vocabulary; several errors in language, spelling and punctuation.	Limited range of vocabulary; frequent language, spelling and punctuation errors.	Poor range of vocabulary; very weak grasp of language use; littered with errors.	Immature vocabulary; some errors in almost every line; almost unintelligible.

Rubric for a prepared speech

Criteria	7 Outstanding	6 Meritorious	5 Substantial	4 Adequate	3 Moderate	2 Elementary	1 Not Achieved
Content – research, shape logical argument	Highly impressive use of source material; very thought-provoking selection of material; logical argument; structure and style very well-crafted; inspired.	Very good use of source material; thought-provoking selection of material; very good structure and style.	Good use of source material; interesting selection of material; good structure and style.	Sufficient evidence of research; adequate attention to style and structure; generally logical arguments; mediocre; not very interesting.	Not much evidence of research; flawed in structure and style; not interesting enough; some illogical arguments.	Very limited research done; illogical arguments; little attention to structure and style; audience uninspired.	Clearly inadequate preparation; minimal attention to structure, style and language; audience totally disinterested.
Use of voice, posture language	Lively original and inspiring speaker; excellent voice control and body language; exceptional command of the language.	Very good speaker; very good use of voice control and body language; very good command of language but not inspired.	Good speaker; competent use of voice and body language; good command of language.	Capable speaker; lapses in audibility, voice control and body language; some inappropriate use of language.	Mediocre speaker; monotonous; much inappropriate use of language; insufficient use of gestures.	Weak speaker; hesitant and stumbling; clearly struggling; needs lots of practice.	Very weak speaker; inappropriate use of language; poor enunciation; inaudible.
Audience awareness	Remarkable confidence; highly effective audience rapport.	Demonstrates confidence and very good audience rapport.	Quiet confidence and good audience rapport.	Adequate confidence and audience rapport.	Some confidence and audience rapport.	Little confidence and audience rapport.	No confidence or audience rapport.

Rubric for observation of role-plays and discussions

Criteria	7 Outstanding achievement	6 Meritorious achievement	5 Substantial achievement	4 Adequate achievement	3 Moderate achievement	2 Elementary achievement	1 Not achieved
Complete sentences	Speaks in well-constructed full sentences.	Always speaks in full sentences, quite often using complex structures.	Always speaks in complete sentences, but they are quite simple.	Mostly speaks in complete sentences.	Sometimes speaks in complete sentences.	Seldom speaks in complete sentences.	Mostly incomprehensible.
Topic	Stays on topic successfully.	Stays on topic most of the time.	Very seldom off topic.	Occasionally off topic.	Often wanders off the topic.	Seldom mentions the topic.	Off topic and basically irrelevant.
Appropriate language	Outstanding use of appropriate language.	Uses appropriate language with success.	Uses appropriate language most of the time.	Uses appropriate language quite often.	Uses some appropriate language.	Uses very little appropriate language.	Uses inappropriate language.
Voice presentation	Speaks clearly and distinctly, with exceptional tonal range.	Speaks clearly and distinctly, with good tonal variety.	Speaks clearly and distinctly.	Usually speaks clearly and distinctly.	Speaks clearly and distinctly some of the time.	Speaks clearly and distinctly occasionally.	Speaks too softly or not distinctly.
Body language and eye contact	Uses exceptional body posture and eye contact that fully engages the audience's attention.	Uses very good body posture and eye contact.	Uses appropriate body posture and eye contact.	Uses appropriate body posture and eye contact most of the time.	Uses appropriate body posture and eye contact some of the time.	Uses appropriate body posture and eye contact occasionally.	Uses inappropriate body posture or no eye contact.

