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HOME LANGUAGES ENGLISH AND AFRIKAANS

LAST PUSH STRATEGY 2019

RATIONALE

The last push strategy is designed to address challenges experienced by learners and to assist them on how to respond to questions requiring interpretation and higher order critical analytical skills. In the Home Languages, learners need to obtain a minimum of 40% to pass. This poses a challenge to learners especially those who are not home language speakers.

The National Diagnostic Reports have highlighted recurring challenging topics that have contributed to the decline in the learner performance in the home languages (English HL and Afrikaans HL). These findings were supported by the provincial Internal Moderators' reports.

This Last Push strategy seeks to address the above mentioned challenges in order to improve learner performance in the 2019 Nov NSC examination. The prudent implementation of this strategy will enable teachers to adequately prepare learners for the 2019 NSC examination resulting in an improved learner performance and the achievement of District and Provincial targets.

GENERAL OBSERVATIONS

- Inability to grasp the gist of the passages set for comprehension and the summary.
- Inability to formulate coherent answers using their own words.
- Failure to comprehend basic examination terminology.
- Presentation of answers – e.g various sub questions answered on different pages.
- Misinterpretation of questions
- Lifting from the passage
- The majority of learners could not write answers that required critical thinking. Responses to higher-order questions were poorly constructed.

QUICK WINS: ENGLISH HOME LANGUAGE

100 MARKS

PAPER 1: COMPREHENSION, SUMMARY AND LANGUAGE

- Q 1 COMPREHENSION (11 MARKS) Maximum mark- 30
- Q 2 SUMMARY (07 MARKS) Maximum mark- 10
- Q 3 ADVERT (04 MARKS) Maximum mark- 10
- Q 4 CARTOON (04 MARKS) Maximum mark- 10
- Q 5 EDITING (02 MARKS) Maximum mark-10
- **TOTAL:** 28 /70 = 40%

Educators should aim that every learner gets at least 40% for Paper 1 using the above as a guideline.

SECTION A: QUESTION 1- COMPREHENSION

Learners should strive to obtain **11/30**. These marks can be obtained from the entry level questions which are usually the first 5-6 questions. Learners may experience great difficulty in answering the higher order questions ('Comment', 'Comment critically', 'Critically discuss', 'in your view...' 'In your opinion...')

COMPREHENSION SKILLS TO BE REVISED

Comprehension is the decoding and understanding of spoken, written and visual texts. Comprehension skills are not only for the classroom, but are **life skills** that need to be developed. Learners first **learn to read**, later they **read to learn**.

Level 1 and 2 questions-requires simple straightforward answers. Learners must rephrase/simplify sentences in the comprehension passage into their own words as far as possible.

The SKILL of REPHRASING SENTENCES MUST BE TAUGHT. (Use newspaper articles). This will help learners to score marks in both the Comprehension and Summary

Guidelines to assist learners in reading for meaning: (Consider doing this step by step with the learners)

1. Read through the passage quickly.
 - Get an outline or a general picture of the passage.
 - Try to picture what you are reading. This helps you to focus and read for meaning.

2. Take Note:

- The title may offer a clue to the contents and purpose of the passage.
- The author may help you to identify the time, style and often the subject.
- The introduction often creates the atmosphere and provides the setting for what is to follow.
- The conclusion usually ties up the intention of the author.

3. Learners should ask themselves these questions:

- **Who** - is the writer? Who are the characters?
- **What** - is the main idea of the passage?
- **Where** - does it take place? (Setting)
- **When** - does it take place? (Setting – Time, Date, Era)
- **Why** - has this passage been written? What is the writer's intention?
- **How** - does the writer express himself? What language devices are used?

4. Read through the comprehension questions:

- When you do this, keep the passage in mind.
- This will give you clues leading to the answers in the passage.
- Many teachers and learners prefer reading the questions **before** reading the passage.

5. Read the passage again

- This time you should be aware of what has been asked.
- **Highlight** the main idea in each paragraph – each paragraph presents a new idea.
- The first sentence is often the **key** sentence.
- Words and ideas that were at first confusing or difficult, may now become clearer **in context**.
- The more familiar you are with the passage, the easier it should become to interpret and understand what you are reading.

