



2017 TERM 1 TRAINING WORKSHOP
EFAL



GRADES 10-12



education

Department:

Education

PROVINCE OF KWAZULU-NATAL

Just-in-Time Training Workshop Term 1

2017

Participants' Workbook

Grades 10-12(FET)

English First Additional Language

Learning and Teaching Figurative Language



Jika iMfundo
what I do matters



	Activity	Time Guide	Real time guide
	Registration and welcome	10 minutes	08:30 – 8:40
	Introduction to the Workshop	10 minutes	08:40 – 08:50
	The purpose and structure of the Tracker	35 minutes	08.50-09.25
	Activity 1: Quiz	15 minutes	09:25 – 09:40
	Activity 3: Literal and Figurative Language	45minutes	09.40 – 10:20
	BREAK	30 minutes	10:20 – 10.50
	Identifying and explaining figurative and rhetorical devices in different texts: (a) everyday idioms (b) poetry (c) prose	60 minutes	10:50 – 11.50
	Activity 4: An exercise in writing and presentation	30 minutes	11:50 – 12:20
	Activity 5: Lesson planning and presentation	50 minutes	12:20 – 13:10
	Questions and concerns	10 minutes	13:10 – 13:20
	Feedback Evaluation and Workshop closure	10 minutes	13:20 – 13:30

Checklist of items required for this Workshop

Handouts	Number	Check
Copies of Planning and Tracking document for grades 10-12	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	
A Dictionary		
Flipchart or board	As required	

SECTION A

An introduction to Term 1. Tracker, 2017.

The purpose and structure of the Tracker.

The aims of this session are:

- To increase motivation to use the Trackers methodically in order to increase curriculum coverage and thus improve learning outcomes.
- To re-inspire those who have attended previous training.
- To discuss the role of newly appointed/engaged HOD's/ Lead teachers in monitoring the use of the trackers within their Departments.

It is now important to realise that the provision of Trackers now caters for all Grades throughout all phases so that curriculum coverage is improved.

Trainers must:

- Encourage teachers to take ownership and drive the use of the Trackers so that curriculum coverage is improved.
- Encourage teachers to consistently plan, track and report on their teaching and to reflect on the learning that has taken place in their lessons.
- Encourage a continuing professional dialogue within the phase/department on how to improve curriculum coverage and the challenges that face them during the term.

Activity 1: Brainstorm the purpose of the Tracker.

Activities in pairs: How does the Tracker help you to meet the requirements of CAPS?

How does using the Tracker help you to manage time?

What guidance does the Tracker give you regarding informal and formal assessment during a particular term?

Activity 2.

QUIZ.

1. In a two week teaching cycle, how much time should be devoted to writing and presenting texts?
2. What do the abbreviations LB and TG stand for?
3. If a lesson is missed or do not complete work, how will you catch up?
4. Why are regular informal assessment tasks important for the Learner?
5. Where in the Tracker will you find the Formal Assessment tasks required for this term?
6. What is the purpose of extension activities?
7. What is the "reading process" on which Learners will require guidance?
8. During week four of this term, what written homework does your LTSM suggest?

SECTION B

Literal and Figurative Language

INTRODUCTION:

The CAPS, FET Policy document indicates as a requirement that “Learners can identify and explain figurative language and rhetorical devices as they appear in different texts e.g. simile, metaphor, personification, alliteration, onomatopoeia, hyperbole, symbol....”

In their study of a diverse range of reading material, including the newly prescribed literary texts, learners should be able explain and discuss how these elements of language support the message or the theme of the text.

Figurative Language is more often associated with literary texts where writers make both fiction and non-fiction more interesting and realistic. It is often used to make something **other than what is written**, something symbolic, suggested or implied. For example:

“It was raining cats and dogs, so I took the bus.”

In this example of figurative language, there were not actually cats and dogs falling from the sky. The language used implies that the rain was so heavy, it was almost as if small animals were falling from the rain clouds.

In contrast, literal language is used to mean exactly what is written. For example:

It was raining hard, so I took the bus.

Activity 3.

30 mins.

In groups of **threes**, sort the twelve statements in your envelopes into those that are **literal** and those that are **figurative**. With each of the examples of figurative phrases, explain what the writer is suggesting, implying or meaning.

Now look at the You- Tube video: Mindset Learn. Comparing Figurative and Literal Language.

Activity 4.

In different groups of three, look at the different figures of speech contained in your envelope.

Come up with a clear definition of each one and give an example that matches your definition.

