



2016 TERM 2 TRAINING WORKSHOP
EFAL



GRADES 10-12



education

Department:
Education

PROVINCE OF KWAZULU-NATAL

Just-in-Time Training Workshop Term 2

2016

Participants' Workbook

FET

English First Additional Language

VISUAL LITERACY

Cartoons-Advertisements-Graphs- Information Texts



Jika iMfundo
what I do matters



Endorsed by:



Programme

| | Activity | Time Guide | Real time guide |
|----|--|-------------------|------------------------|
| | Registration | 30 mins | 8H30 – 9H00 |
| 2 | Activity 1: Discussion JIT Programme and Reflections on Term 1 | 30 mins | 9H00 – 9H30 |
| 2 | Activity 2: Introduction to Term 2 Tracker | 30mins | 9H30 – 10H00 |
| 3 | Activity 3: Problems associated with the teaching of visual literacy: | 15mins | 10H00-1015 |
| 3 | Activity 4: Critical Language Awareness and Intensive Reading of Multimodal and Visual Texts | 30 mins | 10H15-10H45 |
| | Break | 15mins | 10h45 11h00 |
| 4 | Activity 5: Developing visual literacy skills | 30 mins | 11H00-11H45 |
| 5 | Activity 6: The study of cartoons | 45 mins | 11H45-12H00 |
| 11 | Activity 7: The study of advertisements | 60 mins | 12H00-13H00 |
| 19 | Activity 8: The study of graphs and informational texts | 30 mins | 13H00 13H30 |
| | Evaluation | 10mins | 13H30-13H40 |
| | Closure: Questions and concerns | 5mins | 13H40 13H45 |
| 27 | Additional materials for Grades 10/11 | | |
| | | | |

Checklist of items required for this Workshop

| Handouts | Number | Check |
|---|--|--------------|
| Copies of Planning and Tracking document for grade 12 | 1 per participant | |
| Copies of the Participants' Workbook | 1 per participant | |
| Other items | | |
| For each participant, the most commonly used EFAL learning resources. These will include Learner's Books and Teacher's Guides | 1 set per participant; participants should bring their own | |
| Pens and paper for planning lessons | As required | |
| Flipchart or board | As required | 1 |

ACTIVITY 1: Discussion on the Jika iMfundo programme and reflections on Term 1

(30mins)

ACTIVITY 2: INTRODUCTION TO THE TERM 2 TRACKER (30mins)

1. Turn to page 1 of the Tracker and find the LTSM that your school is using and add a bookmark to it.
Spend a few minutes browsing the tracker and share any comments with the facilitator.
 - Please note that the Trackers should be followed **strictly, so** that all the work in CAPS is covered.
 - When planning lessons for each day, you must refer to the suggestions given in the Teacher's Guide for your Learner Book.

2. Now look at the recommendations for Formal Assessment for the term.(pp. 7 – 8)

When will you plan for each of the following assessments?

- Listening Comprehension
 - Writing an essay and a longer transactional piece.
 - Reading aloud a prepared text?
 - Reading an unprepared text?
3. From your experience, which assessments will be easy to administer?

Activity 3: Problems associated with visual literacy: Briefly discuss the problems your learners experience in this section.

Activity 4: SKILL: READING AND VIEWING

Intensive reading of shorter written texts for CRITICAL LANGUAGE AWARENESS

- **Identify, analyse and evaluate**
 - emotive and manipulative language
 - bias and prejudice, and any stereotyping
 - assumptions and explain their impact
 - implied meanings and inference
 - denotation and connotation
- Suggest the purpose of including or excluding information
- Recognise the writer's/producer's point of view

Analyse: Break an issue into its basic parts. Look in depth at each part using supporting arguments and evidence for and against as well as how these interrelate to one another.

Evaluate: Give your verdict as to what extent a statement is true, or to what extent you agree with it. Provide evidence which supports your view. Base your conclusion on what you think are the most important factors and justify how you have made your choice.

Intensive reading of MULTIMODAL AND VISUAL TEXTS

(Multimodal texts make use of visual and written material in a single text, e.g. advertisements, cartoons. They can also combine this with spoken language and gestures.)

- Learners apply their knowledge of images and visual elements to understand how these support writing in multimodal texts.
- Learners apply the meta-language of visual literacy /film study to understand and appreciate visual text elements and their effect.
- **Identify, analyse and evaluate**
 - the way visual elements are integrated with written text in multimodal texts, e.g. layout, illustrations, graphic information
 - the message and effectiveness of visual elements of advertisements and the relationship between the written and visual elements
- **Identify, analyse and evaluate the purpose and message**
 - in visual texts for information, e.g. graphs, tables, documentaries, charts, maps
 - in visual texts which show relationships, e.g. mind-maps, diagrams, pie charts, maps, plans
 - of visual texts created for enjoyment and entertainment, e.g. film, cartoons, music videos, comic strips
- **Identify, analyse and evaluate** the purpose, aesthetic qualities and design of visual texts created for aesthetic purposes, e.g. photographs, film, design elements

- **Identify, analyse and evaluate** the message and effectiveness of visual texts which support speaking, e.g. posters, diagrams, data projection
- Use films to identify, understand, analyse and evaluate the relationship between sound, speech, action and visual elements in film and other audio-visual forms

CAPS, p30-31

ACTIVITY 5 DEVELOPING VISUAL LITERACY SKILLS

3.1 HOW DOES ONE READ A VISUAL IMAGE?

(HOW CAN TEACHERS HELP LEARNERS TO DEVELOP THIS ABILITY?)

“Images are all around us, and the ability to interpret them meaning fully is a vital skill for students to learn” (Melissa Thibault and David Walbert).

“Literacy” usually means the ability to read and write, but it can also refer to understanding signs, symbols, images, gestures. Visual literacy has become a vital skill since images proliferate in newspapers and magazines, in advertising, on television, and on the Web.

Some notes on Visual literacy

- Just as we decode a written text and interpret the writer’s attitude, message, mood and intention, we need to do **decode** and **interpret** Visual images.
- Visual literacy is the ability **to see, to understand**, and ultimately to think, create, and communicate graphically.
- Teachers work to **help learners** to make **sense** of what they see. That understanding requires broad vocabulary, experience in a particular content area, and critical thought.
- The first level of visual literacy is simple knowledge: basic **identification of the subject or elements** in a photograph, work of art, or graphic.
- Then **learners** need to be **taught** how to comprehend **visual relationships**
- Visual literacy skills require **critical thinking**, and they are essential to a learner’s success in many content areas (maths, economics, geography, etc.)
- **Specific visual formats** require **specific approaches** to visual understanding.

Examples of visual texts:

- Photographs and pictures
- Cartoons
- Comic strips

- Graphs
- Films
- Charts

It is important to be able to **analyse** visual information as it provides a springboard for learning interpretative skills such as:

- Analysing character traits
- Stereotyping
- Bias and prejudice
- Fact and opinion
- Constructive evaluations
- Critical and lateral thinking
- Discussion of important topics

ACTIVITY 4: THE STUDY OF CARTOONS

- Some important vocabulary used and features common in the study of cartoons:

frame
 speech bubbles,
 thought bubbles,
 symbols (e.g. music notes),
 movement lines,
 UPPER CASE,
 lower case,

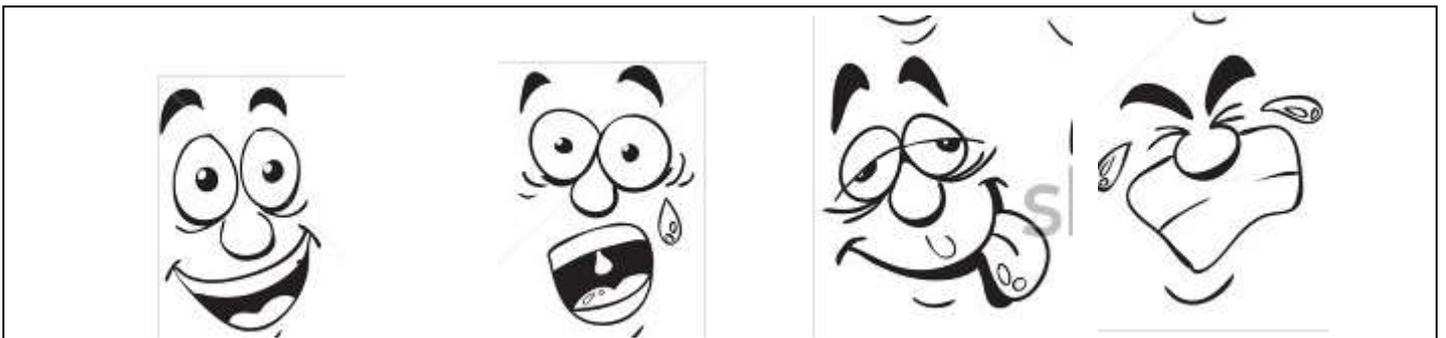
)))) ((
UPPER CASE

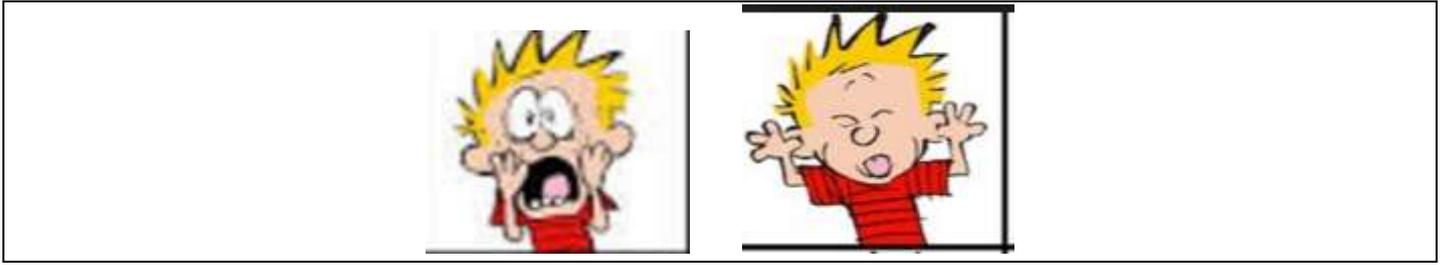
bold print, font,
 foreground,
 background,
 non-verbal,
 facial expressions,
 body language

FONT,

Punctuation (especially exclamation marks and ellipsis)

What emotions do the following facial expressions communicate?