Rubric for letters

Criteria	7 Outstanding	6 Meritorious	5 Substantial	4 Adequate	3 Moderate	2 Elementary	1 Not achieved
The student will be able to decide on and apply the appropriate style, point of view and format of texts.	The style and point of view are highly appropriate to the audience, context and purpose of the letter. The format of the plan is correct.	The style and point of view are very appropriate to the audience, context and purpose of the letter. The format of the plan is correct.	The style is appropriate to the audience and purpose of the letter. The format of the plan is correct.	The style used is satisfactory. The format of the plan is correct.	The style used acceptable. The format of the plan is partly correct.	The student has tried to use the correct style and to plan the format of the letter.	The style and point of view are inappropriate and the format is incorrect.
The student will be able to apply paragraph conventions to ensure coherence by using topic sentences, introduction and ending, logical progression of paragraphs, cause and effect, comparison and contrast.	The student uses one paragraph for each main idea, and this idea appears in the topic sentence of that paragraph. The paragraphs progress in a logical way, and causes and effects are mentioned clearly to help with explanations. There is an introduction and an ending, each in its own paragraph.	The student uses one paragraph for each main idea, and this idea appears in the topic sentence of that paragraph. The paragraphs progress in a logical way, and there is an introduction and an ending, each in its own paragraph.	The student uses one paragraph for each main idea, and this idea appears in the topic sentence of that paragraph. There is an introduction and an ending, each in its own paragraph.	The student uses one paragraph for each main idea. There is an introduction and an ending, each in its own paragraph.	The student uses one paragraph for each main idea. There is an introduction or an ending, in its own paragraph.	The student uses paragraphs.	The student does not use paragraphs.
The student will be able to use set criteria for overall evaluation of own and other's writing for improvement.	The student's initial draft fulfilled all the criteria in the checklist so the student added two more relevant criteria to the checklist and improved his/her work by polishing these areas when writing the final draft.	The student used the checklist to correctly evaluate his/her draft, and then improved all the problem areas in the final draft.	The student used the checklist to evaluate his/her draft, and then improved most of the problem areas in the final draft.	The student used the checklist to evaluate his/her draft, and then improved some problems in the final draft.	The student tried to use the checklist to evaluate his/her draft, and then tried to improve the relevant problems in the final draft.	The student tried to use the checklist to evaluate his/her draft.	The student did not use the checklist to evaluate his/her draft.
The student will be able to present final product paying attention to appropriate presentation style such as a neatly presented text or a striking, colourful poster.	Final draft is exceptionally neat, whether handwritten, typed or produced on a computer. Perfect format and layout used.	Final draft is extremely neat, whether handwritten, typed or produced on a computer, with only very minor flaws. Perfect format and layout used.	Final draft is very neat, whether handwritten, typed or produced on a computer, with only minor flaws. Perfect format and layout used.	Final draft is neat, whether handwritten, typed or produced on a computer. Some flaws in format and layout.	The student has tried to follow the correct format but there are some problems with how it is laid out. Final draft is reasonably neat.	The letter is rather untidy and the format is incorrect.	The letter is very untidy and the format is incorrect.

Rubric for reading a poem

Criteria	7 Outstanding	6 Meritorious	5 Substantial	4 Adequate	3 Moderate	2 Elementary	1 Not achieved
The student will be able to interpret how word choices, figures of speech, imagery and sound devices affect mood, meaning and theme.	The student identified the theme of the poem and explained very clearly how the images and metaphors supported this theme.	The student identified the theme of the poem and explained how the images and metaphors supported this theme.	The student identified the theme of the poem and explained how the images supported this theme.	The student identified the theme and some images in the poem.	The student identified some images in the poem.	The student identified an image in the poem.	The student could not identify the theme or any images.
The student will be able to explain how lines, stanza forms, rhyme, rhythm, other repetition techniques and punctuation affect meaning.	The student commented on the rhythm of the poem, the length of the lines and where the line breaks are. The student also commented on the effect of the following: the punctuation, the use of repetition, the rhyme scheme.	The student commented on the rhythm of the poem, the length of the lines and where the line breaks are. The student also commented on the effect of two of the following: the punctuation, the use of repetition, the rhyme scheme.	The student commented on the rhythm of the poem, the length of the lines and where the line breaks are. The student also commented on the effect of the following: the punctuation, the use of repetition, the rhyme scheme attempting to indicate how these choices could affect the poem's meaning.	The student commented on the rhyme of the poem and the length of the lines. The student tried to indicate how these choices could affect the poem's meaning.	The student commented on the rhyme of the poem and the length of the lines.	The student tried to comment on a sound device or on the structure of the poem.	The student did not try to comment on a sound device nor on the structure of the poem.
The student will be able to give and motivate personal responses to texts with conviction.	The student understood the poem and explained his/her personal response to the poem and offered sound motivation. He/she wrote in a convincing way and offered a fresh perspective on the poem.	The student explained his/her personal response to the poem, and gave an example from the text to support his/her point of view. He/she sounded convincing.	The student explained his/her personal response to the poem, and gave an example from the text to support his/her point of view. He/she sounded sincere.	The student explained his/her personal response to the poem, and gave an example from the text to support his/her point of view.	The student explained his/her personal response to the poem.	The student tried to explain his/her personal response to the poem.	The student did not try to explain how he/she felt about the poem.