You will also find a blank card. In your group, come up with a fourth figure of speech. Write it on your card, define it and give an example that likewise, matches it.

Now look at Appendix 1. Literary Language, and compare your definitions.

Gain some feedback from the groups.

What challenges have you encountered or do you anticipate in teaching Figurative Language?

Figurative Language in Poetry.

Reading and exploring poetry can be an adventure. Poetry can take us to different places, it can introduce us to familiar and unfamiliar characters and can present us with new ideas. In many poems we will find a different way of looking at and thinking about the world. To do this, we need to understand the language of poetry, as well as the language expressed in a particular poem.

Poetry makes use of shared techniques, imagery and codes to get across its message.

Activity 5.

Listening, reading and exploring the language of Maya Angelou's Poem "Still I Rise"

This is one of a rich range of poems from the new prescribed Anthology for Grade 12 entitled "Voice of the Land" edited by Brian Walter (Ilima Publishers. 2015).

1. Listen to the reading of the poem and see if you can spot an example of a simile and a metaphor.
2. Now listen to a second reading as you follow the text.
3. In groups, identify and explain three figures of speech that occur in the poem and comment on the effect the writer intends them to have on the reader.

Remember, it is really important to understand the way that language functions so that we can say/write worthwhile things about the poem.

4. Share your findings/ comments with another group.

.Still I rise

You may write me down in history

With your bitter, twisted lies,

You may tread me in the very dirt

But still, like dust, I'll rise.

Does my sassiness upset you?

Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.
Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.

You may shoot me with your words
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs.

Out of the huts of history's shame
I rise
Up from a past that's rooted in shame
I rise
I'm a black ocean, leaping and wide,

Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear

I rise

It's a daybreak that's wondrously clear

I rise

Bringing the gifts that my ancestors gave,

I am the dream and the hope of the slave.

I rise

I rise

I rise.

Maya Angelou. 1928-2014

Figurative Language in Prose

Now you will be exploring the figurative language in Alan Paton's "Cry the Beloved Country". This is also a newly prescribed text for 2017 EFAL.

CRY, THE BELOVED COUNTRY ALAN PATON

ACTIVITY 6. Individual.

Study the following prose extracts from *Cry the Beloved Country* and answer the Questions set on them

EXTRACT 1

There is a lovely road that runs from Ixopo into the hills. These hills are grass-covered and rolling, and they are lovely beyond any singing of it. The road climbs seven miles into them, to Carisbrooke; and from there, if there is no mist, you look down on one of the fairest valleys of Africa...

The grass is rich and matted, you cannot see the soil. It holds the rain and the mist, and they seep into the ground, feeding the streams in every kloof. It is well-tended, and not too many cattle feed upon it; not too many fires burn it, laying bare the soil. Stand unshod upon it, for the ground is

holy, being even as it came from the Creator. Keep it, guard it, care for it, for it keeps men, guards men, cares for men. Destroy it and man is destroyed.

Where you stand *the grass is rich and matted*, you cannot see the soil. But the rich green hills break down. They fall to the valley below, and falling, change their nature. For they grow red and bare; *they cannot hold the rain and mist*, and *the streams are dry in the kloofs*. *Too many cattle feed upon the grass*, and *too many fires have burned it*. Stand shod upon it, for it is coarse and sharp, and the stones cut under the feet. It is not kept, or guarded, or cared for, it no longer keeps men, guards men, cares for men. The titihoya does not cry here anymore.

The great hills stand desolate, and the earth has torn away like flesh. The lightning flashes over them, the clouds pour down upon them, the dead streams come to life, full of the red blood of the earth. Down in the valleys women scratch the soil that is left, and the maize hardly reaches the height of a man. They are valleys of old men and old women, of mothers and children. The men are away, the young men and the girls are away. The soil cannot keep them any more.

1. Read the extract above and identify the following word classes that the author uses to paint a vivid picture of the natural environment. Complete the table below:

Nouns	Verbs	Adjectives

2. Extract 1 presents the opening paragraphs of Alan Paton's novel, *Cry the Beloved Country*. In your own words describe the scene that the author presents. Your answer should not exceed 5 lines.
3. Why is the word, "Creator in capital letters?"
4. Pick one word from the passage which is probably of South African origin.
5. Identify the figures of speech in the following lines and explain the effectiveness of each:
 - a. "The road climbs seven miles into them"
 - b. "The grass s rich and matted."
 - c. 'The earth has torn away like flesh"
 - d. "The dead streams come to life"
 - e. "full of the red blood of the earth"

6. Paragraphs 2 and 3 have a number of words/phases repeated, however, the paragraphs differ in meaning. Study the words in *italics* and explain the differences.