Match the facial expressions with the descriptors provided below



suspicious, confident, enraged, guilty, overwhelmed, sad

Body language:

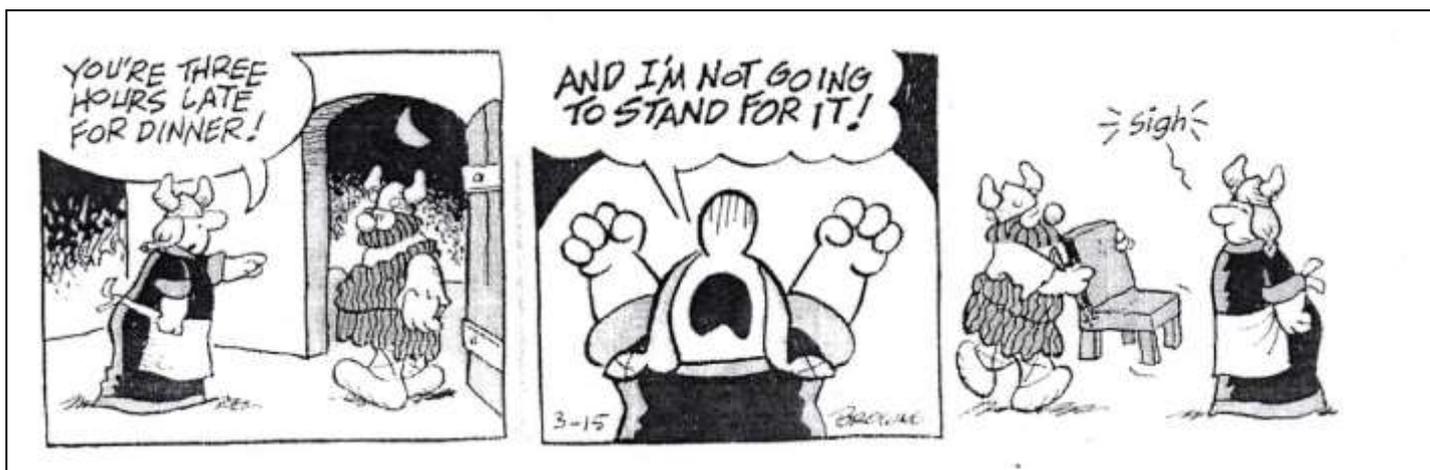
What does the body language suggest about the conversation?



Activity 4.1 IDENTIFY AS MANY OF THE ABOVE TERMS AND FEATURES AS POSSIBLE IN THE CARTOON BELOW.

Label the frames: Frame 1, ...

Calvin and Hobbes



Activity 4.2 The table below lists and explains some techniques used by cartoonists. Complete it by providing examples and/or cartoons.

What makes a cartoon humorous?

NOTE: Remember that in a cartoon a great deal of information is usually “implied meaning” communicated to the reader.

| SITUATION/CHARACTER | EXAMPLES/CARTOONS |
|---|-------------------|
| <p>1. Misfortune</p> <p>We sometimes find the misfortune that happens to other people comic. We would not laugh if a person’s house was burned down, but we certainly would if someone falls into a pond.</p> | |

| | |
|--|---------------------------------|
| <p>2. The Unexpected</p> <p>When we expect one thing to happen and, in fact, something else occurs, this can have a comic effect, e.g. someone expects a birthday gift, receives a huge beautifully wrapped gift and finds that it contains a single marble wrapped in tissue paper!</p> | |
| <p>3. The Incongruous</p> <p>Humour can be created when someone behaves in a way that is inappropriate to a situation – e.g. the riotous behaviour of undisciplined children at a formal, dignified church wedding.</p> | |
| <p>4. The Eccentric</p> <p>The strangeness and peculiarity of people’s actions, and behaviour that is unpredictable can evoke laughter.</p> | |
| <p>5. “Sick” Humour</p> <p>This is apparent when distressing situations are treated in a flippant and irreverent manner. The description of cigarettes as “cancer sticks” can be called sick humour.</p> | |
| <p>6. Stereotypes</p> <p>Cartoonists often poke fun at stereotypes (conventional fixed ideas about people and things gained through prejudice, force of habit or ignorance e.g. the nagging wife, mother-in-law, dumb blonde, etc.</p> | |
| <p>LANGUAGE/VERBAL</p> | <p>EXAMPLES/CARTOONS</p> |
| <p>1. Ambiguous Language</p> <p>Misunderstanding or misinterpretation may arise when two possible meanings are attached to a speaker’s words. This can result from unclear sentence construction. E.g. I saw him enter the room through the key-hole.</p> | |
| <p>2. The Pun</p> <p>This refers to a play on words. Two possible meanings of a word are possible – one of them the expected meaning, the other an absurd or comic meaning in the context.</p> | |
| <p>3. Understatement</p> <p>This is a modest or un-dramatic way of describing something. For example, a fireman may have been a hero of a dangerous rescue mission but describes his day as having been “a little busier than usual.”</p> <p>A character may, for example, have had a whole series of disasters: he woke up late, went to work without breakfast, missed his train, posted letters in the wrong envelopes, spilled ink on his suit and ruined a contract. The account could end with the comment, “It had been a tiring day.”</p> | |
| <p>4. Irony</p> <p>The speaker means the opposite of what s/he says. This may be deliberate or unintentional.</p> | |

| | |
|--|--|
| <p>5. Tone</p> <p>The way in which words are spoken can result in humour. Facial expression and body language in the visual can help you to decide on the tone of the speaker. The tone may be sarcastic, pompous, serious, etc..</p> <p>Ask yourself the following questions. Is the writer being serious? Is he being mock-serious, keeping a straight face while, in fact, laughing? Is there a contrast between the seriousness of the character and the absurdity of the situation?</p> | |
| <p>6. Literal and Figurative Language</p> <p>The literal interpretation of figurative language may also cause humour.</p> | |
| <p>7. Euphemism</p> <p>This is the use of pleasant words to replace those that have unpleasant or harsh or offensive connotations.</p> | |
| <p>8. Sarcasm</p> <p>A form of irony in which the speaker or writer intends to be deliberately hurtful or spiteful in criticising, belittling or ridiculing whoever or whatever is the target of the sarcasm.</p> | |

Activity 4.3 Study the cartoon below and answer the set questions.



NOTE: In this cartoon, the taxi driver (wearing the hat) is Mavis and her assistant is Zandi.

- **Study Mavis's body language in the three frames. What do you notice about her body language?**
- **Which frame shows movement?**
- **What symbols are shown in frame 1?**

Now answer these questions

4.3.1 Refer to frame 1.

(a) Why does the cartoonist make use of the three dots (ellipsis)? (1)

(b) State TWO visual clues which show that the taxi driver is concentrating on driving. (2)

4.3.2 Refer to frame 2.

Do you think that the cartoonist succeeds in showing that the taxi driver is upset? Discuss your view. (2)

4.3.3 Refer to frame 3.

Why does the taxi driver's facial expression change? (2)

4.3.4 Fully explain how the cartoonist creates humour by using a play on words. (3) (10)

Activity 4.4 Set questions (with expected answers and mark scheme) on the following cartoon.



N.B. For more resources on cartoons, see Appendix B.

ACTIVITY 7: THE STUDY OF ADVERTISEMENTS

- What is emotive language?

Emotive language is any language that appeals to our feelings or stirs up emotions.

Emotive language therefore aims to persuade and / or manipulate us; it influences or creates feelings in us so that we adopt the viewpoint of the writer or speaker wants us to feel and to act accordingly..

- Elements of emotive language

1 Denotative and Connotative Meanings

Words can have two different types of meanings:

The denotative meaning = the factual, objective meaning of the word

- The connotative meaning = the idea that words give, as opposed to its strict meaning

Think about a rose:



- Denotative meaning of *rose* = a flower
- Connotative meaning of *rose* = love / passion

When we talk about *emotive language*, we're referring to the connotative meaning of words, i.e. **the deeper meanings that these words convey and the emotions that they stir up.**

2 Favourable and unfavourable connotations

Activity 5.1 Discuss the difference in connotation in the following pairs of words.

- Predictable vs. boring
- Scholarly vs. nerdy
- Self-confident vs. conceited
- Youthful vs. immature

3 Neutral/positive and negative meanings

Activity 5.2 Some of the words have been given. Add the following words to the table, placing them in the most suitable column. *big; favourite; hard working;*

| NEGATIVE WORD | NEUTRAL WORD | POSITIVE WORD |
|-------------------|--------------|-------------------------------|
| Skinny; scrawny | thin | Slim; slender |
| Foolhardy; risky | brave | Daring; plucky |
| Fat; obese; tubby | | Overweight (slightly);chubby |
| gaudy | colourful | Vivid; bright |
| pushy | ambitious | aspiring |
| Fanatic | | Fervent; ardent; enthusiastic |
| | | |
| | | |
| | | |
| | | |

How does the meaning of the sentence change when using the neutral/ positive word as opposed to the negative word?

4 Subjectivity vs. objectivity:

Somebody who uses emotive language is likely to have a **subjective or personal** view, in other words, a view based on emotion rather than reason.

It is not based on fact, but rather on opinion.

What they say is not neutral (or even necessarily true) because it conveys their personal thoughts and feelings about a subject.

Can we believe everything they say?