Rubric for essays

		Outstanding	Meritorious	Substantial	
ESSAY 50 MARKS	LANGUAGE	• Language, punctuation effectively used. Uses highly appropriate figurative language. • Choice of words exceptional and mature. • Sentences, paragraphs brilliantly constructed. • Style, tone, register highly suited to topic. • Text virtually error-free following proof-reading, editing. • Length in accordance with requirements of topic.	• Language, punctuation correct, and able to use appropriate figurative language. • Choice of words varied and creative. • Sentences, paragraphs logical, varied. • Style, tone, register appropriately suited to topic. • Text largely error-free following proof-reading, editing. • Length correct.	• Language and punctuation mostly correct. • Choice of words suited to text. • Sentences, paragraphs well constructed. • Style, tone, register suited to topic. • Text mostly error-free following proof-reading, editing. • Length correct.	
CONTENT		Code 7: 80–100%	Code 6: 70–79%	Code 5: 60–69 %	
Outstanding • Content exceptional, highly original. • Ideas: thought-provoking, mature. • Coherent development of topic. Vivid, exceptional detail. Critically aware. • Evidence of planning and/or drafting has produced flawlessly presentable essay.	Code 7 80–100%	40–50	38–42	35–39	
Meritorious • Content commendable, original. • Ideas: imaginative, interesting. • Logical development of details. Coherent. • Critical awareness of impact of language. • Evidence of planning and/or drafting has produced a well crafted and presentable essay.	Code 6 70–79%	38–42	35–39	33–37	
Substantial • Content sound, reasonably coherent. • Ideas: interesting, convincing. • Several relevant details developed. • Critical awareness of language evident. • Evidence of planning and/or drafting has produced a presentable and very good essay.	Code 5 60–69%	35–39	33–37	30–34	

Adequate	Moderate	Elementary	Not achieved
• Language simplistic, punctuation adequate. • Choice of words adequate. • Sentences, paragraphing might be faulty in places but essay still makes sense. • Style, tone, register generally consistent with topic requirements. • Text still contains few errors following proof-reading, editing. • Length correct.	• Language mediocre and punctuation often inaccurately used. • Choice of words basic. • Sentences, paragraphs, faulty but essay still makes sense. • Style, tone, register lacking in coherence. • Text contains several errors following proof-reading, editing. • Length – too long / short.	• Language and punctuation flawed. • Choice of words limited. • Sentences, paragraphs constructed at an elementary level. • Style, tone, register inappropriate. • Text error-ridden despite proof-reading, editing. • Length – too long / short.	• Language and punctuation seriously flawed. • Choice of words inappropriate. • Sentences, paragraphs muddled, inconsistent. • Style, tone, register flawed in all aspects. • Text error-ridden and confused following proof-reading, editing. • Length – far too long / short.
Code 4: 50–59%	Code 3: 40–49%	Code 2: 30–39%	Code 1: 00–29%
30–34			
28–32	25–29		

Adequate • Content appropriate, adequately coherent. • Ideas: interesting, adequately original. • Some points, necessary details developed. • Some awareness of impact of language. • Evidence of planning and/or drafting has produced a satisfactorily presented essay.	Code 4 50–59%		30–34	28–32	
Moderate • Content mediocre, ordinary. Gaps in coherence. • Ideas: mostly relevant. Limited originality. • Most necessary points evident. • Limited critical language awareness. • Evidence of planning and/or drafting that has produced a moderately presentable and coherent essay.	Code 3 40–49%			25–29	
Elementary • Content not always clear, lacks coherence. • Ideas: few ideas, often repetitive. • Sometimes off topic but general line of thought can be followed. • Inadequate for home language level despite planning/drafting. Essay not well presented.	Code 2 30–39%				
Not Achieved • Content largely irrelevant. No coherence. • Ideas: tedious, repetitive, off topic. • Inadequate planning/ drafting. Poorly presented essay.	Code 10 0–29%				

