FACILITATOR'S GUIDE

2018 TRAINING WORKSHOP NO.2

EFAL

GRADES 8-9

PILO

IMPROVING LEARNER PERFORMANCE

education

Department:
Education
PROVINCE OF KWAZULU-NATAL

Grades 8 & 9
Just-in-Time Training Workshop
2018: No. 2

Facilitator's Guide

EFAL

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what I do matters

Endorsed by:

Jika iMfundo: JiT Workshop 2 of 2018

EFAL Grades 8 & 9

Facilitator's Guide

Workshop Objectives

By the end of the workshop participants will:

- Be able to select poetry texts that are suitable for this phase.
- Have a deeper understanding about different approaches to or methods of teaching poetry.
- Be able to design a range of activities and assessments for teaching poetry.
- Be aware of the approaches to teaching writing: Product, Process and Genre Approaches.
- Be able to design a range of activities and assessments for teaching writing.
- Be able to respond appropriately and in a variety of ways to learners' writing.

What you will need for the Workshop

- Facilitator's guide
- Participants' handout
- *Resources for facilitators* handout. The participants need not see this handout.
- *Resource* handout. During the workshop the participants will use this handout,
- Flipchart paper, prestik and suitable pens
- Relevant CAPS documents
- EFAL textbooks

Programme of Sessions

Session 1: Introduction and Setting Ground Rules • Punctuality • Phones • Respecting the speaker • Participating fully	**10 mins**
Session 2: Teaching Poetry During this session you and your participants will explore the following issues: 2.1 What CAPS tells us about time and amount of poems to cover per term. 2.2 What CAPS tells us about different approaches or methods for teaching poetry. 2.3 Designing poetry lessons: analysis and assessment activities. 2.4 Reflecting on the process of planning poetry lessons and assessments.	**3 hours**
Session 3: Teaching Writing 3.1 The importance of writing 3.2 Approaches to teaching writing • Own experience of being taught to write • *Product* approach to teaching writing • *Genre* approach to teaching writing	**1,5 hours**
Session 4: Closure	**10 mins**

Note for Facilitators: The times above are suggestions. Facilitators have about 5 hours to conduct the workshop.

Session 2: Teaching Poetry

2.1: What CAPS tells us about time and number of poems per term.

10 mins

The purpose of this activity if for participants to understand what CAPS says about the time that should be spent per term on poetry, and the number of poems per term for each grade in the phase.

- Ask participants to refer to the 'Number of poems'(CAPS p.35) and 'Spread of texts table' (CAPS p.54) from CAPS in the *Resources* handout.
- Ask participants to read through the notes from CAPS in their groups and be prepared to provide a summary of the main points. Allow about 10 mins for this session.
- Participants must also see what CAPS says about the basic purpose of studying poetry (CAPS p.32).
- Each group then feeds back to the whole class/group what the essential CAPS points about time and number of poems are.

Use the following to help you facilitate this activity

Main points from CAPS

- *Number of texts each grade should study in a year.*
- *In which weeks poetry should be studied.*
- *Purpose of studying poetry:*
  - *Comprehension*
  - *Poetry uses imaginative language*
  - *Poetry can entertain and inform*
  - *Poetry is about the ideas, principles, ideologies and beliefs that poets want to share*
  - *Studying poetry help learners interpret and they should note there are no right answers.*
- *CAPS indicates that there are different approaches or methods to studying poetry. These are chronological, author and theme and genre. These are explained in detail in 2.2.*
- *CAPS indicates that creative writing should be part of studying poetry*
- *CAPS indicates that formal study of poetry involves the following:*
  - *Identifying and explaining figurative language and rhetorical devices. This means concentrating on the use of vocabulary and language in poetry*
  - *Identifying and explaining writer's intention*

- *Identifying how poetic elements such as figures of speech, imagery, rhyme, refrain, rhythm, alliteration support the message/theme.*
  Identifying different types or levels of questions based on Bloom's Taxonomy.

- ***In addition Learners need to answer the following questions and come to tentative conclusions:***
  - *What is being said?*
  - *How do I know?*

NOTE this comment from CAPS:
Poetry should be taught, not poems. What does this mean?
It means that teachers should not teach poems in isolation. They should give learners a sense of a variety of poems on a theme, or a variety of genres of poems as well as allowing learners to explore the defining characteristics of poetry in terms of language and technique. They should also consider that at times it might be beneficial to explore the works of a particular period or poet.

2.2 Approaches to teaching poetry 45 mins

The purpose of this session is for participants to understand what CAPS says about the different approaches (methods) to teaching poetry.

- Ask participants to refer to the *Resources* handout and read the notes from CAPS pp.10-11 and p.32. Spend about 10 mins reading.
- Participants should note that CAPS recommends the following approaches or methods **chronological, author, theme** and **genre.**
- Ask the participants to discuss in their groups or pairs what they think these approaches mean? Allow about 10 mins for this discussion.
- When they have the answers, capture the main points on flip chart paper-10 mins.
- Facilitator should refer to the Appendix1 of this guide for further explanations. Allow about 20 mins for this discussion.

2.3 Planning poetry lessons: designing analysis and assessment activities. 90 mins

The purpose of this activity is for participants to understand how the teacher can use any of the different methods or approaches discussed in Activity 2.2 to design analysis and assessment activities.

- Ask participants to divide into FOUR groups
- Ask the participants to refer to the *Resources* handout and look at the poems, numbers 1-9.