Practical Advice

- Each question usually contains a **question word** – underline this.
- Each question usually contains a **key word or key idea** – circle this.
- Try to remember whether you read this fact near the beginning, middle or end of the passage.
- Put your eyes into 'Search Mode' and look down the middle of the paragraph to find the sentence containing the **key word or key idea**. Read the **whole** sentence in order to get a complete picture.

- **Do not** copy directly from the text but **refer to it** in order to avoid careless factual or spelling mistakes. (This applies particularly to names, places, dates or other relevant information.)
- If you are asked to supply a synonym or an antonym:
 - a. Replace it with the same **part of speech** e.g. a noun with a noun, an adverb with an adverb.
 - b. Take the word that you have chosen back to the passage. Replace the original word with this synonym and see if it is appropriate.

Answering Techniques:

It is important to interpret and follow the instructions exactly as they are given:

- Does the answer need a full sentence, a word or a phrase?
- Avoid starting sentences with conjunctions such as **because, and, but** and **so**.
- The mark allocation is usually a suggestion of the number of points needed.
- Your numbering **must** correspond to the numbering of the questions – if the number is 1.1.1 you must not answer 1 or A.
- If you are asked to describe in **three** sentences what the character looks like, do not give **two** or **four**.
- Do **not** give **one word answers** if you are asked for a sentence.
- Each answer must be written on a new line.
- When quoting from the text, enclose the quote with “**inverted commas**”.
- When asked to describe the tone of any text, use **one** adjective.
- **Edit** your work to check that you have answered correctly. Spelling and Language errors result in an unnecessary loss of marks.
- Write clearly and neatly to avoid possible discrepancies.

SECTION B: QUESTION 2

SUMMARY

Learners should strive to obtain **7/10**. It is not necessary in an examination to rephrase the entire passage into their own words which often leads to misinterpretation of the original text. Learners need to make slight alterations to the passage in order to score 7/10. It is acceptable to substitute just a single word with a synonym, or to remove a word from the original sentence or by just changing a punctuation mark in order to comply with the memo requirements. This question is a **QUICK WIN!**

COMMON ERRORS

- Many candidates' attempt to answer in their own words although some continue to lift excerpts from the text.
- Candidates still had a penchant for producing a point-form summary as opposed to writing a paragraph (as per instructions).
- The number of words required was often exceeded and not acknowledged by the candidate.

HOW TO TACKLE THE SUMMARY QUESTION

- Summarising is how we take larger selections of text and reduce them to their bare essentials: the gist, the key ideas, the main points that are worth noting and remembering.
- Summary skills equip you to find the most relevant information in a passage and reproduce it in another format.
- This skill will equip you to **study better in all subjects** and to read with a purpose.
- Summarising teaches you to be brief **and get straight to the point**.
- The exercise of summarising forces you to analyse and simplify your material.
- Summary writing goes hand in hand with analytical skills. With practice, both techniques will benefit.

What Are We Doing When We Summarize?

We strip away the extra words and examples. We focus on the heart of the matter. We try to find the key words and phrases that still manage to capture the meaning of what we've read. We are trying to capture the main ideas and the crucial details necessary for supporting them.

What do you have to do to get full marks in the summary?

Step 1: Identify the topic you have to summarise.

Read the instructions very carefully. Identify the topic of the summary and write it in big letters above your planning page.

Step 2: Read the passage with the topic in mind.

Now that you know what to focus on, read the passage once, keeping the topic in mind.

Step 3: Ask yourself: "What can I leave out?"

Use a pencil. Read each sentence in the passage and ask yourself, does this have anything to do with the topic? If your answer is yes, then leave the sentence, if your answer is no, cross out the sentence.

Step 4: Look at the sentences that you are left with and find the main idea.

Write down the remaining points in short hand on your planning page, double checking that it is linked to the topic of your summary.

Tricks:

- **Ignore unnecessary or trivial information.**
(E.g. who cares if the house is yellow, if the rest of the details are about firemen rescuing the family from the burning house?)
- **Create one category name for lists of items.**
(E.g. Substitute the word "family" for the words: mom, dad, brother, sister, cousin, etc.)
- **Substitute an overall term for components of an action.**
(E.g. Substitute, "They finally went to school." for "They went down the walk and got in the car, they drove down Elm Street and made a right on Oak Street, they could see the school ahead of them. The car pulled up to the front of the building, and they scrambled out of the car. They were at school as last."
Remember the magic words: Who, What, When, Where, Why, and How! Answer only them!