25–29	23–27	20–24	
23–27	20–24	18–22	15–19
20–24	18–22	15–19	03–17
	15–19	03–17	00–14

Rubric for longer transactional texts

		Outstanding	Meritorious	Substantial	
LONGER TRANSACTIONAL TEXTS 30 MARKS	LANGUAGE	• Has produced a highly appropriate format. • Text is grammatically accurate and brilliantly constructed. • Vocabulary is highly appropriate to purpose, audience and context. • Style, tone, register highly appropriate. • Text virtually error-free following proof-reading, editing. • Length correct.	• Has applied the necessary rules of format very well. • Text is very well constructed and accurate. • Vocabulary is very appropriate to purpose, audience and context. • Suitable style, tone and register considering the demands of the task. • Text largely error-free following proof-reading, editing. • Length correct.	• Has applied the necessary rules of format. • Text is well constructed and easy to read. • Vocabulary is appropriate to purpose, audience and context. • Style, tone and register mostly appropriate. • Text mostly error-free following proof-reading, editing. • Length correct.	
CONTENT		7	6	5	
Outstanding • Extensive specialised knowledge of requirements of the text. • Exhibits a profound awareness of wider contexts in writing (portfolio). • Disciplined writing – student maintains rigorous focus, no digressions. • Total coherence in content and ideas, highly elaborated and all details support the topic. • Evidence of planning and/or drafting has produced a flawlessly presentable text.	80–100% Code 7	24–30	23–25	21–23	
Meritorious • Very good knowledge of requirements of the text. • Exhibits a broad awareness of wider contexts in writing tasks (portfolio). • Disciplined writing – student maintains focus, no digressions. • Text is coherent in content and ideas, very well elaborated and all details support the topic. • Evidence of planning and/or drafting has produced a well-crafted and presentable text.	70–79% Code 6	23–25	21–23	20–22	
Substantial • Fair knowledge of requirements of the text. • Exhibits general awareness of wider contexts in writing tasks (portfolio). • Writing – student maintains focus with minor digressions. • Text is mostly coherent in content and ideas, elaborated and most details support the topic. • Evidence of planning and/or drafting has produced a presentable and very good text.	60–69% Code 5	21–23	20–22	18–20	

	Adequate	Moderate	Elementary	Not achieved
	• Has applied an adequate idea of the requirements of format. • Text is adequately constructed. Errors do not impede flow. • Vocabulary is adequate for the purpose, audience and context. • Style, tone and register fairly appropriate. • Text still contains few errors following proof-reading, editing. • Length correct.	• Has a moderate idea of the requirements of format – some critical oversights. • Text is basically constructed. Several errors. • Vocabulary is limited and not very suitable for the purpose, audience and context. • Lapses in style, tone and register. • Text contains several errors following proof-reading, editing. • Length – too long / short.	• Has vaguely applied the necessary rules of format. • Text is poorly constructed and difficult to follow. • Vocabulary requires some remediation and not suitable for purpose, audience and context. • Style, tone and register inappropriate. • Text error-ridden despite proof-reading, editing. • Length – too long / short.	• Has not applied the necessary rules of format. • Text is poorly constructed and very difficult to follow. • Vocabulary requires serious remediation and not suitable for purpose. • Style, register and tone do not correspond with topic. • Text error-ridden and confused following proof-reading, editing. • Length – far too long / short.
	4	3	2	1
	18–20			
	17–19	15–17		