- Explain to the participants that that not all of the poems have been used in the activities. The poems 1-9 have been chosen to present a range of possibilities and examples. Some will be used for the activities below, and those that are not the teachers can use in their own classrooms. If you the facilitator is worried .about time then you can choose to deal with even fewer poems that those suggested here for activity 2.3

Activity 2.3.1

Lesson 1 (all groups 1-4 must prepare lesson 1) 30 mins

It is very important for learners to understand that poetry and prose are different. Poem 1 is a good way for teachers to explain the difference.

- Ask the participants from all groups to read Poem 1 **– Poetry** Eleanor Farjeon, and design a 30 min lesson so as to illustrate to the learners the difference between poetry and prose.
- Participants should think about which approach would be most suitable for this lesson i.e. Chronological, author, theme, genre etc.
- Participants should design a few questions or any form of assessment for the poem.
- Participants should select a spokesperson who will briefly explain how their group would use the poem to get the learners to see the difference between prose and poetry.

After the spokespersons from groups 1 - 4 have reported back, the facilitator could refer to Appendix 2 of this guide and read out, or explain the suggestions that are given there for this lesson and the subsequent poetry lessons. The purpose of the information in Appendix 2 about this poem, and the others is to show the teachers some options for the lessons . The information is not an example of the best or most correct lesson , it is there for further ideas.

Activity 2.3.2 Lesson 2 - 60 mins

- Ask each group of participants to design a lesson with a few questions on a different poem according to the instructions for each group, as shown below. The poems are all in the *Resources* handout. Some are not used, but are included as additional resources for teachers. Spend about 20 mins on this section.
- When each group is finished, a spokesperson should read the instructions for their group, and then report back or explain to the whole group how they designed their lesson according to those instructions. Spend about 40 mins on this section.

Group 1 only

Poem 9 - Lament for a dead cow by Francis Carey Slater

Ask Group 1 to design a 30 minute lesson including a few questions according to the following instructions for the poem**.**

- ✓ Use this poem to design a lesson on figures of speech (text approach).
- ✓ Read the information about the poet in the *Resources* handout, and discuss whether it is necessary for the learners to know about the author's world, if the lesson focuses on figures of speech.
- ✓ Report back to the whole group.
- ✓ After feedback from the participants the facilitator can refer to Appendix 2 of this handout for other ideas on poem 9. Read this information to the participants.

Group 2 only

Poem 4 - Democracy by Langston Hughes

Ask Group 2 to design a 30 minute lesson including a few questions according to the following instructions for the poem**.**

- ✓ Use this poem to take an 'author' approach, as well as to explore the concept of democracy (theme approach).
- ✓ Ask participants to think of ways that could make this poem relevant to South African children (reader approach).
- ✓ Report back to the whole group.
- ✓ After feedback from the participants the facilitator can refer to Appendix 2 of this guide for other ideas on poem 4. Read this information to the participants.

Group 3 only

Poem 5 - *Shame* by James Stephens and Poem 7 - *Guilty Conscience* by Rodney Sivyour

Ask Group 3 to design a 30 minute lesson including a few questions according to the following instructions for the poems**.**

- ✓ Use the poem ***Shame*** and ask the learners to respond in their own personal way to the poem (reader –response approach).
- ✓ Ask the learners to compare and contrast this poem with ***Guilty Conscience*****- Poem 7** by Rodney Sivyour
- ✓ Participants should look in the *Resources* handout at Poem 7 to see how one of our text books *EFAL Platinum English Grade 7* treated the poem. The participants could use some of these questions to help learners respond to the poem and to compare it to *Shame.*
- ✓ Report back to the whole group.
- ✓ After feedback from the participants the facilitator can refer to Appendix 2 of this guide for other ideas on poems 5 and 7. Read this information to the participants.

Group 4 only

Poem 6 - *Boy on a Swing* by Oswald Mbuyiseni Mtshali

Ask Group 4 to design a 30 minute lesson including a few questions according to the following instructions for the poems**.**

- ✓ Use this poem to design a lesson where a theme approach is taken.
- ✓ Report back to the whole group.
- ✓ After feedback from the participants the facilitator can refer to Appendix 2 of this guide for other ideas on poem 6. Read this information to the participants.

2.4 Reflection on designing lessons and contextual questions 30 mins

1. Tell participants to shut their eyes.
2. Tell them to think about the process of planning the lessons and setting questions. Tell them to think about what went well and why.
3. Tell them to think about did not go well and why.
4. Tell them to think about what things they would change, or do differently next time they plan poetry lessons or set questions. Allow participants to spend five minutes quietly thinking then be prepared to share their thoughts with the whole group.
5. The groups must capture their ideas on flip chart paper, and display on the wall when they have finished.
6. The facilitator will discuss each group's reflection.
7. Refer to the information below and read out the suggestions there for what a teacher must think about when designing poetry lessons.

The main thing for teachers to note is that poetry lessons *can be varied. It is not necessary to do a close reading of each poem, nor is it necessary for the learners to answer written questions on each poem, or complete a worksheet on each poem.*

Note that most of our prescribed text books use a close reading approach If you are following CAPS you could use the poem in the text book and make your own lesson, if you prefer to do that instead of following the text book. In this way you will bring variety to your poetry lessons. For learners to always have to treat a poem from a close-reading or text point of view i.e. for a comprehension can be very de-motivating. A poem can even be used to teach language structures in context . For example the poem Visiting room by Jeremy Cronin can be used to give a lesson on sentence structure and the use of the comma and apostrophe.