The opposite of subjective is **objective**. An objective view is impartial or neutral. It is not influenced or distorted by personal feelings or emotions.

An objective view looks at an issue from all sides, and tries to understand it without personal bias.

It is very important to be able to distinguish between an objective and a subjective viewpoint.

- **Why use Emotive Language?**

Consider the following synonyms for *emotive*: **emotional, exciting, fiery, heart-warming, heated, rousing, stirring, tear-jerking, thrilling**

When people use emotive language, these are the types of responses they want the audience to have.

Why do they want us to have an emotional response?

The reason is to persuade us to their point of view and influence our actions. If they can make us **feel** something, we may be moved to **act** on our feelings.

They may get us to do what they *want* us to do. In other words, they are trying to **manipulate** or **persuade** us.

- **How advertisers appeal to us**

Activity 5.3 Advertisers appeal to our basic instincts and desires. The table below identifies different ways in which advertisers appeal to us. Give examples and/or advertisements in each case.

| APPEAL TO | EXAMPLES/ADVERTS |
|--|------------------|
| 1. Greed: advertisements that appeal to your greed for food or drink, especially those that try to reassure you that the products will do you good as well. | |
| 2. Getting a bargain: products are often sold as bargains, or with free gifts, money-saving coupons, or the chance of winning a prize. | |
| 3. Envy: some advertisements suggest that you need their product to make you happy, beautiful, successful, or prosperous as your more fortunate neighbours and friends. | |
| 4. Ease, comfort or leisure: products that make your life comfortable | |
| 5. Sense of exclusiveness: advertisements that emphasise how exclusive and superior the products are, showing them in an expensive or upper-class setting. | |
| 6. Love: maternal, paternal romantic, for country/community | |
| 7. Conformity: many people hate to be conspicuous, and gain pleasure from following fashions and trends. | |
| 8. Personal success: advertisements which promise easier personal relationships and success in making friends. | |
| 9. Security: advertisements offering a cosy and safe home life, or playing on fears of unforeseen disasters. | |
| 10. Identification: hero-worship is often exploited. If the sportsman or woman or pop-star approves of the product, so will their admirers. | |
| 11. Respect: famous personalities, doctors, nurses, scientists, etc., are used to sell things. Why? | |
| 12. Health: advertisements that first create a fear of some illness (sometimes an unlikely one) and then offer a cure. | |
| 13. Charity: the desire to help others in need | |

- Language techniques used by advertisers

Activity 5.4 Advertisers use any language technique that can help persuade the public. Give examples and/or advertisements that illustrate the following language techniques.

| Language techniques | Examples/Adverts |
|-------------------------------|---|
| Emotive words | Beauty, mother, wonderful, save, tragedy, pain, success, soft, sweet, |
| Repetitions | Names, slogans, or phrases |
| Jargon/statistics | Scientific or technical terms |
| Made-up or distorted language | e.g. <i>Drink a Pinta Milka day</i> |
| Exclamations and questions | Especially rhetorical questions where no answers are required. |
| Alliteration and Rhyme | |
| Humour | Puns, etc. |
| Proverbs or sayings | Adapted for the advertisements |
| Exaggeration | |
| Headline language | Incomplete statements |
| Ambiguity | |
| Rhetorical questions | |
| Direct speech | Actual words spoken |
| Slogans | |
| Names of celebrities | |
| Names of popular places | |
| Catchy words and phrases | |

- Visual techniques used by advertisers

Activity 5.5 Advertisers also use visual techniques to appeal to/persuade the public. In groups discuss the following visual techniques and give examples. Refer to actual advertisements where possible.

| Visual techniques | Examples/Advertisements |
|-------------------|-------------------------|
| Photographs | |
| Illustrations | |
| Layout and format | |

| | |
|--------|--|
| Logos | |
| Colour | |
| Font | |

The AIDA principle (From: X-Kit, Essential Reference: English, PEARSON)

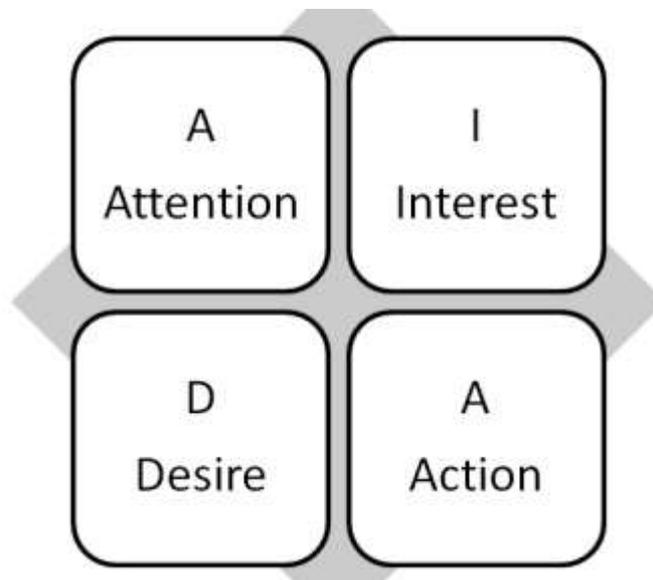
The AIDA principle says that a good advertisement must have 4 features:

A – attention - Advertisement should grab the reader’s attention

I – interest – Interest of reader needs to be held long enough to read the advertisement

D– desire – Advertiser wants reader to have a desire for the product

A – action – Advertiser wants the reader to take action and order or buy the product



| Linguistic Techniques | Identify the language techniques |
|--|---|
| <ul style="list-style-type: none"> • Assertion (very strong statement or claim made by the company) • Distorted language (out of usual shape or format) • Emotive language (language that will stir some kind of emotions) • Interesting headlines or captions • Slogans (Example: Wimpy-It’s a taste for life) • Puns- A joke exploiting the different possible meanings of a word or the fact that there are words that have sound alike but have different meanings • Repetition • Rhetorical questions | <ul style="list-style-type: none"> • Be bright – get Bettabond • Brrrrrrrrr • De-crinkle your eyes • Less loan more home • If you could see your heart, would you take better care of it? • Flora loves your heart. |

- **Guidelines for analysing an advertisement**

1. Who is the advert aimed at?
2. What is the name of the product?
3. Is there a logo (brand name or symbol) that you recognise?
4. Is there a special phrase or catchy phrase or sentence, e.g. "finger lickin' good"?
5. Does it have a gimmick or special offer, e.g. a free item or a toy for children?
6. What images does the advert use to attract attention?
7. Does it give any real facts about the product?
8. What is the main message of the advert?
9. Does it promote racial or gender stereotypes?
10. What is the tone or mood, e.g. serious or humorous?
11. What type of language does it use, e. g .formal, informal, slang, etc.?

In your pairs, discuss the techniques that the copywriter uses. (5 min)

Now answer the questions that follow.



**My friend
my eyes
my sunshine**

**R10 will lighten
the path.**

**Please SMS
'sunshine'
to 38051**



**SOUTH AFRICAN GUIDE-DOGS
association for the blind**
Date cost R10 + NPO 080-758 011 705 3512
www.see.za.org



- (a) What must the reader do to donate R10 to the 'South African Guide-Dogs Association for the Blind'? (1)
- (b) In what TWO ways does the advertiser emphasise the idea of sunshine? (2)
- NOTE:** In your answer, consider both the picture and the text of the advertisement. (2)
- (c) Explain what is meant by the words in bold font: 'My friend, my eyes, my sunshine'. (3)
- (d) Whose attention does the advertiser hope to attract with this advertisement? (1)

(e) In your view, does the picture of the woman with the two dogs support the message of the advertisement? Explain fully. (3) [10]

Activity 5.7 Study the following advertisement. Identify the techniques that the advertiser uses. Do you think they are successful? Suggest reasons for your answer. Now set questions on this advert and include a mark scheme and memo.

Nido[®]3+ nourishes active minds.

Exceptional little minds need exceptional nutrition. That's why Nido 3⁺ is perfect for your little genius, as it is enriched with essential fatty acids, iodine and calcium, vital for optimal growth and development of the brain.

The Nido Complete Nutrition System:

| | | |
|---------------------|-----------------------|-----------|
| Nido 1 ⁺ | for healthy tummies | 1-3 years |
| Nido 3 ⁺ | for more active minds | 3-5 years |
| Nido 6 ⁺ | for stronger bones | 6-8 years |

NIDO
The growing advantage.

Reg. Trademark of Société des Produits Nestlé SA.

ACTIVITY 8: THE STUDY OF GRAPHS AND INFORMATIONAL TEXTS

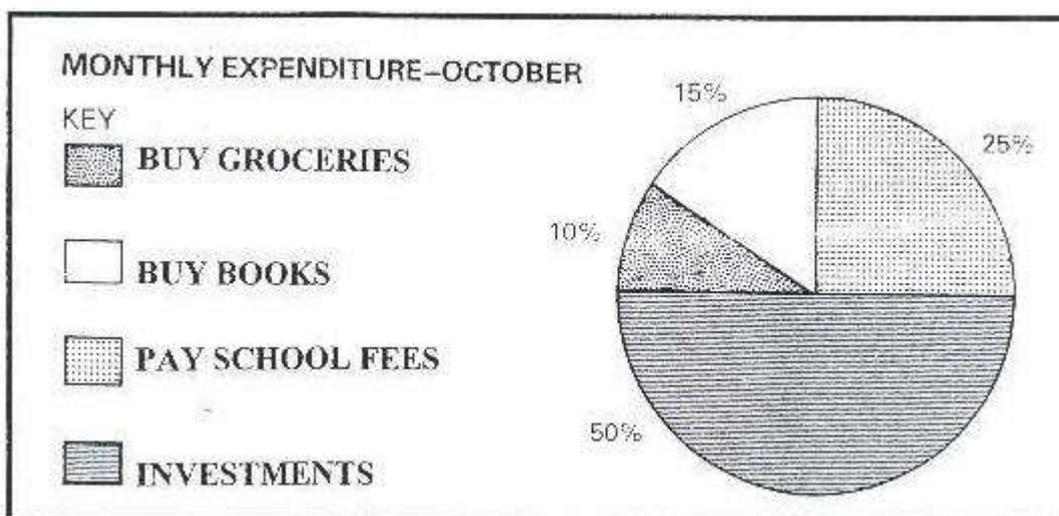
Key words and concepts:

- percentage,
- statistics,
- key,
- caption,
- x-axis,
- y-axis,
- facts,
- opinions,
- line,
- bar
- pie
- vertical
- horizontal
-

• Graphs

Pie graphs

The following pie graph illustrates Tina's spending habits:



What information does the learner need to know to interpret this pie graph?