			18–20	17–19	
Adequate • Adequate knowledge of requirements of the text. • Exhibits some awareness of wider contexts in writing tasks (portfolio). • Writing – student digresses but does not impede overall meaning. • Text adequately coherent in content and ideas, has some details which support the topic. • Evidence of planning and/or drafting has produced a satisfactorily presented text.	50–59% Code 4				
Moderate • Moderate knowledge of requirements of the text. Response to writing task reveals a narrow focus. • Exhibits rather limited knowledge of wider contexts in writing tasks (portfolio). • Writing – student digresses, meaning is vague in places. • Text moderately coherent in content and ideas. Has some details which support the topic. • Evidence of planning and/or drafting that has produced a moderately presentable and coherent text.	40–49% Code 3			15–17	
Elementary • Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus. • Exhibits limited knowledge of wider contexts in writing tasks (portfolio). • Writing – student digresses, meaning is obscure in places. • Text not always coherent in content and ideas. Has few details which support the topic. • Inadequate for home language level despite planning/drafting. Text not well presented.	30–39% Code 2				
Not achieved • No knowledge of requirements of the text. • Exhibits no knowledge of wider contexts in writing tasks (portfolio). • Writing – student digresses, meaning is obscure in places. • Text not coherent in content and ideas. Has few details which support the topic. • Inadequate planning/drafting. Poorly presented text.	00–29% Code 1				

15–17	14–16	12–14	
14–16	12–14	11–13	09–11
12–14	11 -1 3	09–11	02–10
	09–11	02–10	00–08

assessment tools

Rubric for shorter transactional texts

		Outstanding	Meritorious	Substantial	
SHORTER TRANSACTIONAL TEXTS 10 MARKS AND/OR REFERENCE / INFORMATIONAL/ VISUAL AND MULTI-MEDIA TEXTS 10 MARKS	LANGUAGE	• Has produced a highly appropriate format. • Text is grammatically accurate and brilliantly constructed. • Vocabulary is highly appropriate to purpose, audience and context. • Style, tone, register highly appropriate. • Text virtually error-free following proof-reading, editing. • Length correct.	• Has applied the necessary rules of format very well. • Text is very well constructed and accurate. • Vocabulary is very appropriate to purpose, audience and context. • Suitable style, tone and register considering the demands of the task. • Text largely error-free following proof-reading, editing. • Length correct.	• Has applied the necessary rules of format. • Text is well constructed and easy to read. • Vocabulary is appropriate to purpose, audience and context. • Style, tone and register mostly appropriate. • Text mostly error-free following proof-reading, editing. • Length correct.	
CONTENT		Code 7: 80–100%	Code 6: 70–79%	Code 5: 60–69%	
Outstanding • Extensive specialised knowledge of requirements of the text. • Exhibits a profound awareness of wider contexts in writing (portfolio). • Disciplined writing – student maintains rigorous focus, no digressions. • Total coherence in content and ideas, highly elaborated and all details support the topic. • Evidence of planning and/or drafting has produced a flawlessly presentable text.	Code 7: 80–100%	08–10	08	07–08	
Meritorious • Very good knowledge of requirements of the text. • Exhibits a broad awareness of wider contexts in writing tasks (portfolio). • Disciplined writing – student maintains focus, no digressions. • Text is coherent in content and ideas, very well elaborated and all details support the topic. • Evidence of planning and/or drafting has produced a well-crafted and presentable text.	Code 6: 70–79%	08	07–08	07	
Substantial • Fair knowledge of requirements of the text. • Exhibits general awareness of wider contexts in writing tasks (portfolio). • Writing – student maintains focus with minor digressions. • Text is mostly coherent in content and ideas, elaborated and most details support the topic. • Evidence of planning and/or drafting has produced a presentable and very good text.	Code 5: 60–69%	07–08	07	06–07	

	Adequate	Moderate	Elementary	Not achieved
	• Has applied an adequate idea of the requirements of format. • Text is adequately constructed. Errors do not impede flow. • Vocabulary is adequate for the purpose, audience and context. • Style, tone and register fairly appropriate. • Text still contains few errors following proof-reading, editing. • Length correct.	• Has a moderate idea of the requirements of format – some critical oversights. • Text is basically constructed. Several errors. • Vocabulary is limited and not very suitable for the purpose, audience and context. • Lapses in style, tone and register. • Text contains several errors following proof-reading, editing. • Length – too long / short.	• Has vaguely applied the necessary rules of format. • Text is poorly constructed and difficult to follow. • Vocabulary requires some remediation and not suitable for purpose, audience and context. • Style, tone and register inappropriate. • Text error-ridden despite proof-reading, editing. • Length – too long / short.	• Has not applied the necessary rules of format. • Text is poorly constructed and very difficult to follow. • Vocabulary requires serious remediation and not suitable for purpose. • Style, register and tone do not correspond with topic. • Text error-ridden and confused following proof-reading, editing. • Length – far too long / short.
	Code 4: 50–59%	Code 3:40–49%	Code 2: 30–39%	Code 1: 00–29%
	06–07			
	06	05–06		