Nevertheless, if the teacher wants to work with contextual questions it is important to be aware of the following points when setting them. Facilitator should read out these points to the participants.

Teachers should be aware of

- *Selecting the poem so that it is appropriate for the grade.*
- *Knowing what the Grade's experience of poetry has been*
- *Selecting a focus or specific purpose for studying the poem*
- *Deciding how you will work with the given focus e.g. figures of speech for Lament for a dead cow.*
- *Thinking of other focuses or specific purposes for the lesson e.g. to use the poem as a stimulus for an oral or writing lesson; to use the poem to explore language structures and conventions; to use the poem so that a number of skills are integrated in a lesson etc.*
- *Approach- deciding which approach e.g. reader, author etc you want to adopt. Decide how you will follow the suggested approach.*
- *Designing appropriate pre- reading, during/while reading and post reading activities.*
- *Considering how to treat the WHAT? i.e. theme or main idea (text approach)*
- *Considering how to treat the WHY? i.e. the poet's intention (author approach).*
- *Considering how to treat the HOW? i.e. technique- diction, figures of speech , rhyme, rhythm, form and genre (text and genre approaches) etc,*
- *Assessment- thinking about what mode of assessment is appropriate e.g. oral or written assessment, or answers to comprehension questions or written paragraphs or essays about the meaning of the poem. Other possibilities are personal or multimodal responses (reader approach). An example of a multimodal assessment is the learners draw a picture to illustrate the poem*
- *Thinking about what the teacher will do e.g. read the poem to the class, ask questions, explain the activities and assessment criteria etc.*
- *Thinking about what the learners will do e.g. will they work individually, or in pairs or groups? Will they read/recite the poem out loud to the class? Will they have to write something after studying the poem? How do you want them to respond to the poem- which mode do you want?- oral, written or multimodal.*
- *Thinking about the purpose of question- are they about meaning (what) or form (why and how).*
- *Thinking about the sequence of questions. Do you begin with Level 1 and 2 questions: Knowledge and Comprehension and then build up to the more challenging cognitive questions such as Analysing or Evaluating.*
- *Thinking about the Level of questions .See Blooms taxonomy CAPS p.*
- *Thinking about the wording of the question.*
- *Thinking about the how much scaffolding is required.*
- *Thinking about the reasons for mark allocation.*
- *Thinking about the different phases of the lesson i.e. pre, during and post reading*
- *Participants should add to this list*

Session 3: Teaching Writing 2,5 hours

3.1 References to CAPS 5 mins

On the following pages of the CAPS EFAL Grades 7-- 9 document there are useful notes on teaching writing**.** Participants will not have time to read through all these notes now, but the workshop will refer to many of the topics listed below. Tell the participants that they can refer to these CAPS pages for clarification in their own time after the workshop.

- ✓ The Process approach pp.35-37,
- ✓ Paragraphs p.39,
- ✓ Types of writing (genres) pp.40-41,
- ✓ Transactional writing pp. 42-47,
- ✓ Programme of assessment pp. 123-126.

3.2 The importance of writing 10 mins

With a partner, participants must try to think of as many reasons as possible as to why writing is so valued in our world today.
Refer to the information below for possible answers. Read these out to the participants.

People – *teachers, job interviewers, employers all make judgements about us based on our writing competence.*

Writing helps us develop cognitively personally and socially
Cognitively*-Writing helps us to develop our thinking, problem solving skills. Writing helps us to learn.*
Personally*-Writing develops us on a personal level. Dairies and Journal are useful here.*
Socially*- think how people are connected now through writing.*

You need writing as you do it all the time everyday of your life. Remember, that unless you are brain damaged everyone learns to write just as every child eventually walks. Thus, it is something anyone can do.

3.3 Approaches to teaching writing

In this part of the workshop the participants will explore the following:

- Their own experience of being taught writing
- The *Product Approach* to teaching writing
- The *Genre Approach* to teaching writing

3.3.1 Own experience 10 mins

Ask participants to look at the questionnaire below and fill it out. Then they should be prepared to talk about how they were taught writing. They should use some of the information on the questionnaire to help them.

	Statements: Your experience of writing at school	Yes	No
1	I was always given a topic or a list of topics and I had to choose one and write on it.		
2	I was given the freedom to develop my own topic		
3	Before I could start writing I was given a sample of the type of writing I was going to do.		
4	I was told that I had to have a plan or outline of the piece before I started.		
5	The length of what I wrote was not an issue. I decided when it was complete. If necessary, the length was adjusted later.		
6	A lot of time was spent talking about the writing I was going to do before I stared.		
7	I was always given a length requirement by my teacher and I had to more or less keep to it – or lost marks!		
8	Before I started writing the teacher would write an example with us on the board		
9	I usually had a double period to write an essay and then had to hand it in. Sometimes if I had not finished I would be allowed to complete it for homework and hand it in the next day.		
10	Unless I was writing a test, the time set for submission was not too strict. I was allowed to decide when the piece was ready for submission.		
11	I was encouraged to keep a notebook and jot down my thoughts in it at any time. I could go back to my notebook and use these ideas when I wrote.		
12	My teacher would write the words and tense I would need to use on the board before I started writing		
13	When I got my work back after assessment all the errors were circled or underlined in red and a final mark indicated at the end. I had to rewrite each sentence in which there were errors correctly.		
14	I never discussed my writing with my teacher or with any other member of the class.		
15	I was encouraged to share my work with a group, friend or the teacher before it was submitted for assessment.		
16	My final draft was always shared in some way. Sometimes it was pinned up in the classroom so my classmates could read it. My teacher always said that the real purpose in writing was for it to be read.		
17	One or two of the best pieces of writing done in the grade over the year were published in the annual school magazine. Mine never made it.		
18	I was given support and encouraged to improve my writing by revising it and writing a number of drafts until I was happy with it.		
19	Reading and writing were considered separate things. When I wrote, I		

	wrote.		
20	Reading and writing were linked. Reading was used to encourage me to write and to provide a model for my writing.		