7. "Keep it, guard it, care for it, for it keeps men, guards men. Destroy it and man is destroyed."

"It is not kept or guarded, or cared for, it no longer keeps men, guards men, cares for men." Paragraph 3.

Why should we take care of "it ", that is the land, referred to in the lines above?

8. What is implied by the words,

a. "they are lovely beyond any singing of it."

b. "the maize hardly reaches the height of a man."

c. "women scratch the soil that is left"

9. "The soil cannot keep them anymore." Paragraph 4. Explain in detail what this sentence means and what effect it has on the community.

ACTIVITY 7. (in groups).

EXTRACT 2

Have no doubt it is fear in the land. For what can men do when so many have grown lawless? Who can enjoy the lovely land, who can enjoy the seventy years, and the sun that pours down on earth, when there is fear in the heart? Who can walk quietly in the shadow of the jacarandas, when their beauty is grown to danger? Who can lie peacefully abed, while the darkness holds some secret? What lovers can lie sweetly under the stars, when menace grows with the measure of their seclusion?

1. The writer uses a number of consecutive questions in the extract above. How does he use this technique to emphasize the 'fear in the land'?

EXTRACT 3

He had heard that they could eat what they wished on a morning like this. Strange that a man should ask for food at such a time. Did the body hunger, driven by some deep dark power that did not know it must die? Is the boy quiet, and does he dress quietly, and does he think of Ndotsheni now? Do tears come into his eyes, and does he wipe them away and stand up like a man. Does he say, I will not eat any food, I will pray. Is Msimangu there with him, or Father Vincent, or some other priest whose duty it is, to comfort and strength him, for he is afraid of the hanging? Does he repent him or is there only room for his fear? Is there nothing that can be done now, is

there not an angel that comes there and cries, this is for God, not for man, come child, come with me." P236.

1. The above extract reflects Kumalo's thoughts on his return home. Place this in the context of novel. Who do you think Kumalo is thinking and reflecting about? Why is he asking these questions?

EXTRACT 4

"The tragedy is not that things are broken. The tragedy is that they are not mended again. The white man has broken the tribe. And it is my belief- and again I ask your pardon – that it cannot be mended again. But the house that is broken, and the man that falls apart when the house is broken, these are tragic things. That is why children break the law, and old white people are robbed and beaten."

"But there is one thing that has power completely, and that is love. Because when a man loves, he seeks no power, and therefore he has power. I see only one hope for our country, and that is when white men and black men, desiring neither power nor money, but desiring only the good of their country, come together to work for it. "

1. Msimangu comments on a number of social issues in the novel. Do you agree with the statements made by Msimangu? Substantiate your responses.

EXTRACT 5

The great valley of the UMzimkhulu is still in darkness, but the light will come there. Ndotsheni is still in darkness, but the light will come there also. For it is the dawn that has come, as it has come for a thousand centuries, never failing. But when that dawn will come, of our emancipation, from the fear of bondage and the bondage of fear, why, that is a secret.

The novel which was written in the Apartheid era, concludes with this comment. Write a reflective paragraph in which you tell the author what has changed since 1994 and the dawn of democracy in South Africa.

SECTION C

Lesson Planning

Notes on lesson planning

Please refer to the pages that follow for the format of a lesson plan.

How to ensure our education standards improve:

- Lesson planning is one of the key functions of a teacher
- Lesson plans define a teacher.
- The quality of teaching and learning depends to a large extent on the way teachers plan their lessons.

Target Setting and the Lesson Plan

- Whether they like it or not, educators set targets all the time for themselves and their learners.
- For teaching to be effective, educators need to ensure that the targets they set promote effective learning.
- Once clear attainable targets are decided the teaching that takes place should have an impact on the school's educational standards.

How do I do this?

- Note that the targets should be for both the teacher and the learner.
- Effective targets are set for both Teaching and Learning and should be - SMART:
- Specific
- Measurable
- Achievable
- Relevant
- Timebound

The lesson plan should be made up of two main components:

- what you are doing (OBJECTIVES)
- how you do it (PROCEDURES)

The Phases of a Lesson

Begin by asking the question: What do I want my learners to know and/or be able to do by the end of the lesson?