Adequate • Adequate knowledge of requirements of the text. • Exhibits some awareness of wider contexts in writing tasks (portfolio). • Writing – student digresses but does not impede overall meaning. • Text adequately coherent in content and ideas, has some details which support the topic. • Evidence of planning and/or drafting has produced a satisfactorily presented text.	Code 4: 50–59%		06–07	06	
Moderate • Moderate knowledge of requirements of the text. Response to writing task reveals a narrow focus. • Exhibits rather limited knowledge of wider contexts in writing tasks (portfolio). • Writing – student digresses, meaning is vague in places. • Text moderately coherent in content and ideas. Has some details which support the topic. • Evidence of planning and/or drafting that has produced a moderately presentable and coherent text.	Code 3: 40–49%			05–06	
Elementary • Elementary knowledge of requirements of the text. Response to writing task reveals a limited focus. • Exhibits limited knowledge of wider contexts in writing tasks (portfolio). • Writing – student digresses, meaning is obscure in places. • Text not always coherent in content and ideas. Has few details which support the topic. • Inadequate for home language level despite planning/drafting. Text not well presented.	Code 2: 3 0–39%				
Not achieved • No knowledge of requirements of the text. • Exhibits no knowledge of wider contexts in writing tasks (portfolio). • Writing – student digresses, meaning is obscure in places. • Text not coherent in content and ideas. Has few details which support the topic. • Inadequate planning/drafting. Poorly presented text.	Code 1: 0 0–29%				

05–06	05	04–05	
05	04–05	04	03–04
04–05	04	03–04	01–03
	03–04	01–03	00–01

Rubric for formal oral presentations

Criteria	7 Outstanding	6 Meritorious	5 Substantial	4 Adequate	3 Moderate	2 Elementary	1 Not achieved
The student will be able to use and evaluate styles and registers to suit purpose, audience and context.	The student can speak flawlessly in a formal register, using appropriate vocabulary, grammar and pronunciation. He/she speaks in an engaging way.	The student can speak very well in a formal register, using appropriate vocabulary, grammar and pronunciation. He/she speaks in an engaging way.	The student can speak well in a formal register, using appropriate vocabulary, grammar and pronunciation.	The student can speak in a formal register, using appropriate vocabulary and pronunciation.	The student can speak in a formal register some of the time, using appropriate vocabulary.	The student tries to speak in a formal register some of the time.	The student is not able to speak in a formal register.
The student will be able to prepare adequate introductions and endings.	The student's speech had a punchy, relevant introduction and a convincing, relevant conclusion that summed up the student's main message.	The student's speech had a punchy, relevant introduction and a relevant conclusion that summed up the student's main message.	The student's speech had a relevant introduction and a conclusion that summed up the student's main message.	The student's speech had a relevant introduction and a clear ending.	The student's speech had an introduction.	The student tried to include an introduction or conclusion.	The student did not try to include an introduction or conclusion.
The student will be able to incorporate appropriate visual, audio and audio-visual aids such as charts, posters, photographs, slides, images, music, sound and electronic media.	The student used a relevant and clear visual aid, and an audio aid that helped get his/her audience's attention. He/she referred to these aids in order to use them to their full potential.	The student used a relevant and clear visual aid, and an audio aid that helped get his/her audience's attention.	The student used a relevant visual aid and audio aid.	The student used a relevant visual aid or audio aid.	The student used a visual aid or audio aid.	The student clearly had plans to use a visual aid or audio aid, although these were not used in the actual presentation.	The student did not try to use any audio-visual aids.
The student will be able to use simple sentences appropriately and construct clear and effective compound and complex sentences.	The student made exceptional use of a variety of sentences to produce a highly effective speech.	The student made very good use of a variety of sentences to produce a forceful speech.	The student made good use of a variety of sentences to produce an effective speech.	The student made satisfactory use of a variety of sentences to produce a good speech.	The student made reasonable use of a variety of sentences to produce a highly satisfactory speech.	The student could use simple and a few compound sentences to produce a just adequate speech.	The student could use only simple sentences to produce a very weak speech.