Ralfe. E (2009) *From the creative to the transactional and everything in between.* IN Ferreira, A (ed.)Teaching English. Gauteng: Macmillan.

3.3.2 Product approach to writing 20 mins

Part 1- 10 mins

- ✓ Ask the participants to discuss in groups what they think the name **Product** suggests about this approach to teaching writing.
- ✓ Ask the participants to think of the ways teachers would use this approach.
- ✓ Ask the participants to think about what kind of assessment practices the teacher would use**.**
- ✓ After feedback *from a spokesperson from each group, the facilitator should refer to the Information below for possible answers and should read these out to the participants.*

This is the most traditional approach to teaching writing and it is probably the one you experienced at school. Here the emphasis is on what the learner must write e.g. an essay or a letter or a report. The teacher decides what is required in terms of topic and length. The emphasis is then on what (product) the learner must write, not on motivation to write, or how to write in an interesting and imaginative way.

The teacher usually begins the lesson by telling the learners what (product) they must make, and then the teacher supplies the learners with a list of topics and sometimes vocabulary. Often the learners are told to finish the writing at home and then it is handed in later to be marked. When marking the teacher generally points out the grammatical and spelling errors and gives a mark. The teacher rarely gives comments on what can be improved as far as expression of ideas or structuring the piece is concerned.

Part 2 – 10 mins In groups discuss the following:

- ✓ The participants should look back at the questionnaire and see which points slot into the Product Approach.
- ✓ They should discuss the negative and positive points that the Product Approach has.

Suggested answers

- ✓ ***points that slot into the Product approach.***

  Points 1, 7, 9, 13, 14, 19.

- ✓ ***Negative points and positive points that this approach has.***

  Negative: *It is clear that the teacher's role in this approach is a very small one. The teacher gives minimal guidance about what the topic involves, or how the learner should tackle the topic, or how the writing should be structured. The teacher does very little teaching or scaffolding. The teacher does not demystify the writing process. The focus is on grammatical accuracy rather than on good expression or 'voice'.*
  Positive*: a focus on grammar might ensure that the sentence structure and punctuation and spelling are of good quality. The learners could be said to be free to write as they wish.*

- ✓ **Assessment practices generally associated with this approach**
- ✓ With respect to assessment no information is *giv*en as to what the learner did wrong, or how the learner could rectify the errors. There are few comments provided which could help the learner. The learner has to rely on the mark.
- ✓ The learner has to work out how good a writer he/she is based solely on the mark. In this approach very little teaching is actually done. This type of assessment is totally summative not formative and the emphasis is on the grade

3.3.3 Genre approach 40 mins

- ✓ **Discuss with the participants their understanding of the term genre** in connection with writing. ***Definition of Genre****: these are types of texts which have particular purposes and structures*
- ✓ Ask participants to think of examples of genres in writing. ***Examples:*** *poetry, letters, reports, novels etc These all have their own different structures, grammars and purposes.*

- ✓ Then consider the following topic: *a mother contacts her daughter to make arrangements for the family to meet on Sunday.*

  Participants should discuss how many genres could be used to express this communication.
  Facilitator can make list.
- ✓ See *suggestions below* and read them out to the participants.

-The mother could telephone her daughter to make arrangements. Learners write the dialogue.
-The mother could sms /text her daughter. Learners write the text.
-The mother could email her daughter. Learners write the email.
-The mother and daughter could be having a face to face conversation- learners write the dialogue.

Ask participants to **look at the examples** in the *Resources* handout of the two texts (different genres) about **cheetahs** and then **fill out the table** in their handout. These two texts are about the same subject, the cheetah, but they have different communicative purposes, so they are written in different styles. It is the differences in the way that the texts are written that marks them as examples of different genres.

Once the table has been completed by the participants, give them the suggested answers shown in the table below.

Features	***Narrative text***	***Expository text***
Communicative purpose	***To entertain, stimulate the imagination***	***To inform***
Audience	***Children or adults***	***Adults or students***
Context	***Story - pleasure or leisure reading***	***Research***
Style (e.g. factual? personal? descriptive?)	***Descriptive and expressive***	***Factual***
Vocabulary and grammar (e.g. simple? formal? informal? academic?)	***Informal, simple***	***Formal, academic***

- ✓ **Read out this background information to the participants**

  The *Genre Approach* was developed because many teachers thought that the process approach was not really working. Language researchers (Cope and Kalantzis 1993) realised that, if learners who do not come from "print-immersed backgrounds" (i.e. homes/backgrounds with many books, newspapers, magazines, etc and family members who read and wrote regularly), and if learners are to become successful writers – and readers – of a wide variety of texts, they have to be taught how such texts 'work'. This means they have to be taught about the **purpose or function** of the texts, and the **structure** of the texts and the **grammar** of the texts e.g. teachers need to show their learners which grammar is appropriate e.g. the present tense if you are asking for something in a shop, but past tense if you are saying what you did last week.