To achieve the above your lessons should be developed along the following phases or stages:

- **Skills**
- **Introduction** (or Connecting Phase)
- **Lesson steps** (Presenting and Practising Phase)

- **Extending** (Consolidating)
- **Homework** (shouldn't be an add on. Homework should help learners to also consolidate concepts and / or get them to prepare for the next lesson. The lesson plan also includes a section for reflection.

Please remember that sometimes one phase of a lesson should move smoothly into the next. You may even carry the phases over to an activity at home. This activity could be practising, or extending.

Some information on the stages of the lesson:

1. THE INTRODUCTION: Connecting (Pre-) Phase

- This is used to connect the lesson to the learner's experience or understanding of the world.
- It is also used either to connect what the learners are about to do with what they have done previously in another lesson
- It can engage learners with a new subject, theme, or idea originating from the same theme.
- It can introduce learners to become exposed to new projects or skills.
- It can serve to revise or recap on the previous lesson
- Most teachers see it as a lead into the topic to be taught/learnt
- Good introductions create a positive climate for learning

Why is this phase important?

- It gives the teacher an opportunity to get the learners involved and interested in the lesson topic or the kind of activity they are about to engage in.
- It provides an opportunity to find out what the learners may or may not know about a particular subject.
- It plays the role of a gradual awakening and enhanced awareness of the learner making him or her more receptive to the actual subject.

2. THE STEPS OF THE LESSON: The Presentation and Practising Phase (During Phase)

- The key concepts or main idea/s of the lesson are developed and learners are given opportunities to understand them through different activities.
- Learners get to try certain activities and to learn and use certain skills required by or related to the topic or theme or concept.
- Where possible, we should develop and use language skills which can be used in the real world, and can be built on further to develop into more advanced skills which the learners will need later.
- Much of this occurs through questions and responses, playing games, using imagination and writing creatively and structurally.

3. THE EXTENDING or (Consolidation or Post Phase)

- The learner is usually asked to apply his or her knowledge beyond what has actually been practised or discussed.
- Extending means that we ask learners to take what they have learned or practised previously and apply it in a different manner to that which they have already done while practising.
- Learners through good planning are given opportunities to develop themselves.
- Many of these activities call for use of thought or the imagination, or ask learners to write something they have not done before, but which is possible using skills already practiced.
- Often extending activities can be useful for homework tasks. They are usually based in the work which has just been covered but require learners to act a little more independently.

The PILO project focuses strongly on outcomes or skills. Below is information on outcomes/skills. You should work with colleagues at school to write your outcomes/skills critically.

OUTCOMES/SKILLS

- All lessons should start with OUTCOMES/SKILLS.
- Outcomes refer to the skills which the learners should learn by the end of the lesson.
- Assessment eventually focuses on how well the outcomes were achieved.
- The teacher should start each lesson by thinking carefully about the outcomes.

Outcomes must be: (SMART)

1. Specific.

What do I want to accomplish? What skills do I want to teach in this lesson. Rather than stating that you want to improve the learners' reading (very general), you could be specific and state that you will teach learners to skim and scan for information.

2. Measurable

How will I know when it is accomplished? I must know how I am going to measure this outcome.

3. Achievable

You must assess or figure out ways to make them come true. You develop the abilities and , skills needed to reach them

4. Realistic

A goal must represent an objective toward which you are both *willing* and *able* to work.

5. Time frame

Have a time frame. A goal should be grounded within a time frame. With no time frame tied to it there's no sense of urgency

The difference between Lesson Plan and Lesson Preparation:

Lesson Plan refers to the plan of work for the two-week cycle or for the term

Lesson Preparation refers to the detailed daily preparation of lessons or preparation of lessons in advance, e.g. for the next few days.

ACTIVITY 1 - Lesson Planning

Do the following activity in pairs :

Draw up a lesson plan for a lesson on one of the language/literature aspects that is to be taught in the first term for the grade you are teaching. (You may use any form or format that you are familiar with)

LESSON PLAN

Name of School: _____

Name of Teacher: _____

Tracker reference: _____

Grade: _____

Week: _____ **Day:** _____

Date: _____

Books and resources used:

Theme:

Lesson Topic:

Focussed Skills:

Introduction: (Connecting or Pre-phase)

Reflection

APPENDIX 1

Filling in the Reflections Sections

1. Write responses to each of these questions:

A. How does the Reflections section help the teacher?

B. How does the Reflections section help the HOD?

C. How does the Reflections section help the Subject Advisor?

2. Write down an example of a comment that a teacher might write in the Reflections section:

1.