Step 5: Say it in your own words.

When you decide you have captured all the main ideas on your planning page, use your own words to restate the main idea without changing the meaning. It will help you check your understanding and keep you from simply copying or plagiarizing.

Step 6: Count your words.

After you have completed your final summary, cross out your planning clearly and count the number of words that you have used in the final essay. Be accurate in your count.

How to simplify sentences:

Eliminate the following:

- Repetition (*she is a stunningly beautiful gorgeous girl – she is a beautiful girl.*)
- unnecessary detail (*The tall dark man with a white coat told me to go to school -*

the man told me to go to school)

- figures of speech (*He was as big as a house* – He was big)
- Quotations
- Minor detail
- Examples or illustrations
- Colloquialisms and slang
- Change direct speech to indirect speech.
- Make sure your summary is logical.

Guidelines for writing a summary of a text.

1. **Skim** through the text for the **main idea**.
2. **Re-read** the text carefully, to understand **its purpose and structure**.
3. **Underline the main points** that support the central idea (topic sentence) and circle statements (linking words) that show movement from one point to another.
4. Decide what you are going to include in your summary and what you are going to leave out.
5. **Write an outline**. Group the essential information and ideas – main points and sub-points – in an order that shows the relations of the ideas. It doesn't have to be the same order in which the ideas are presented in the article.
6. To keep the same the **same emphasis** as that of the original text.
7. **Use your own words**, but do not introduce your own opinions (unless asked for).
8. Remember that the summary should be **considerably shorter than the original text** (about one third). Avoid giving examples e.g. instead saying mum, dad, sister, cousin, brother etc. you simply say, **my family**.
9. **Revise** and “polish” your summary and check that you have **covered the whole text**. Be consistent with the tenses – the present tense is the most common.
10. Identify the author and the title.
11. Useful words: to refer to what the author says, e.g. **says, states, discusses, suggests, argues, believes, asserts**; to express the author's development of ideas, e.g. **begins, continues, goes on to, concludes**.

SECTION C:

QUESTION 3: ADVERTISEMENT

Learners should strive to obtain **4/10** by answering the entry level questions (2 mark questions).

Key-words: Target market, Logo, Slogan, Copy and Graphics

- Give learners the typical exam question and without explaining ask learners to read the advertisement and answer the questions.
- After the learner has answered the questions, mark the answers with the learners. It is important that the learners see that their visual literacy skills need attention.
- Work through the content notes with close reference to the advertisements that they have answered at the beginning of the session. Work through the notes steps by step.



**LEVI'S 505 JEANS.
NO ORDINARY
FLIGHT OF FASHION**

Call them a fashion classic, if you like.
Just simple, honest, 100% cotton jeans that never wear out their welcome.
Never? No, never.
Even that comfortable fit grows friendlier with every wearing.
Pre-shrunk, zipper fly, Levi's 505's. Timeless. Dependable.
Uncomplicated.
Sometimes, don't you wish everything was a little more like that?
Available in Petites, Juniors, Misses & Women's Sizes.

505
LEVI'S
**Quality never goes out of style
Nothing**

Nothing is accidental in an advert.

The *visual* first attracts your eyes at an emotional level, in this particular case, the tall silhouette of this slender girl, which you will follow upwards (regardless of your gender as a viewer) until you reach the next step.

The flight of birds in the sky is obviously both visual AND textual information. Its direction leads your eyes to the left, not accidentally again in a US-made ad referring to a product whose history is closely imbricated to how the West was won.

Remember to refer to both the **text and the illustration** if it is required.

The next step is the *catch phrase*, whose graphic structure is also of a visual nature, and whose meaning is sufficiently enigmatic to make the viewer-reader want to explore further down.

The *copy*, in smaller type —to make us look closer— is carefully crafted, usually by a team of professional writers. It addresses the reader personally, almost intimately, makes her/him a close friend. This speaks to our intellect.

The *product logo* is obviously again of both kinds, as is the brand name. Distinguish between the **LOGO and IMAGE** in the advertisement.

Finally, the *best line* leaves an ultimate subliminal message printed in the viewer's mind.