  Even more important, teachers have to make sure that their learners know about the purpose of the texts i.e. why certain kinds of texts are more valued and more powerful than others e.g. a formal letter is more powerful than an SMS or Whatsapp message.

Learners also need to know the difference that it will make in their lives to be able to write correctly texts such as thank you or business letters. This means they have to know who the audience is for their writing (e.g. a friend or a business associate).

- ✓ **Explain the teaching cycle when using the genre approach**

  Facilitator must explain to the participants that when teaching writing using the genre approach, the teaching and learning process is a cycle. Read through the following notes with the participants, or get different participants to read different sections.

  The teaching cycle is important as it helps to give support or scaffolding for the learners as they work to make a text on their own. This approach links well with the 'shared writing', 'guided writing' and 'independent writing' activities which are recommended in all our GDE and CAPS Foundation Phase documents. If the learners have been taught well in the Foundation Phase using these methods, they should respond well to the Genre Approach in the Senior Phase.

This teaching-learning cycle has three phases: the **modelling phase,** the **joint negotiation of text phase** and the **independent construction of text**.

1. Modelling phase

The teacher presents different genres and explains differences under three headings: Function, Organization and Language.

Function – what the texts are used for, e.g.

- Narrative- to tell a story,
- To present a persuasive argument - discussion on the death penalty -
- Functional, to get something done - instructions, work email or a recipe

Organisation – how the text is structured or laid out on the page, e.g.

- Minutes are sometimes written with the information laid out in a table
- Letters are laid out with the address (or addresses, plural, in business letters) at the top left or right-hand side of the page
- Poems are often divided into stanzas

Language – which language/grammar structures should be used, e.g.

- Reports use formal language and have headings
- CVs often do not use full sentences
- Narratives use a lot of the 'story tenses' such as the past, past continuous and past perfect tenses which show the order in which events occurred ("When Thato *came into* (*simple past*) the room she *was crying* (*past continuous*) because she *had fallen (past perfect)* on the stairs."

During this part of the cycle the teacher should also show the learners good examples of the kind of text they will have to produce. This means if the learners are expected to write recipes then the teacher must show them a few examples or models and explain how they function, how they are organised and how the language works in each,

2. Joint negotiation of text phase

The joint negotiation phase involves the teacher and the learners writing a text, of a particular genre, together e.g. the teacher and learners write a business letter or an email together.

Get participants to suggest what notes a teacher would need to write for *Function, Organization* and *Language* if the topic was writing a work email.
Allow about 10 mins and for this as a whole class activity.

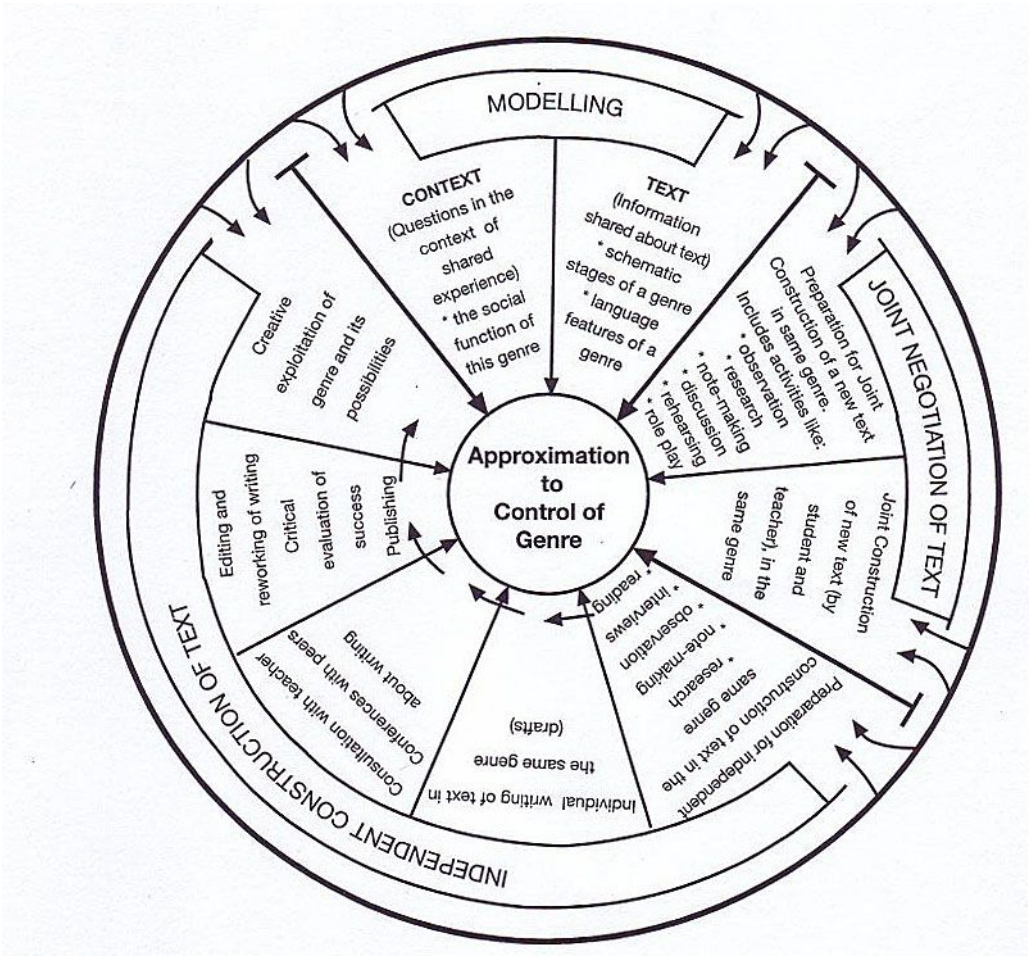
Refer to the information below for some ideas
Participants have to suggest what notes a teacher would need to write for Function, Organization and Language if the topic was a plumber writing a work email.