Activity 6.1: Answer the following questions.

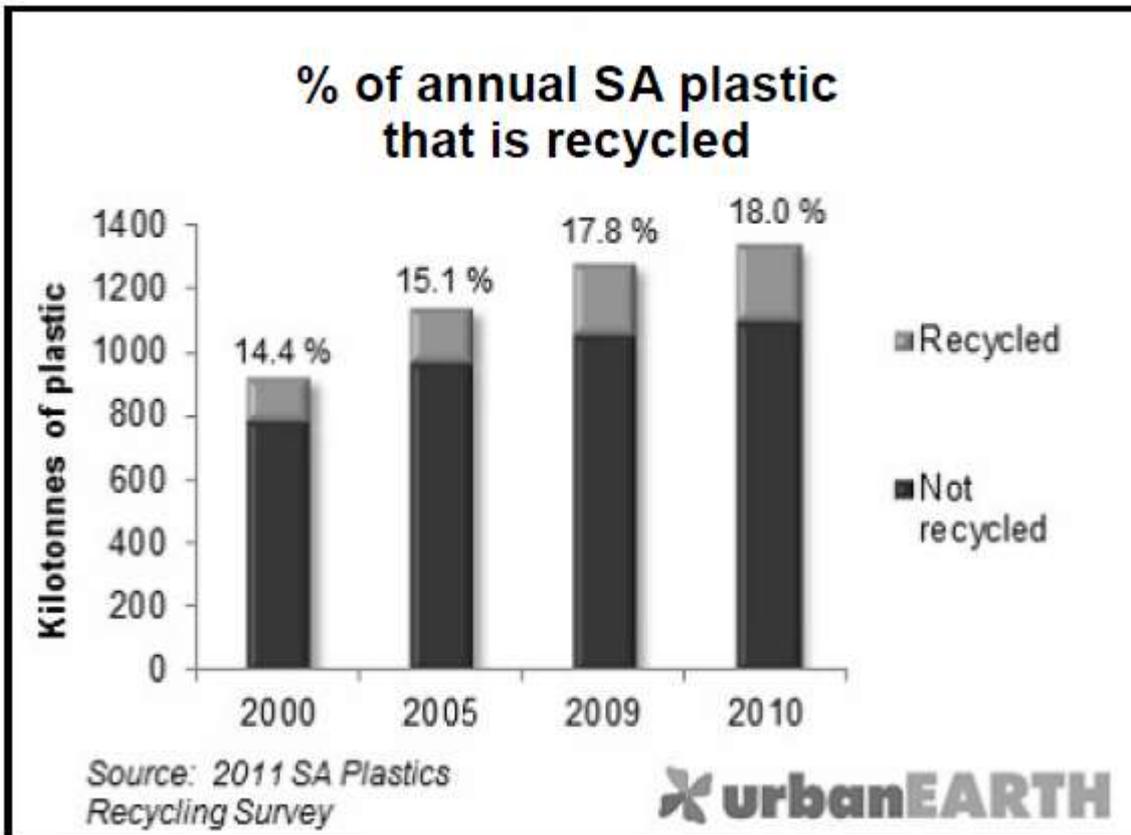
- (a) Why is this called a pie graph?
- (b) What percentage would be represented if the “pie” is halved? Quartered?
- (c) On what does Tina spend most of her money?
- (d) Tina spent more money on books than on food. True/False. Why?
- (e) How much of Tina’s money goes towards her children’s education?
- (f) If Tina continues to save like this, do you think she will be well-off when she retires? Suggest a reason for your answer

BAR GRAPHS

Activity 6.2 Study the following bar graph.

- a) What is the heading of this graph?
- b) What does the X-axis show?
- c) What does the Y-axis show?
- d) What information is obtained from the key?
- e) Is most of the plastic recycled?
- f) Do you see any trends in the information?

NOW ANSWER THE QUESTIONS SET ON THE GRAPH.



[Source: Urban Earth Newsletter, urbanearth.co.za]

NOTE: Answer all questions in your OWN WORDS.

(a)

State the TWO factors that are being compared in this graph.

(2)

(b)

What information does the bar for 2010 reveal? State TWO points.

(2)

(c)

FIVE-DAY FORECAST FOR JOHANNESBURG

| Day | Temp | Weather |
|---------|---------|-------------------------|
| Fri 2nd | 11 / 24 | Partly cloudy |
| Sat 3rd | 12 / 25 | Partly cloudy |
| Sun 4th | 13 / 26 | Partly cloudy, 20% rain |
| Mon 5th | 10 / 24 | Partly cloudy |
| Tue 6th | 8 / 22 | Partly cloudy |

TOMORROW'S WEATHER

SA Weather Service Tel 082 162

GAUTENG

Partly cloudy

Today's Temps Min Max °C

| | | | |
|--------------|----|----|-------|
| Johannesburg | 10 | 25 | Fine |
| Pretoria | 15 | 27 | Fine |
| Klerksdorp | 9 | 28 | Sunny |
| Vereeniging | 10 | 25 | Fine |

SUNRISE: 6.32
SUNSET: 17.37
MOONRISE: New Moon May 1 14.16

MAIN CITIES

| City | Min | Max | Weather |
|----------------|-----|-----|---------------|
| Cape Town | 14 | 24 | Partly cloudy |
| Durban | 18 | 25 | Partly cloudy |
| Nelspruit | 16 | 28 | Partly cloudy |
| Boonville | 5 | 26 | Partly cloudy |
| East London | 14 | 23 | Partly cloudy |
| Port Elizabeth | 12 | 23 | Partly cloudy |
| Polokwane | 15 | 25 | Partly cloudy |
| Kimberley | 5 | 25 | Partly cloudy |
| Rustenburg | 7 | 27 | Partly cloudy |

WORLD TEMPERATURES

| City | Min | Max | Weather |
|----------------|-----|-----|---------------|
| Athens | 13 | 22 | Clear |
| Auckland | 9 | 19 | Partly cloudy |
| Beijing | 13 | 29 | Clear |
| Berlin | 8 | 22 | Rain |
| Brussels | 11 | 19 | Rain |
| Caro | 14 | 27 | Clear |
| Harare | 8 | 23 | Clear |
| Kuala Lumpur | 25 | 33 | Rain |
| London | 10 | 18 | Rain |
| Los Angeles | 12 | 19 | Clear |
| Mecca | 26 | 42 | Partly cloudy |
| Mexico City | 13 | 29 | Partly cloudy |
| Nairobi | 16 | 26 | Rain |
| New Delhi | 24 | 39 | Clear |
| New York | 12 | 26 | Rain |
| Paris | 12 | 19 | Rain |
| Perth | 16 | 30 | Clear |
| Rio de Janeiro | 24 | 29 | Clear |
| Rome | 11 | 27 | Clear |
| Sydney | 15 | 23 | Partly cloudy |
| Tel Aviv | 13 | 24 | Clear |
| Tokyo | 17 | 23 | Rain |
| Warsaw | 9 | 26 | Partly cloudy |

VISIT THE WEBSITE AT WWW.WEATHERSA.CO.ZA

more effective than a written article? E

- Informational texts

Key words and concepts: abbreviations, illustrations, layout

Activity 6.3 Study the following text and answer the question that follows.

Complete the following by filling in ONE word for each numbered space or choosing the correct answer from those given in brackets. Write only the number and answer.

In Nelspruit it will be (1) with (2) in the morning. The wind will be light (3) (south-east/south-easterly). The maximum temperature will be (4). In Bloemfontein the minimum temperature will be 5 degrees Celsius and during the day it will be (5) (cloudy/partly cloudy/sunny). (5)

Activity 6.4 Study the following text and answer the set questions.