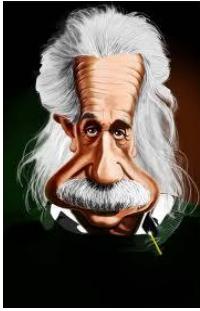
In other words, this approach has led the potential client from an emotional or aesthetic sensation to a more intellectual comprehension of the message. The advertising experts have moved us from *viewing* to *reading*, the better to seduce us.

QUESTION 5: CARTOONS

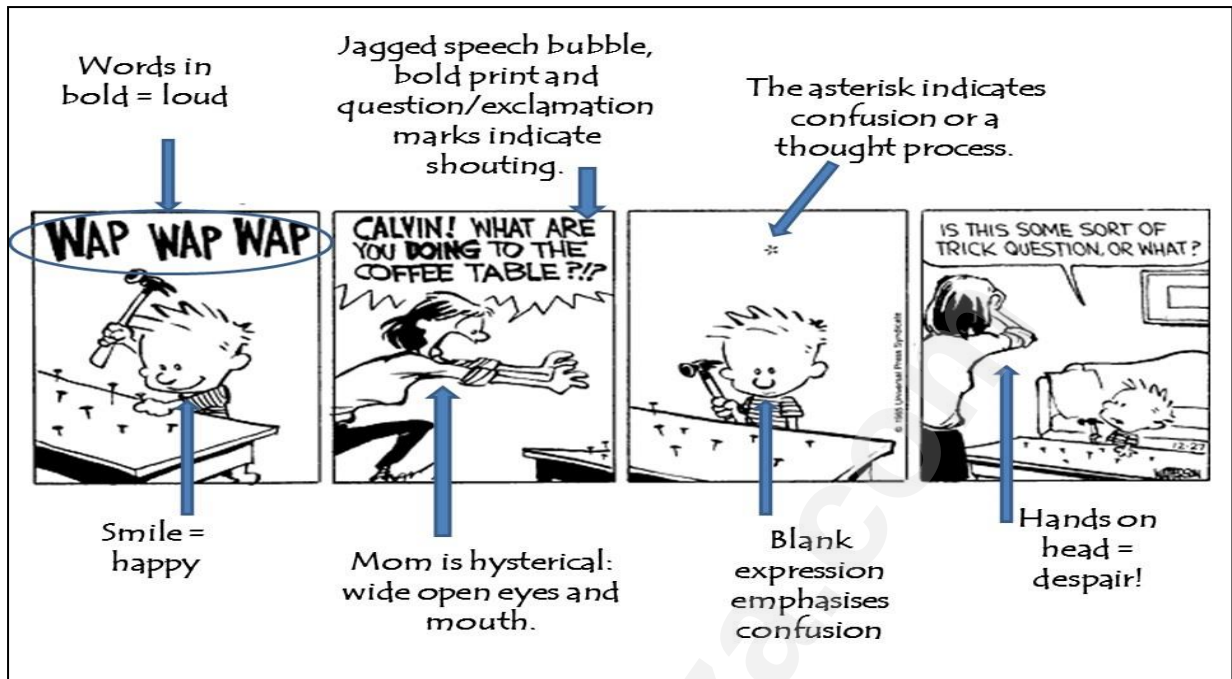
Learners should strive to obtain 4/10 by answering the entry level questions (2 mark questions).

- A cartoon is usually a humorous drawn picture of a situation, well-known personality or story. Cartoons are used to express ideas or to draw attention to a situation or a well-known personality.
- Cartoons can be more than just light-hearted fun; they often reflect social trends or highlight serious issues.
- A clever cartoon can have more impact than a whole article on the same subject as it can succinctly capture the essence of the issue.