Function of email in workplace;
To inform or to request that something be done e.g. the plumber emails a customer to give them a quotation.
Organization
The mail must have an address, a subject heading, paragraphs etc.
Language
The quotation must be set out in a table explaining the type of job and the cost. This must be attached in a separate document.

3. Independent construction of text phase

In this phase, learners write on their own e.g. the learners write their own business letter or email.

Read the diagram below with the participants to explain further how the Genre approach works.



3 Closure 10 mins

We have now reached the end of the workshop. We hope that you and your participants have found it productive and have gained some new understanding about teaching poetry and writing.

Thank the participants for their contributions and ask them to spend a few minutes reflecting on what has been learned. Participants should shut your eyes and think about this for a few minutes. After about 5 mins ask the participants to share their thoughts with the group.

Appendix 1 : Additional information for Session 2.2: Different approaches to Poetry

Explanation of meaning and function of chronological, author, theme and genre approaches to teaching poetry.

After looking at participants' answers from their group discussions explain that these approaches are loosely based on different theoretical approaches to literature. Basically, a literary theory is like a lens or a way which allows the reader to view and talk about the poem or text. When studying poetry a literary theory explains how and why poems work.

When studying a literary text e.g. a poem it is important to understand that you need to consider the following features:

World of the author

- Here we as teachers and learners consider the author's intention and the social, historical and political world the author comes from. We might study the author's personal life and what was happening socially and politically during his/her life. Theories in this area would argue that the text is a product of the author's social and political world. In this case it would be important to know where the author fits in terms of time chronology e.g. *The Second Coming* by W. B. Yeats was written shortly after the First World War. As a result of the horrors of the war the poem expresses some very pessimistic views of a world ruled by anarchy. Unless the reader knows when Yeats wrote the poem he/she would not get the full meaning.

- For your interest here is a list of some of these theories: *Biographical theory, Psychological Theory, Marxist theory, New Historicism, Cultural Materialism*. On no account would we use these terms in the Grade 7-9 classrooms as the learners are not expected to have this meta- vocabulary, or understand the characteristics of these theories. Even in the FET phase these terms would not be used. Most students only encounter these theories when they are doing literature studies at the tertiary level. An example of how to view a poem from the point of view of the author would be the poem *Visiting Room* by the South African poet Jeremy Cronin (see Resources handout). A learner/reader would not have a full understanding of the poem, if the reader did not know about the author's world. The reader would need to know that Cronin wrote the poem reflecting on his experiences as a political detainee when he was arrested in 1976. The visiting room he is referring to is the one in the prison where he was held.

W**orld of the text** (here the teacher and learners would be using a 'theme' and/or 'genre' approach)

The most traditional theory which informs much of the literature teaching in our schools belongs in this category, and it is called the *New Criticism* approach (again do not label this for the learners). If one works with this theory or method the teacher focuses on the text or words of the poem and argues that the meanings are in the text and that one does not need to know about the author's life, and that the individual interpretations of the reader are not important. It is in this category that one would ask the two questions that CAPS has isolated, namely :

What is being said?
How do I know?

The first question- **what is being said?** makes the reader consider the meaning of the poem, i.e. what it is about and what the poet's purpose in writing the poem was, and what the tone and mood of the poem are.
The second question- **how do I know?** asks that the reader to consider the form and poetic techniques (figures of speech, structure, rhyme , rhythm etc) that the poet uses to convey his/her main meaning.

The **how do I know approach** involves what is known as a **'close-reading'** of the poem where all the poetic aspects such as theme, author's intention, tone, diction, figures of speech etc are closely examined. Nevertheless, when considering the world of the text, one can also look at the context of the poem so that it is also possible to apply such theories as *Cultural Materialism* so that one looks at the social and historical or political context in the poem. With *Cultural Materialism* the power relations between different groups in society are of particular interest. For example in the Cronin poem it is important to note that he as a prisoner has no power, while the authorities of apartheid i.e. the prison warders have complete power over him.

World of the reader

Here are some of the theories: *Reader-response theory*, *Feminist theory, Psychoanalytical theory.* Again these terms are not for the Grades 7-9 classrooms. These theories argue that each reader brings his/her own experience to the text, and will interpret and make meaning of the text based on his/her experience. For example, based on her experience, a woman might interpret a poem very differently from a man, (see *Resources* handout: Poem 3 I sing the battle) or a South African child might have a different interpretation of the poem than a British child.

Note that it is not necessary to be rigid and only use one approach to reading a poem. Using many approaches can arrive at a very rich interpretation. You do not need to consider all three i.e. author, text and reader every time you study a poem. It is perfectly acceptable to

simply focus on the poem, and not worry about the author's life. Nevertheless, when studying a poem you can approach the poem by as many theoretical lenses as you like.

Appendix 2: Additional information for Session 2.3: Planning poetry lessons: designing analysis and assessment activities

The following activities are examples of what is possible in poetry classes. After the participants have given feedback to the whole group about their lessons, read these notes below to them. Explain that these examples to get ideas about what they could do when designing their own poetry lessons.