According to Statistics South Africa,

South Africans spend:

- Almost 4 times more on alcohol than on health care
- Over 1,5 times more on clothes than on education

ILLUSTRATION 1

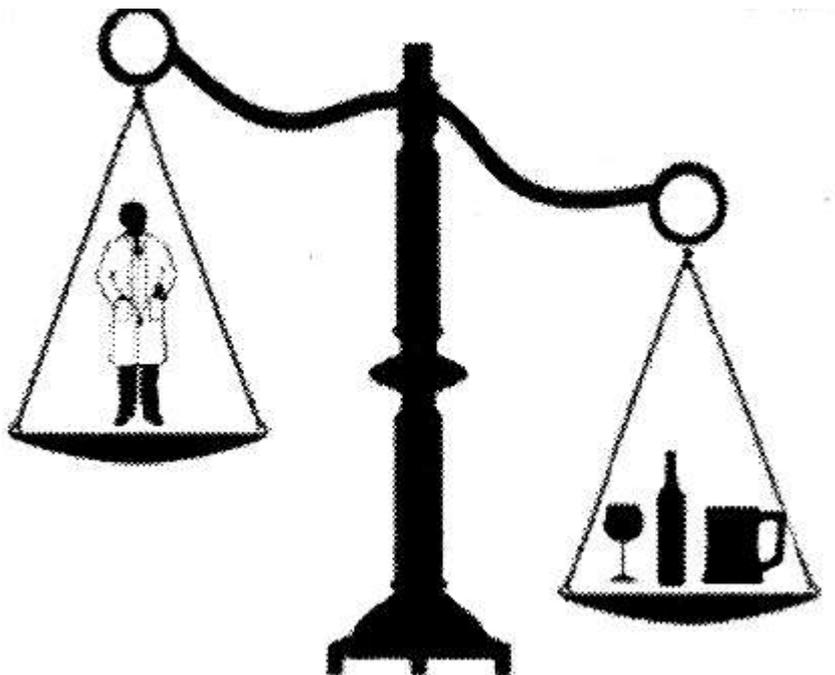
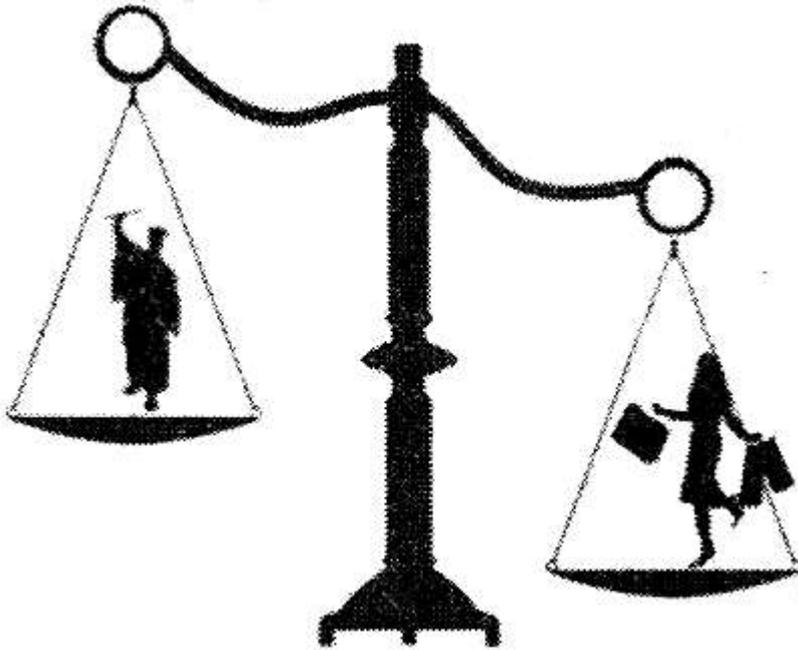


ILLUSTRATION 2



[Source: The Star: Business Report, 6 October 2013]

NOTE: Answer ALL the questions in your OWN WORDS.

(a) Refer to both illustrations. What does each of the following pictures represent?

1 The man wearing the white coat (Illustration 1) (1)

2 The lady holding the bags (Illustration 2) (1)

(b) Why does the artist show one side of the scale as higher than the other in each of the illustrations? (2)

(c) The artist has used scales to convey information on household spending. Do you think it would have been more effective to use statistics (numbers) rather than the illustrations of the scales? Discuss your view. (2) [6]

APPENDIX A

Suggested answers

Activity 4.3

4.3.1

(a) To show that the speaker could not finish her sentence/was interrupted. (1)

(b) The driver's hands are gripping/holding the steering wheel firmly.

Her eyes are wide open.

She is looking straight ahead.

She is leaning forward/hunched. (2)

4.3.2 Open-ended. Accept a suitable response, e.g.

Yes.

The cartoonist makes use of (repeated) exclamation marks to show that the taxi driver is shouting. She points/wags her finger at the other woman. The driver also takes her eyes off the road. She has taken one of her hands off the steering wheel. Her mouth is curving downwards. Her eyebrows are drawn together/frowning. (2)

OR

No.

Although the cartoonist has used exclamation marks, it does not mean that the driver is upset. It could have been used for emphasis. The driver could have taken her eyes off the road to show that she is paying attention to the other woman. (2)

4.3.3 The driver is embarrassed/feels foolish/realises that she has misunderstood the woman/misinterpreted the word 'cold'/shouted for nothing/ jumped to a conclusion. (2)

4.3.4 There is a pun/play on words/ambiguity in the use of the word 'cold'.

Mavis thinks Zandi is referring to being ill while she is really referring to the cold drink in her hand./Mavis thinks Zandi wants time off, but she is offering her a cold drink. (3) (10)

Activity 5.2

unrealistic

unadventurous

fat

clueless

Activity 5.6

(a) SMS/Text'sunshine' to 38051/the number provided/the South African Guide-Dogs association for the blind. (1)

(b) Visual: The picture of a sun is provided.

Verbal: The word 'lighten' has been used./The word 'sunshine' is repeated/

'Sunshine' is the keyword of the SMS. (2)

(c) A dog is like a 'friend' because it can be trusted/be faithful/loyal to this blind person/ A donor is like a 'friend' because he/she helps the blind.

A dog is like 'eyes' because it guides the blind person wherever she needs to go./ A donor is like 'eyes' because he/she provides the blind with the means to afford/keep a guide dog.

A dog/donor is like 'sunshine' because it/he/she adds brightness/hope/cheer to the blind person's life/is essential/allows her to function in society.

NOTE: Award one mark for each of the three aspects. (3)

(d) Potential sponsors/donors

People who want to support the blind.

People who are charitable.

People who can afford to make a donation.

NOTE: Accept any ONE of the above answers. (1)

(e) Open-ended. Accept a suitable response, e.g.

Yes.

The picture suggests/portrays a close/trusting relationship between the blind woman and the dogs. The woman is smiling, suggesting that she is happy to have the dogs guide/lead/assist her. This supports the message that guide dogs play an important role in the lives of blind people.

OR

No.

The picture does not indicate clearly that the two dogs are guide dogs; they could just be the woman's pets. It is also not clear whether the woman is blind or not.

NOTE: Do not award a mark for Yes/No only. The above are merely examples. A candidate can score 1 or 2 marks for an answer that is not well-substantiated. (3)

Activity 6.2 (Bar graph)

- (a) Plastic that is recycled/not recycled (2)
- (b) More plastic not recycled/less recycled; 18% recycled
- (c) Give own opinion with reasons (2).

Activity 6.4 (Informational text)

- (a) 1. Healthcare
- 2. Clothes/clothing
- (b) To show the imbalance in spending between alcohol and healthcare, and between clothes and education.

OR

To show that more money is spent on less important things.

OR

To show that less money is spent on more important things. (2)

- (c) Open-ended. Accept a suitable response, e.g.

Yes.

It is easier to understand numbers than to interpret an illustration./Statistics are more accurate than illustrations.

OR

No.

Illustrations attract more people and they are more interesting than numbers/statistics./People tend to pay more attention to illustrations rather than writing/numbers/figures. (2)

NOTE: Do not award a mark for Yes/No only. The above are merely examples. A candidate can score 1 mark for an answer that is not well-substantiated.

APPENDIX B: ADDITIONAL RESOURCES (CARTOONS)

1.



1.1 What message is the cartoonist trying to relay?

1.2 What technique is he using?

2.



2.1 There is a build up here. What do you expect?

2.2 Are your expectations realized?

2.3

What technique is being used?

3.



3.1 Identify the cartoon title and cartoonist.

3.2 What is the underlying message?

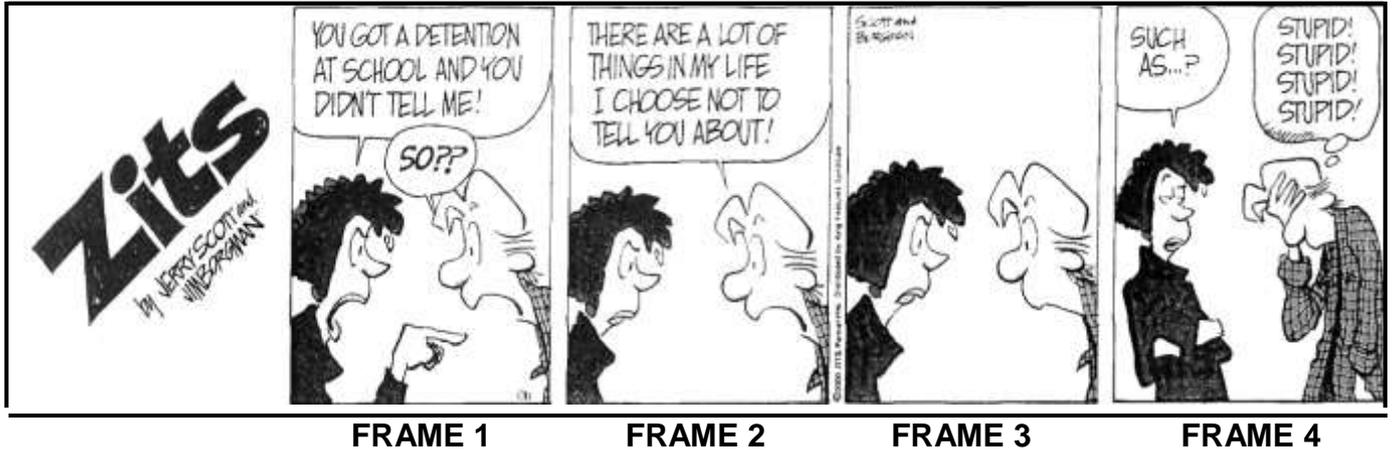


[Note: The key words have been printed in bold to help you answer the questions properly]

- 1.1 **Complete the sentence** below by choosing the correct answer from the list:
The man talking to Hagar is a ...
A manager
B waiter
C waitress
D cashier **[Only write number and letter of correct answer.]** (1)
- 1.2 How does the cartoonist show that **Hagar needs help**? (2)
- 1.3 **Complete** the sentence below by choosing the correct answer from the list:
Hagar is ... by the man's question.
A irritated
B surprised
C amused
- 1.4 How does the **cartoonist convey** Hagar's feelings? (2)
- 1.5 Do you find this cartoon **funny**? Give a **reason** for your answer. (2)

NOTE: For multiple-choice questions, write only the question number and the letter (A–D) of the correct answer.