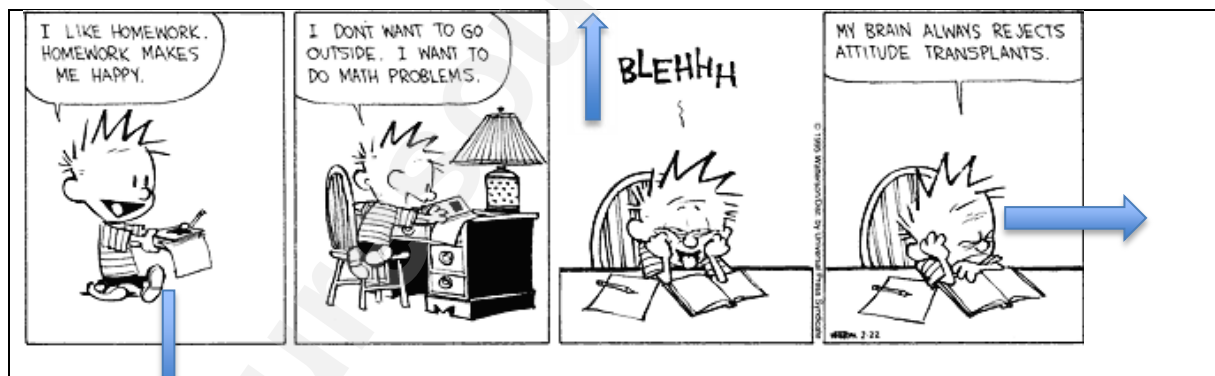
WHEN STUDYING CARTOONS LOOK AT:



- Body language: the positioning of a person that provides non-verbal clues about their mood and attitude.
- Caricature: features or actions of a person are exaggerated to help the reader work out who is being represented. E.g. Nelson Mandela may be drawn in a Madiba shirt or Prince Charles may be drawn with big ears.
- Intention: what is the cartoonist trying to achieve? Is the cartoon meant to amuse, make a political statement, or ridicule someone?
- Speech bubble: Or a line between the speaker and the words to indicate who is speaking.
- Thought bubble: look like clouds – indicate unspoken thoughts.
- Caption: title, brief explanation or comment accompanying and illustration.
- Comic strip: sequences of drawings telling a humorous or adventurous story – found in newspapers, etc.
- Frame: one drawing in a comic strip.
- Movement: indicated by means of vertical, curved and diagonal lines. Speedy action is indicated by streaky lines, or by the action going out of the frame.
- Punctuation: clever use is made of punctuation to create meaning.
- Stereotypes: An exaggerated preconceived generalisation about the typical behaviour, attitudes, dress, etc. of various types of people.
- Verbal clues: some parts of the drawing may be used to help the reader establish what the cartoon is about.
- Visual metaphor: in a metaphor two things are compared. In a visual metaphor, a picture stands for or represents something else.
- Irony: When one thing is said, but something else is meant.
- Parody: An imitation of a piece of writing used to ridicule the original or create a satirical point.
- Satire: Uses humour to make a serious point. It involves using wit, irony or sarcasm to highlight human vices or follies.



Look at the following cartoon. Discuss the visual clues that you notice in the cartoon – as it was done in the previous cartoon.



Cartoonists use a number of techniques to communicate sound, movement and emotion. The illustrations are from the Tintin books.



Example 1:

- Motion lines, springs, crumpled clothing ... denote movement
- Squiggles, stars, body language, facial expressions, hat popping off ... denote emotion
- Exaggerated font ... denotes sound and emotion

Example 2:



- Jagged speech bubble, large font ... denotes sound and emotion
- Motion lines, springs, exaggerated body language ... denote movement
- Beads of sweat, facial expressions ... denote emotion

Example 3:



- Flames, clouds of steam, vivid colour, raised eyebrows, lightning bolts ... denote emotion

Example 4:



- Punctuation marks, facial expression, springs ... denote emotion
- Speech bubble ... denotes sound

Example 5:



- Motion lines, impact explosion, stars ... denote movement and sound.

Example 6:



- Lightning bolts, torn clothing, placement of characters ... denote movement and sound

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When analysing a cartoon, it is important to look at the following aspects:

Actions:

- What is happening in the cartoon?
- How is the action portrayed?

Characters:

- What emotions are communicated through facial expressions?
- What actions and emotions are communicated through body language?
- What does the body language suggest about the relationships between characters?

Language:

- What words have been used?
- How has punctuation been used to suggest emotion?

Setting:

- Where and when is the cartoon set?
- What is the particular social context?

Stereotypes / Symbols:

- Has the cartoonist made use of stereotypes?
- Has the cartoonist used any symbols to represent something else?