2.3.1 Lesson 1

All groups should do the preparation for *Poetry* by Eleanor Farjeon

Grade 8

After reviewing what each group has done, the facilitator can read out the following notes so that the participants can see other possibilities or ways of designing the lesson.

Tell the participants that the aims of the of the lesson are:

- to get learners to explore how poetry differs from prose
- To get learners to understand how poetry uses imagery

Approach – The participants should prepare the lesson using a close-reading concentrating on 'world of the text'.

❖ **Pre-reading**

Suggestions: the teacher can show the class a book of poems and then show the class a novel or book of short stories. She can tell them that the one is called poetry and the other prose.

Then teacher asks the class if they can see and know what the difference or differences are.

❖ **During/while reading**

Suggestions for what the teacher could do.

Step 1

The teacher could read the poem out loud to the class.

Step 2

The teacher could give the learners some time to read the poem silently to themselves.

Step 3 Working with diction /vocabulary

- The teacher could ask learners what words they do not understand e.g. gleam. With EFAL learners it is often very fruitful to get them to consider the words of the poem very closely right at the beginning after the poem has been read for the first time.
- For example, ask them to find all the **nouns**- *poetry* line 1; *rose, scent* line 2; *sky, light;* line 3; fly; line 4; *sea, sound* line 5; note that there are no nouns only pronouns in line 6 (*myself* and *me); prose* in line 7. Ask the learners to explain why the poet says poetry is not a rose (line1), not sky (line 2), not sea line 3 etc.
- Next get the learners to pick out the **verbs:**-is, *knows* line 1; *matters* line 6; *see hear* and *feel* line 7; *knows* line 8.
- Ask the learners what the poet thinks the effect of poetry is on the reader. By this stage the learners have read and reread the poem a number of times.

Step 4 The learners must then read the poem again. At this stage the teacher might get a learner to volunteer to read, or the teacher picks a good reader. Remind the learners to pause only when the punctuation tells them to.

❖ **Post – reading - Discussion led by the teacher**

Suggestions:

The teacher could ask the learners to consider the following questions. They should discuss them with a partner.

- What is the main idea in the poem?
- Why did the poet write the poem? What does she want to know?
- The teacher will ask the learners what kind of a sentences are in the first line. The answer is questions.
- The teacher will ask why the poet begins with questions. Next the teacher will ask what are the answers to the questions? What is poetry? Who knows?
- The teacher can again ask why the poet says not a rose, or sky or sea or myself.
- The learners must try to put into their own words the poet's definition of poetry.
- The teacher can then go on to explain what imagery is. The learners must find examples which the teacher can write on the board. The teacher should help the learners to see that imagery is related to the senses and emotions and feelings- smell in line2, sight in line3 and 4, sound in line 5. Feelings in line 6.
- Finally the teacher can ask why the poet still asks "what it is who knows?"at the end of the poem.

Assessment task

The learners could write their own poem on the same theme. The teacher should give them this writing frame. They must think of their own sensory images.

What is poetry? Who knows?
Not a .....,but the .....
Not the....., but.....
Not the ....., but.....
Not the ....., but.....
Not myself , but what makes me
..... , ..., ...something that prose
Cannot, and what it is who knows?

Activity 2.3.2: Lesson 2 60 mins

Group 1 only – Poem 9 - *Lament for a dead cow* by Francis Carey Slater

Grade 8 or 9. After feedback from participant groups the facilitator reads out these notes so participants can see and understand how to approach a poem from a **text** or **author's point of view or approach.**

Aim or purpose of the lesson –

The learners must be able to answer questions so that they show they can do the following:

- Identify the theme of the poem (text approach),
- identify and explain figurative language and rhetorical devices as they appear in the poem (text approach).
- Identify and explain writer's intention (author approach).

Step 1

Since the text approach focuses on the language and vocabulary, the teacher could give the learners these definitions of figures of speech (see below). If a teacher is working with grade 8, this is a poem that will enable the teacher to introduce these figures of speech. If the teacher is working with a grade 9 class, it might be a good idea to give the learners these notes only after they have worked with the poem. Grade 9s should know all the figures of speech explained below.

Definitions of Figures Of Speech

- **simile**: A simile is a direct comparison between two objects or ideas, in which the words 'like' or 'as' are used. For example: The girl is like a rose.

- **personification**: When an object is described as a living person or animal. For example, “the hills smiled in the sunlight” Here the hills are seen to behave in a human way.
- **metaphor**: A metaphor is an indirect comparison where the qualities of one thing are compared to another. The words like or as are not used e.g. instead of saying: "The girl is as big as a house" you say: "The girl is a house".
- **alliteration**: The repetition of a consonant sound usually at the beginning of words, e.g.

  He **s**ipped with his **s**traight mouth

  Softly drank through his **s**traight gums, into his **s**lack body

The facilitator reads out the following example of a way to approach the poem from a text point of view

❖ **Pre- reading**

Ask the learners to explain what a lament is. Then ask them to predict what the poem will be about
(a lament is a very passionate expression of grief).
Ask if they would grieve for a cow. Ask them why the people in the poem are grieving for a cow.

❖ **While/During reading**

Step 1: Read the poem to the class.
Step 2: Allow the learners time to read the poem either silently to themselves, or out loud to a partner.
Step 3: Tell the learners to make a list of all the words they do not know. Give them the meanings of the words e.g. *lament, aloft, banish*, *yapping, curs* etc. Let them write a glossary alongside the poem.
Step 4: Once they have the vocabulary the learners should read the poem again, and then explain what the poem is about. You could ask the following questions:

- Who is grieving?
- Why?
- What has happened?
- How would you describe Wetu?