Read the cartoon below and answer the set questions.



NOTE: In this cartoon, the boy is Jeremy and the woman is his mother.

4.1 Refer to frame 1.

4.1.1 State TWO ways in which the cartoonist shows that the mother is angry.

4.1.2 Choose the correct answer to complete the following sentence.

Write down ONLY the question number (4.1.2) and the letter (A–D) of the correct answer.

Jeremy's tone of voice is ...

- A rebellious.
- B happy.
- C sarcastic.
- D surprised.

(1)

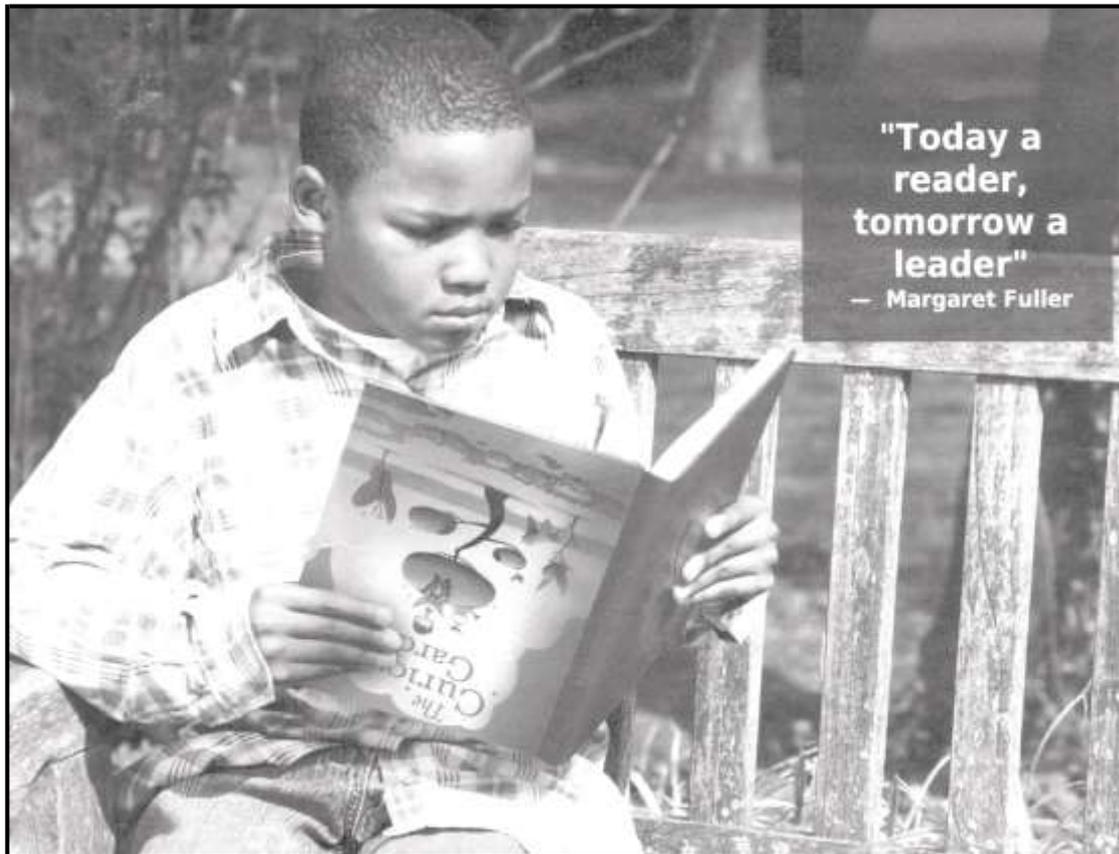
4.2 Why are both characters silent in frame 3? (2)

4.3 Refer to frame 4.

4.3.1 How does Jeremy's body language convey his thoughts? (2)

4.3.2 Why does Jeremy think he is stupid? (1)

From 2013 Paper TEXT B



- In sub-Saharan Africa approximately 45 million children do not attend school.
- Approximately five million South Africans are totally illiterate.
- 54% of the South African population has not completed an adequate level of education.
- Almost 80% of South African learners have not developed basic reading skills by the time they reach Grade 5.

NOTE: When answering the questions, use your own words as far as possible, unless you are asked for a quotation.

1.14 Find a reason in the text for the high rate of illiteracy in sub-Saharan Africa.

(1)

1.15 How does the picture of the boy support the message in the text?

(2)

- 1.16 Refer to the quotation, 'Today a reader, tomorrow a leader'. Do you agree that reading can make a person a leader? Discuss your view. 2

TEXT B (Answers)

- 1.15 Many children do not attend school. ☒
They have not developed basic reading skills.☒
They have not received an adequate level of education. ☒

NOTE: Accept any ONE of the above. (1)

- 1.16 The boy holds the book upside down ☒ showing that he does not know how to read/he is illiterate/ and the expression on his face shows that he is puzzled/confused. ☒ (2)

- 1.17 Open-ended response

Yes. It widens one's horizons. It equips one with the necessary skills.

OR

No. Not all well-read/literate people become leaders.

NOTE: Do NOT award a mark for YES or NO only.

The above are merely examples of possible responses. Allow for the candidate's own but relevant interpretation. (2)

Additional resources for Poetry: An elementary school classroom in a slum

Pre-reading questions

- How important is school to a child's future?
- Why do some learners not enjoy going to school?

Outline of the poem

The poem consists of four stanzas of eight lines each. In the classroom, everything seems broken-down and awkward. The language is simple to suit the environment described by the poem. It is also, at times rough and harsh.

- The poem is filled with adjectives and images from nature. Can you find these?

In Stanza 1 there are five:

In Stanza 2 there are 6:

In Stanza 3 there are 4:

In Stanza 4 there are 3:

- Why do you think the poet uses so many images from the natural world?
- What effect do these images have?
- **Now, per stanza, try to list the words which have a negative feel and image to them.**

You would notice that most of the **negative words** appear in the beginning of the poem, while the last stanza is clearly the most positive. This shows a progression through the poem from very dismal to some hope at the end.

Spender was concerned about the seeming uselessness of poetry to assist those deprived socially and / or financially.

- Stanza 1: Describes the pupils at the school. In the beginning this description is also weighed down with images of poverty, disability and hopelessness. The end of the stanza seems to provide a small element of hope. (Pick out the words or phrase/s that suggest hope)
- Stanza 2: The poet describes the classroom itself as well as the outlook both physical and imagined for the scholars. Paraphrase this description.
- Stanza 3: Discusses or argues the merits of whether it is worth educating these children (as they are being educated presently). **What do you think it says, and why is there doubt that this is a worthy task?**
- Stanza 4: Offers, in a sense, the solution to the debate of the third, as it suggests how school can provide an escape route for these children from their otherwise doomed future.

Vocabulary

- Match Column A with the meaning closest to it in column B

| | Column A | | Column B |
|----|----------------|---|-------------------------|
| 1 | elementary | a | windswept |
| 2 | gusty | b | thin/undernourished |
| 3 | paper-seeming | c | inheriting/passing down |
| 4 | pallor. | d | in head |
| 5 | weighed-down | e | gloomy/uninspiring |
| 6 | Dim | f | bowed |
| 7 | stunted, | g | retarded in growth |
| 8 | heir | h | primary |
| 9 | civilized dome | i | repeating |
| 10 | reciting | j | paleness |

- Match Column A with the correct meaning closest to it in column B

| | Column A | | Column B |
|----|------------|---|---------------------------|
| 1 | blot | a | blue |
| 2 | doom | b | waste dump |
| 3 | catacombs, | c | craftily |
| 4 | azure | d | twisted/knobly |
| 6 | cloudless | e | clear skies |
| 7 | Tyrolese | f | the Tyrol in Austria |
| 8 | slag heap | g | grim fate |
| 9 | slyly | h | underground burial places |
| 10 | gnarled | i | erase/remove |

- Selecting the correct word from the pair given which makes sense in the sentence explaining its meaning. Underline the correct word.

1. A tree which cannot grow to its proper height is said to be *stunted/undernourished*.
2. A person suffering from arthritis may appear to have *gnarled/scabrous* knuckles or bones, as these may twist and swell due to this illness.
3. The doctor noted the *pallor/texture* of the young man's skin and knew he must be very ill.
4. In ancient Roman times, early Christians met for secret prayer in the *catacombs/asylums* which were underground caves beneath the city.
5. The sky is often regarded as being *azure/navy* blue in colour.

Paraphrasing

Try to write these lines in your own words.

1. *And yet, for these children, these windows, not this world are world, ...*
2. *All of their time and space are foggy slum, so blot their maps with slums as big as doom.*
3. *Unless ... this map becomes their window, and these windows that shut upon their lives like catacombs break O break open till they break the town*

Now look at what you have managed, and check with the answers given below.

From the meaning you have discovered, try to explain which different sets of windows and worlds are being referred to, and why?

Theme

This poem is about how the poor children living in a poor environment suffer through the school system. Spencer as a Communist believed that the class system in England was largely to blame for the extreme poverty and hopelessness of many of her citizens. He thus sees the situation in the classroom as the result of a much more deep-rooted problem in the political system, whereby the wealthy classes have all the opportunities to become more wealthy, while the poor have little chance of escaping their lives of misery. The education that the pupils receive traps them in a foreign world. There is hope that if the system changes then the children may succeed and so be saved.

Tone and Mood

The tone is weary and bitter; the mood seems negative and hopeless.

Literary Devices

The devices used here are unconventional, and perhaps, because of this, they are more difficult to discover and discuss. We will go through some imagery in detail so that this may help you to spot similar uses in future in other poems.