PRACTICAL ADVICE

- Refer to the mark allocation and write your answers based on the number of marks e.g. 2 separate points for 2 marks and 3 points for 3 marks.
- Revise words used to describe tone
- Facial expressions-describe mood/feelings
- Body Language
- Font size and Punctuation:
- Refrain from using expletives/derogatory words and phrases
- Note the reasons for the change in facial expression of characters
- Expose learners to wide range of cartoons so that they familiarise themselves with the characters and are able to identify them/distinguish between them
- Provide images of facial expression/body language and match with different interpretations.

- Different ways in which humour is created in cartoons, e.g. irony, sarcasm, puns etc.
- Learners should not indicate that there is no humour when asked to discuss the point of humour in the cartoon.

QUESTION 5: USING LANGUAGE CORRECTLY

Learners should strive to obtain a minimum of **2/10** in this section. This question covers work studied in English/Afrikaans from grade 8-12. Revise this section by working on QUESTION 5 from past exam papers for the past 5 years.

REVISE THE FOLLOWING:

- Identifying parts of speech
- Concord
- Phrases and clauses
- Reported speech
- Ambiguity
- Malapropism
- Tautology
- Active and passive voice
- Purpose of punctuation marks
- Tense etc

PAPER 2 : LITERATURE

- SECTION A: POETRY (12 MARKS)
- SECTION B: NOVEL (10 MARKS)
- SECTION C: DRAMA (10 MARKS)

TOTAL: 32 MARKS/80 = 40%

Educators should aim for every learner to get at least 40% for Paper 2 using the above as a guideline.

COMMON ERRORS

- Many learners do not read the prescribed literature texts.
- Candidates offer literal responses to the texts and are unable to engage with the texts on a figurative level.
- Some candidates even resort to lifting from the poems and/or extracts in an effort to respond to the questions.

- Inability to respond to the questions' instructions, e.g. 'explain', 'discuss', etc.
- Failure to respond to all aspects of the question in cases where the question requires more than one aspect to be addressed.
- Executing choices is a challenge .In some cases learners either answer all four prescribed poems and two contextual questions, instead of selecting two prescribed poems, one essay and one contextual question. They attempt, instead, to answer every question, entirely disregarding the instructions, table of contents and checklist provided in the paper.
- Essays are narrative in nature

TERMINOLOGY USED IN EXAMINATION QUESTIONS

Acquaint learners with the specific action verbs such as describe, explain that are used in the questions. Learners will learn what each action verb means and what they are expected to do to answer the questions correctly. Thereafter they will see examples of the questions from the past years' papers and practically shown how to answer the questions.

The following table outlines the term used and what it means/what the answer should focus on.

TERM	MEANING
ACCOUNT FOR	Explain why, give the reason for
ALLUDE TO	Refer to
ASSESS	Make a judgement after careful consideration
COMMENT	Give an opinion on
COMPARE	Look for similarities and differences between x and y; perhaps reach a conclusion about which is preferable.
CONTRAST	Set in opposition (place x and y opposite to each other) in order to bring differences and or similarities.
CRITICISE	Give your judgement about the merit of theories, of opinions or about the truth of 'facts'; back your judgement by a discussion of evidence or reasoning involved.
DEFINE	Set down the precise meaning of a word or phrase. in some cases it may be necessary or desirable to examine different possible, or often used, definitions.

DISCUSS	This requires not only factual information but also some assessment or evaluation. Investigate or examine by argument; sift and debate; give reasons for and against. Also examine the implications.
DESCRIBE	Give a detailed or graphic account of
DIFFERENTIATE	Look for the differences between x and y
DISTINGUISH BETWEEN	Look for the differences between x and y
EVALUATE	Make an appraisal of the worth of something; in the light of its truth or usefulness; provide good points and weaknesses.
EXPLAIN	Make clear or plain; interpret and account for; give reasons for
EFFECT – What is the effect of...?	State what the reaction is of
ILLUSTRATE	Make clear and explicit
INTENTION – What is the intention of the poet.....?	Write about the poet's purpose.
INTERPRET	Make clear and explicit. Provide your analysis.
JUSTIFY	Show adequate grounds for decisions or conclusion; answer the main objections likely to be made of them; give reasons why you agree/disagree with a given statement /quotation.
OUTLINE	Give the main features or general principles of a subject, omitting minor details and emphasizing structure and arrangement.
RELATE	(a) narrate (b) show how things are connected to each other and to what extent they are like, or affect each other/to show a link or connection between x and y
STATE	Present in brief, concise and clear manner
SUBSTANTIATE	Give examples by referring to incidents, words and comments.
SUMMARISE	Give a concise account of the chief points of a matter,

	omitting details and examples.
TRACE	Follow the development or history of a topic from its point of origin.