❖ **Post-reading activities**

Step 1: Explain that the poem is effective because the poet has described the cow in a very vivid way.
If working with Grade 8 you can explain that poets use adjectives and figures of speech to make their poetry vivid. If working with a grade 9 class ask the learners how the poet will

create vivid language. Lead them to understand the importance of adjectives and figures of speech.

Step 2: Let learners work in pairs or groups for this step
Ask the learners to underline all the adjectival phrases e.g. *blue shadow* line 1, *grey rocks* line 2, *sunbaked hilltop* line 3 etc. Once the list is complete, discuss the connotations of these adjectives. Have a discussion about the poet's choice of words.
Step 3: Let learners work in pairs or groups for this step
Grade 8-Ask the learners to go through the poem and find examples of *simile*, *personification, metapho*r and *onomatopoeia* and to write this name above the example.
Grade 9- ask learners to find as many figures of speech as possible and then to write the name above.

Answers to this question:
Similes:
Line 1 beautiful as a blue shadow
Line 5 Coat was black and shiny like an isipingo berry
Line 7 Horns were as sharp as horns of the new moon
Line 9- 10 Eyes were as clear and soft as the mountain pool
Metaphors:
Line 1-2 Blue shadow that nests
Line 19 Fountain that filled our calabashes
Line 20 white rain
Personification:
Line 11 shadows dive from the high rocks
Line 16-17 ...slow shadow comfort the sunburnt veld
Line 17-18 sweet lowing delight the hills
Line 20 thirsty sun
Onomatopoeia:
Line 14 yapping curs
Alliteration:
Line 19 Fountain that filled

Step 4: Go through the learners' answers.
Step 5: If the teacher has time he/she could also point out other features of the poem. For example, discuss form or structure. The following questions might be useful.

- ✓ How many stanzas has the poem? Why?
- ✓ Even though the poem is only one stanza it can be divided into two parts. Why? Where does part one end?
- ✓ Why does the poet need two parts in the poem? What is happening in each part?
- ✓

Step 6 – Assessment – homework
The teacher could tell the learners to either make a drawing or painting of the cow and to write a paragraph explaining their art work. Explain how you will assess this artefact. Give the learners the assessment criteria or rubric before they begin.

Some criteria you might like to consider are: choice of materials, use of colour, relationship of the drawing/painting to the imagery in the poem.

Group 2 only - Poem 4 - *Democracy* by Langston Hughes
Grade 9
Facilitator reads out these notes so participants can see and understand how to approach a poem from a theme (text) author and reader point of view.

❖ **Pre-reading activities**
Provide the learners with some biographical information about the poet.
Discuss the meaning of the word democracy. Ask the learners whether we have democracy in South Africa and whether we have always had it. In this way the teacher will be considering the **theme** and also **world of the reader.** Ask them what a world without democracy might be like. Ask them why democracy is so important for the poet i.e. discuss the situation in the USA in the 1920s.This way you will be considering **the world of the author**. Perhaps the learners can make links or comparisons between the USA and South African situation. In this way they would be considering the world of the reader.

Ask the learners to compare democracy to something. Encourage them to make their own metaphors and similes. Later they will read the poet's powerful metaphor.

❖ **Reading activities**
The teacher reads the poem and works with vocabulary- text approach.

❖ **Post-reading activities**
Step 1
Either the learners could answer set questions orally or write the answers (theme approach).
Examples of useful questions:

- ✓ What does the poet want? Why? Give reasons for your answer.
- ✓ From the list below find a word that you think best describes the theme of the poem. *Racism, Equality, Injustice.*
- ✓ Once you have chosen your theme word, explain the reasons for your choice.
- ✓ Do you think that Hughes is satisfied about peoples' attitude to the political situation?
- ✓ Explain what you think he believes people should do in order to get democracy.

Group 3 only - Poem 5 - *Shame* James Stephens

Facilitator reads out these notes so participants can see and understand how to approach a poem from a **reader point of view.**

This poem lends itself to individual independent work. The learners should read the poem on their own and figure out what is happening.

Then ask learners to write about a situation where they have felt shame on account of their behaviour. This type of writing is very successful if done in a 'Free-writing ' mode, so that the learner is not worried about the correctness of his/her grammar and writing accuracy. Then you could ask the learners to pick out lines from the poem and explain how they have felt similar feelings.

This is a typical example of an assessment where each learner is making his/her own connection to the poem so that each learner's individual response will be unique. The assessment should focus on the quality of the learner's expression of personal feelings.

- ✓ **When the learner is asked to** compare and contrast this poem **Shame** - Poem 5 with ***Guilty Conscience*- Poem 7** by Rodney Sivyour, the following points for discussion could be used.
    - Both poems use a first person (I) point of view
    - Both poems are about young boys who have done something wrong and know that they are wrong.
    - Both are very afraid that they might be caught.
    - Both are afraid of the consequences if they are caught.
    - Both come to the conclusion that they are alone and no one has actually accused them or found out what they did. As the speaker in poem 5 says: "this mad mockery was all my own".

Group 4 only - Poem 6: Boy on a swing

When taking a **theme approach** to this poem the focus would be on ideas such as: a young boy enjoying swinging, or that a of a young boy wondering about how he will be in the future. These themes of joy and wonder then contrast with the final theme which is present when the poet tells us that the boy's father has been jailed. It is also important to note how the poet gives an impression of the movement of the swing.