Similes

Like rootless weeds, their hair torn around their pallor

*...these children wear skins **peeped through by bones** and spectacles of steel with mended glass, like bottle bits on stones*

Metaphors

The paper-seeming boy with rat's eyes

The boy's eyes resemble a rat's eyes. The eyes seem unusually big, indicating how thin his face appeared to be. He is also described as being very thin (paper), again highlighting his undernourished state. As paper is not strong- it can be easily torn, so, too, is the boy weak and vulnerable.

There are two metaphors which run through the poem, those of **windows and worlds**. The poet refers to the act of education and learning as a window to a different world for the children, better than the one they live in. Their classroom windows look out on the miserable world they inhabit.

The children live in the real world of misery and poverty, not the virtual world of learning, where geography and reading take them to other worlds in their imagination.

Repetition

There is a lot of repetition throughout the poem – not only repetition of words, but also of images. The poet does this for emphasis.

Stanza 1: The words '*far, far*' from the first line are repeated in the last line of the second

stanza.

Stanza 3: 'fog' and 'foggy' - could indicate lack of clear vision of the future.

'slum' is also repeated.

Explain the effect of the repetition. Refer to the point the poet is making.

Stanza 1: Explain the effect of the image of the sea.

There is also constant repetition, in sequences, of the words 'these' and 'this'. This repetition makes the stress fall onto these words, bringing an added emphasis. In stanza one, we have 'these' children. Stanza two: And yet for **these** children, **these** windows, not **this** world, are world.

In stanza three: ...**these** children wear skins...

In stanza four: **This** map becomes their window and **these** windows that shut upon their lives...

Stanza Three:

Alliteration: *Surely, Shakespeare is wicked ... with ships and sun and love tempting them to steal – for lives that slyly turn.*

Spectacles of steel

Stanza Four:

Break O break open till they break the town

The emphasis is on 'break', as if something must break, if it is NOT the town, it may be the children. There is repetition of **run** azure and **run** naked.

Note the contrast in colour in this stanza. The world which has been foggy and grey and here the poet mentions *green fields, azure, golden sands, white and green leaves*. The word 'sun' is usually seen as the bringer of light, warmth and life to the world.

Activities

Try to answer the following questions. Use complete sentences.

1. Why do you think the donations by the wealthy of pictures, maps and charts for the classroom walls are deemed to be bad for learners by the speaker?
2. What can a governor, visitor or inspector do to change the situation?
3. What do you think the poet decided in this poem? Is education and the teaching of poetry a waste of time for these children, or not, and why?

Now choose the option you think is correct.

1. *In this poem Stephen Spender is:*
 - a. defending the use of and teaching of poetry in poor schools
 - b. criticizing the way children behave at school
 - c. proposing that nature studies are important
2. *This poem should make people feel:*
 - a. happy and excited
 - b. guilty because they are better off
 - c. saddened that some people miss out on opportunities in life because people may decide that

they are a waste of time

3. *This poem criticizes:*

- a. apartheid
- b. the class system
- c. the conduct of poor children

4. *This poem also deals with:*

- a. the difference between what is taught to children from poor families and those from affluent families
- b. the way classrooms could be improved
- c. social injustice and class inequalities

(Answers at the end)

Additional Questions: (No answers provided – by now you should be able to answer all these questions)

1. How do the children of this *elementary school classroom in a slum* look?
2. Explain clearly what the speaker means when he states ‘Shakespeare is wicked and the map is a bad example...’
3. How does the speaker draw out metaphorically the present condition of the slum school children indicating bleak and dreary features?
4. Point out how the poem begins with despair and end with hope?
5. What are the shortcomings of the education given to the under privileged children?
6. The strength of a nation depends on its system of education. Comment
7. How can the indifference of those in power be a social threat? Comment with reference to this poem
8. Is the form of education that the government provides a violation of the human rights of children?
9. Can the children of the slum hope to enjoy a life of mental and physical freedom?

Cheetah

Charles Eglington

Pre-reading questions

- Name the predators from the cat family.
- Which of these do you think is the deadliest?

Outline of the poem

The poem consists of seven stanzas of four lines each and has a strong and consistent rhyme scheme and rhythm. The language is fairly simple and the imagery is strong and clear. The use of colour and description of nature and the surroundings is almost that of an artist with attention to detail.

The poet bases his description of the cheetah on the contrast between the seeming “innocence” of the cheetah (kitten eyed - line1) and its “grinning, gangling pup – content”, (line 4) and the animal’s effective hunting skill. This is reinforced by the metaphors of a game of chance being played out in the vast arena (line 9) and of the cheetah’s speed flinging a “noose” around the stampeding hard until “he ropes the loose / buck on the red horizon in (lines 27 -28)

(Now find out why the poem is titled “Cheetah” and not “Cheetahs”?)

Vocabulary

Try to supply the correct word from the box below in order to complete the sentences explaining the meanings of the words.

| | | | | | | | |
|------------|--------|---------|----------|----------|---------|----------|---------|
| compliance | tawny | pungent | indolent | parodied | mottled | gangling | plateau |
| vigilant | sinews | | | | | | |

- The _____ man lay on a bench in the shade daydreaming and relaxing.
- We have large tendons in our legs called _____ to enable our muscles to work powerfully.
- A literary word which has imitated the characteristic style of an author to ridicule or poke fun at it is said to have been _____.
- The mane of a lion which is light brown to orangish-brown in colour is referred to as _____.
- A _____ smell is one which affects the nose with a sharp, acrid sensation.
- A _____ skin is one which is spotted or blotched with different shades or colours.
- The _____ teenager was extremely tall, with very long, rangy arms and legs.
- A _____ sentry will be watchful and on the alert.
- He demonstrated his _____ by agreeing to every demand and request.
- The _____ is a raised, relatively level expanse of land.

Now do this exercise: Match Column A with its correct meaning from Column B

| | Column A | Column B |
|----|-------------|--|
| 1. | cheetah | shrubby, uncultivated area |
| 2. | indolent | not together |
| 3. | bushveld's | lazy/disinclined to exertion |
| 4. | stealthy | swift, spotted animal of the cat family |
| 5. | parodied | yellow brown |
| 6. | gangling | unsteady movement |
| 7. | pup-content | move with caution unnoticed |
| 8. | slouching | make up(character) of very young animals |
| 9. | tawny | presented in a mock version |

| | | |
|-----|--------------------|------------------------------------|
| 11. | lolling | moving clumsily |
| 12. | twilight barricade | large open space |
| 13. | arena | fading, evening light giving cover |
| 14. | vast | rolling over |
| 15. | scattered | victim |
| 16. | prey | flexible/loose |
| 17. | slack | muscles |
| 18. | sinews | energetic |
| 19. | vibrant | speck |
| 20. | fleck | marked with spots |
| 21. | mottled | extensive stretch of level land |
| 22. | plateau | thrill of fear |
| 23. | tremor | strong smell |
| 24. | pungent | thrown up |
| 25. | rear | quick movement |
| 26. | jerk | watchful |
| 27. | vigilant | yielding to/giving in |
| 28. | compliance | turn around quickly |
| 29. | wheel | sudden running movement |
| 30. | stampede | secretive |
| 31. | stealth | a confused visual impression |
| 32. | swiftness | rope used to catch something |
| 33. | noose | very big |
| 34. | loping | speed |
| 35. | Blur | long, bounding |

Paraphrasing

Here we will work through the stanzas.

Stanza 1: The poet seems to be creating a picture of the cheetah which is innocent, harmless and playful, almost domesticated. **(Identify words that suggest this)**

- Stanza 2: Continues in the same way to add to this image of restful, almost lazy behaviour. **(Identify words that suggest this)**
- Stanza 3: The poet introduces much more sinister intentions of the cheetah with the words ***arena, prey, wild fear*** and ***fatal play***. We are now given glimpses of the true nature of the cheetah.
- Stanza 4: The poet describes the attributes of what is now clear is a hunter as well as the natural instincts of a wild creature.
- Stanza 5 He switches from the cheetah to the reaction of the animals which form his prey. **(Write the words or the line which shows this)**
- Stanza 6: The poet focuses on the abilities of the cheetah which make it a skilled hunter. **(Identify words that suggest this)**
- Stanza 7: This idea is developed as the end of the hunt occurs. **(Identify the lines that show this)**

Summary

Here is a summary of the poem but the sentences have been mixed up. Write down the sentences in the correct order in the form of a paragraph.

1. It is as if he has cast a noose around the buck and quickly he moves in to kill his victim.
2. The colour of his fur blends with his surroundings.
3. But the cheetah is really waiting for sunset so that he can hunt.
4. The herd of buck becomes aware of the cheetah and their heads jerk up.
5. The cheetah begins his deadly run, faster and faster.
6. They know one of them will be killed by the cheetah, but which one will be is a matter of chance.
7. But the herd runs in panic
8. During the day the cheetah looks lazy and harmless.
9. He does not seem dangerous as he slouches through the grass or lies in the shade.
10. At sunset the cheetah feels hungry
11. The cheetah has chosen one buck out of the thousands.
12. His muscles tense and he moves quietly across the plateau.

Theme

The theme is that, however much a wild animal may resemble something which could be domesticated or appears endearing, its natural instinct is for survival. In nature it is always a challenge to survive. The cheetah acts naturally as a wild animal would. The poem shows that while these animals look attractive, they are dangerous. One should not be taken in by appearances.

Tone and Mood

The tone is one of admiration for the cheetah and at the same time fear of its power. (we can also refer to this mixed emotions as ambivalent.) The poet's tone can also be said to be neutral in that he is an

interested observer not sympathizing with the cheetah or its victim. The poet presents an account like an interested biologist or environmentalist.

The tone is a little sombre at the end with the death of the cheetah's prey and more light and playful in the beginning, but the overall mood remains detached and neutral.