Rubric for research and presentation

	1 Not achieved	2 Elementary achievement	3 Moderate achievement	4 Adequate achievement	5 Substantial achievement	6 Meritorious achievement	7 Outstanding achievement
Research:							
is thorough	No research	Research fabricated	Some research has been done	Research has been done, but gaps and shortcuts evident	An adequate amount of proper research has been done	Research is thorough with only a few gaps	Research is thorough, it is clear that students have gone 'the extra mile'
incorporates a variety of sources	Does not incorporate any sources	Incorporates one source	Incorporates two sources	Incorporates three sources from the same genre	Incorporates three sources from different genres	Incorporates four sources from different genres	Incorporates five or more sources from a variety of genres
The written component:							
shows planning	No planning	Rudimentary planning evident	Some planning evident	Planning evident, but shows gaps	Enough planning evident	Detailed planning	Thorough and detailed planning
is logical and coherent	Illogical, incoherent	Mostly illogical and incoherent	Somewhat logical and coherent	Adequately logical and coherent	Mostly logical and coherent	Logical, coherent, mostly successful	Logical, coherent and successful
includes a bibliography	No bibliography	Bibliography fabricated	Bibliography present, but incorrectly set out	Bibliography present and mostly correct for one genre	Bibliography present and mostly correctly set out for each genre	Bibliography present and correctly set out for each genre with only one or two errors	Bibliography present and correctly set out for each genre
The presentation:							
is clear and audible	No presentation, unclear and inaudible	Mostly unclear and inaudible	Somewhat clear and audible	Adequately clear and audible	Mostly clear and audible	Clear and audible	Clear, audible and pleasing to the ear
uses visual aids	No use of visual aids	Inadequate use of visual aids	Some use of visual aids	Use of visual aids, but not well or smoothly employed	Use of visual aids, but some may be inappropriate	Correct use of visual aids	Use of appropriate visual aids that add to and enhance presentation
uses appropriate language, register and diction	Language, register and diction completely inappropriate	Language, register and diction mostly inappropriate	Language, register and diction somewhat appropriate	Language, register and diction adequately appropriate	Language, register and diction mostly appropriate	Language, register and diction appropriate	Language, register and diction both appropriate and sensitive to the audience and task
is logical and coherent	Illogical and incoherent	Mostly illogical and incoherent	Somewhat logical and coherent	Adequately logical and coherent	Mostly logical and coherent	Logical, coherent, mostly successful	Logical, coherent and successful
is effective	Ineffective	Mostly ineffective	Somewhat effective	Adequately effective	Mostly effective	Is effective	Effective and 'sparkling'
Students:							
Demonstrate an ability to give an effective presentation (e.g. clear speech, use of notes and visual aids, evidence of preparation and practice, and so on)	Unable to demonstrate even rudimentary presentation skills	Able to demonstrate some rudimentary presentation skills	Able to demonstrate some adequate presentation skills	Able to demonstrate adequate presentation skills	Mostly able to demonstrate effective presentation skills	Able to demonstrate effective presentation skills with only a few gaps	Able to demonstrate effective presentation skills