Literary Devices

Alliteration: This is evident in stanza one in *grinning*, *gangling pup-content*. In stanza two it appears in *loose-limbed lolling in the shade*, while in stanza four there are two examples in *slack sinews* and sibilance produced by the words *slides across the still plateau*.

In stanza six alliteration appears in *none know*. In stanza seven we see *his stealth and swiftness*.

In stanza one there is the echo of *bushveld* in the following line with *stealthy*.

Activities and Questions

1. The poet describes the seeming innocence of the cheetah in stanza one.

List the words in stanza one that portray the cheetah's so called good-natured side.

2. His flexible body moves through the yellow – brown grass undetected as he waits for the sun to set so that he can begin his hunt for food under the cover of darkness.

2.0 Which words in stanza 2 suggest the following:

2.1 Moving undetected :

2.2 Flexible body:

2.3 Cover of darkness :

3. The grazing buck are unaware of the danger lurking and the death game that is about to take place.

3.1 Quote the words that mean that a game of death is about to take place.

3.2 How will the "wild fear" be generated?

4. The desire for food makes the cheetah a deadly hunter and he tightens his muscles and he runs at great speed towards the herd of buck.

4.1 Name the two figures of speech used by the poet in this stanza:

4.2 What two things are being compared in each of the figures of speech?

5. A thrill of fear passes through the herd as they sense the strong smell of the cheetah's charge as they prepare to escape.

5.1 Which word in stanza 5 means "strong smell?"

6. The cheetah targets one member of the herd and none will know who is going to become the victim.

6.1 How are the words "hunter's bow" (stanza 4 – line 2) and "cheetah's eye" (stanza 6 – line 2)

Linked?

7. The cheetah's careful, secretive approach and his great speed, achieved with long, bounding strides are used to good effect to pounce on the victim.

7.1 The word "noose" is used metaphorically in stanza 7 Explain this metaphor fully.

7.2 When does the sun look "red" in the horizon?

Further reading activities

8. Rearrange the following sentences in the correct sequence:

- a) The breeze carries the scent of the cheetah across the plain.
- b) The herd grazes in the veld, not aware of the danger lurking in the grass.
- c) The cheetah slouches in the grass, waiting for the right moment to pounce on its prey.
- d) It leaps swiftly on one of the herd and drags it down to the ground.
- e) It keeps its eye on only one of the thousands of the grazing buck.

9. Choose the correct answer to complete the statement:

The poet's main intention is to

- a) Express his feelings about the killing of animals;
- b) Give a description of the cheetah;
- c) Describe how animals live in the bushveld.

10 Questions on stanzas 1 – 2

The setting of the poem is (India, South America, South Africa)

Quote a word which tells you this.

1. Choose four words from Stanza 2 that show that the cheetah is very relaxed.
2. Does the poet admire the cheetah? Quote 2 words or phrases to support your answer.
3. Which two terms or words indicate that the cheetah belongs to the cat family.
4. Name the 3 other animals to which the cheetah is compared.

11. Imagery

11.1 In line 12, the expression "in fatal play" suggests one of the following:

- A. a serious accident
- B. a friendly game
- C. a game of death

11.2 The word "noose" is usually associated with:

- A. an animal;
- B. a part of the body,
- C. a rope?

11.3 Refer to line 15: "like a fleck of mottled light"

11.3.1 Is the figure of speech used.....

- A. a metaphor
- B. a simile
- C. personification?

11,3,2 This refers to:

- A. a butterfly in flight
- B. the light of the afternoon sun

C. the movement of the cheetah?

11.3.2 Why is the description “mottled” very apt?

ANSWERS

5 An elementary school classroom in a slum

Answers: Stanza 1: Waves, weeds, rat's, squirrel's, tree

Stanza 2: Flowery, valley, fog, sky, rivers, capes, stars

In Stanza 3: Sun, fog, night, stones (you can include foggy)

In Stanza 4 Fields, sands, leaves, sun – or green fields, counting 2, gold sands, counting 2, etc..

The poet uses so many natural images because firstly these are things the children should see, feel and experience, and mainly because this serves as such a strong contrast with the harsh grey colours and images of their world, the slum.

Negative words

Stanza 1: Rootless, torn, pallor, weighed-down, paper-seeming, stunted, unlucky, twisted, gnarled, disease, dim.

Stanza 2: Sour, fog, narrow, sealed, lead, far.

Stanza 3: Wicked, bad, tempting, steal, slyly, cramped, fog, endless night, slag heap, bones, steel, mended glass, stones, foggy, slum, blot, doom.

Stanza 4: Catacombs, shut.

The third stanza offers the idea that Shakespeare and donated maps and pictures may be a bad idea for these children because it introduces them to ideas and visions and dreams of things they can never really aspire to. In a sense, it may tempt them to try to attain these things by committing crimes, and in a less physical sense, it may make them more unhappy with what they have, by showing them that there is much more out there, but that they cannot access it.

The final stanza suggests that committed educators, inspectors and sponsors could organize a better deal for these children, perhaps by trying to secure sponsorships, donations, bursaries and assistance, particularly for those whose academic proWESS or hard work merits this. The means by which assistance could be offered is never specified, but the prime concern is that these people have the skills and ability to assist in some way to make things better, but will they or do they have the desire to do so?

Vocabulary 1: 1 e 2a 3b 4j 5f 6e 7g 8c 9d 10i

Vocabulary 2: 1i 2g 3h 4a 6e 7f 8b 9c 10d

Select the correct words: 1. stunted 2. Gnarled 3. pallor 4. catacombs
5. azure

Paraphrasing

1. *The children's reality is the world outside the classroom window, the world of fog and slum and poverty.*
2. *In their world there are no lakes and trees and gardens, so slums need to feature on their maps to make them seem real.*
3. *Unless the donated maps become an outlet or way out for the children by allowing them to break free from their constraints of poverty and misery through learning and skills. In such a case, they may cause the destruction of the way of life as they experience it.*

From the meaning you have discovered, try to explain which different sets of windows and worlds are being

referred to, and why?

The speaker plays with the words 'windows' and 'worlds'. At times he refers to the classroom windows which look out onto the real world of the slum, at other times, the classroom itself could be a window which allows the children to see a different world to the one they have experienced. The world as they know it is the slum, but there is a whole other world out there which they may still escape to.

Stanza 1: Explain the effect of the image of the sea.

Image of the sea created with *gusty waves* and 'sea of faces'. But this is followed by a reference to *weeds* (like seaweed) and the '*pallor*' of children's faces, almost as if they are victims of death by drowning. Drowned people's faces are bleached of colour. These sea-like images create a vivid picture of the children drowning hopelessly in the dark, foggy, filth which is their home and in a sea of ignorance and indifference.

Choose the correct option: 1 a 2c 3b 4c

Now find out why the poem is titled "Cheetah" and not "The Cheetah" or "Cheetahs"?

It signifies that this depiction of a cheetah. The poem applies to all cheetahs and not to a particular cheetah.

Vocabulary

| | Column A | Column B | | Column A | Column B |
|-----|--------------|--|-----|------------|---------------------------------|
| 1. | cheetah | swift, spotted animal of the cat family | 18. | sinews | Muscles |
| 2. | indolent | lazy/disinclined to exertion | 19. | vibrant | Energetic |
| 3. | bushveld's | shrubby, uncultivated area | 20. | fleck | Speck |
| 4. | stealthy | move with caution unnoticed | 21. | mottled | marked with spots |
| 5. | parodied | presented in a mock version | 22. | plateau | extensive stretch of level land |
| 6. | gangling | unsteady movement | 23. | tremor | thrill of fear |
| 7. | pup-content | make up(character) of very young animals | 24. | pungent | strong smell |
| 8. | slouching | moving clumsily | 25. | rear | thrown up |
| 9. | tawny | yellow brown | 26. | jerk | quick movement |
| 10. | loose-limbed | flexible body movement | 27. | vigilant | Watchful |
| 11. | lolling | rolling over | 28. | compliance | yielding to/giving in |
| 12. | barricade | Obstacle | 29. | wheel | turn around quickly |
| 13. | arena | Space | 30. | stampede | sudden running movement |
| 14. | vast | Large | 31. | stealth | Secretive |
| 15. | scattered | not together | 32. | swiftness | Speed |
| 16. | prey | victim | 33. | noose | rope used to catch something |

| | | | | | |
|-----|--------|----------------|-----|--------|-----------------------------|
| 17. | slack | flexible/loose | 34. | loping | long, bounding |
| 18. | sinews | Muscles | 35. | blur | confusing visual impression |

- 1.1 'kitten eyed' and grinning, gangling pup – content
- 2.1 Slouching
- 2.2 Loose – limbed
- 2.3 Twilight barricade
- 3.1 'fatal play'
- 3.2 On sensing the presence of the cheetah the herd of buck filled with fear will try to escape in a stampede like fashion.
 - 11.4 metaphor and simile
 - 11.5 cheetah to the bow and arrow of an hunter; the cheetah's body to a patch of light or colour
- 5.1 'pungent'
- 6.1 The cheetah's eye is like the hunter's arrow in the sense that it (the eye) is focused on a single buck in the herd on which it will pounce.
- 7.1 The way in which cheetah grasps its prey is similar to a rope that is tied round a person's neck.
- 7.2 At twilight/ in the early evening when the sun sets.
 10. c b a e d
 11. .give a description of the cheetah
 - 10.South Africa
 - 'bushveld'
 - 10.1 'slouching.' ; loose- limbed ;lolling; purring
 - 10.2 Yes. Lolling and purring
 - 10.3. kitten – eyed and leopard
 - 10.4. cat, leopard and a dog
 - 11.1. C - game of death
 - 11.2 a rope
 - 11.3 .1 simile
 - 11.3.2 the movement of the cheetah
 12. A False. The cheetah is compared with the leopard.
 - B. False. The cheetah lies down with loose limbs.
 - C.True
 - D. True
 - E,False The killing of the buck takes place at twilight.