Rubric for short story writing

	1 Not achieved	2 Elementary	3 Moderate	4 Adequate	5 Substantial	6 Meritorious	7 Outstanding
The short story:							
shows planning	No planning	Rudimentary planning evident	Some planning evident	Planning evident, but shows gaps	Enough planning evident	Detailed planning	Thorough and detailed planning
is creative	No creativity; plagiarised	Some elements of creativity, but boring, banal and pedestrian	Mostly boring, banal and pedestrian	Somewhat boring but with occasional sparks of creativity	Is an innovative take on the genre and theme; is generally creative	Is creative and original	Is creative, imaginative and inspired
Writing:							
uses appropriate language, register and diction	Language, register and diction completely inappropriate	Language, register and diction mostly inappropriate	Language, register and diction somewhat appropriate	Language, register and diction adequately appropriate	Language, register and diction mostly appropriate	Language, register and diction appropriate	Language, register and diction both appropriate and sensitive to the audience and task
is logical and coherent	Illogical, incoherent	Mostly illogical and incoherent	Somewhat logical and coherent	Adequately logical and coherent	Mostly logical and coherent	Logical, coherent, mostly successful	Logical, coherent and successful
is effective	Ineffective	Mostly ineffective	Somewhat effective	Adequately effective	Mostly effective	Is effective	Effective and 'sparkling'
conforms to the structure of the genre	Does not conform to the structure of the genre	Some parts conform to the structure of the genre	Somewhat conforms to the structure of the genre	Conforms adequately to the structure of the genre	Mostly conforms to the structure of the genre	Conforms to the structure of the genre with few careless errors	Conforms to the structure of the genre
Students:							
Demonstrate an ability to write according to the specifics of the task (task is understood and responded to, students have developed a good writing style and can confidently use language to write skilfully)	Unable to demonstrate even rudimentary writing skills	Able to demonstrate some rudimentary writing skills	Able to demonstrate some adequate writing skills	Able to demonstrate adequate writing skills	Mostly able to demonstrate effective writing skills	Able to demonstrate effective writing skills with only a few gaps	Able to demonstrate effective writing skills

Summative lecturer assessment

Your lecturer will use the rubric below (and on the next two pages) to assess your paragraphs. Your mark out of 50 will be converted to a percentage and then you will be rated on the 1 – 7 point rating scale.

Summative assessment – Writing & presenting: SO1, LO2, LO4, LO5
Name of student: _____
Class: _____
Date: _____
Name of assessor: _____

COMPETENCE DESCRIPTORS	SCORE	COMMENTS
CONTENT (20) 16+ Distinction. The following could be indicators of excellence: exceptional maturity and insight; compelling reading that involves the reader emotionally or intellectually; impressive knowledge of current events or political and social issues; an original and exciting interpretation of the topic. 15 Not exceptional. Nevertheless, absorbing, interesting, effectively communicated. 14 Good, but lacking that spark evident in a distinctive essay. Content is conveyed without ambiguity. Message may be clear and interesting but not particularly original. 13 Average. Sincere. On the topic but 12 not profound. Perhaps lacking in impact. 11 Mundane, pedestrian. 10 Not at all interesting. Essays and paragraphs which are entirely off the topic or 'pre-prepared' and artificially/tenuously linked to the topic could fail in content.		
PLANNING AND STRUCTURE (10) 8 – 10 Compelling. Original. Entirely appropriate. *Evidence that the student knows how to manipulate structure for effect. Structuring does not have to be forced, imposed or gimmicky. A student who has produced a coherent, carefully planned essay or paragraph and has used some variation in paragraph and/or sentence length should be generously credited.* 7 Some flair in structure – but perhaps inconsistent, e.g. effective opening and weak ending. 6 Essay has a pedestrian opening, body and conclusion. Essay and paragraphs read reasonably easily but the candidate hasn't made that extra effort to focus ideas, etc. Paragraphs-topic unclear at times, some loss of focus within paragraphs. 4/3 Fail an essay (or paragraph) (in this category) which is muddled, illogical, extremely confusing and breaks the conventions of paragraphing and layout. However, good stream of consciousness writing should not be penalised.		

Summative assessment – Writing & presenting: SO1, LO2, LO4, LO5

Name of student: _____

Class: _____

Date: _____

Name of assessor: _____

COMPETENCE DESCRIPTORS	SCORE	COMMENTS
LANGUAGE (10) 8–10 Excellent, polished, sophisticated. Negligible errors in punctuation, spelling, etc. 7 Above average. Errors not distracting. 5–6 Average. Generally good. However, more serious errors, e.g. misuse of apostrophe, tenses and concord may crop up. 3–4 Very poor language skills. Almost no idea of sentence structure. Comprehension becomes difficult. 2– Bordering on illiterate.		
STYLE (10) 8–10 Excellent use of imagery, good descriptive detail; sophisticated and impressive range of vocabulary, use of register. 7 Above average command of language. 5–4 Average. Incorrect words are not used. Reads easily, but very little attempt to use imagery or to use a rich vocabulary in descriptive details or effective verbs. 3 Frequent misuse of vocabulary and register. Language inappropriately basic for FET level. 2–0 Bordering on illiterate.		

assessment tools