In addition to understanding the terminology used in exam questions, there are literary terms used within questions which learners must be familiar with in order to successfully respond to the questions.

WHAT IS MEANT BY THE FOLLOWING LITERARY TERMS?

LITERARY TERMS	MEANING
PLOT	A series of inter-related events in a novel or play.
ROLE	The function of e.g. a character
THEME	A moral or message of work, main ideas, recurring ideas
TONE	This is determined by the author's/playwright's attitude or point of view towards the subject.
ATMOSPHERE/MOOD	The general feeling aroused by the description, dialogue or setting
RELATIONSHIP	The attitude of a character to another
CONTEXT/CONTENT	Name of a speaker, person addressed, time, place, why words were spoken and the direct result of such speech.
IRONY	✓ Where more than one level of meaning is conveyed. ✓ Where the opposite of what is stated occurs ✓ where the opposite of what is stated is meant
DRAMATIC IRONY	Something done or said in a play of which only the audience has the full significance.

QUESTION 1-POETRY

Learners should strive to obtain a minimum of **12/30** in this section

COMMON ERRORS

- In the Poetry Essay (Question 1), many candidates simply lift from or paraphrase the poem. Very little analytical skill or critical discussion is evident. In many cases, no reference is made to **diction, imagery and tone**.

Teachers must ensure that learners write an essay on every poem as part of

their revision. Paraphrasing and lifting from the poem rather than analysing the poem must be discouraged.

- paraphrasing and lifting from the poem rather than analysing the poem must be discouraged.
- In the contextual questions there appears to be an inability to decode/interpret the question and to respond accordingly.
- Candidates do not focus on the lines referenced in the questions, which means that their responses are generalised and/or vague.
- Incorrect teaching of some poems.

TIPS FOR IMPROVEMENT

Focus on:

- The literary features of the poetry: Literal meaning .Figurative meaning
- Tone and mood
- Theme and message
- Imagery
- Literary devices, such as figures of speech/imagery, word choice (diction), sound devices, tone, rhetorical devices, emotional responses, lines, words, stanzas, rhyme, link, the skills used to analyse the prescribed poems must be extended to the analysis of the UNSEEN POEM.
- If a question asks HOW, it generally requires candidates to include an awareness of a literary device, or the use of diction and the connotations associated with it.
- Vocabulary must be carefully selected to convey the specific mood or tone that is being conveyed; 'happy/sad', 'positive/negative' is too vague and simplistic. Appropriate vocabulary should be taught.
- Paraphrasing of lines is not sufficient when answering a question about the effectiveness of an image; candidates need to be able to make an observation about what the image added to their understanding of the issue being examined. rhythm, punctuation, refrain, repetition, alliteration

WRITING OF THE LITERATURE ESSAY

Learners should strive to obtain a minimum of **10/25** in this section

PREPARATION FOR WRITING A LITERATURE ESSAY

The literary essay requires a candidate to discuss critically analyse comment/statement/viewpoint on a specific text. The essay may be argumentative or discursive. It involves a candidate's personal response to and engagement with the text.

Before you write an essay based on a prescribed text, pay attention to the following:

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- While you must never retell/narrate the story, you need to know the sequence of events very well to be able to comment on the short story.
- Know all the main characters. Be able to spell their names correctly. This is important! Be able to describe the characters as if they were real people. What do they do, and why? Know when and where the story takes place, and be able to list and discuss the themes of the story. You must be able to link plot, characters, setting and themes together as they are all intrinsic to the story.

STRUCTURE:

- A clear thesis statement must be provided in the introduction
- A succinct conclusion that reinforces the argument is required.
- Quotes must be integrated into sentences, e.g. Lord Henry suggests that being a 'spectator of one's own life' protects one from suffering.

STYLE:

- Essay must be written in the present tense.
- Colloquialisms, profanities and clichéd expressions are inappropriate.
- Personal pronouns must be avoided; objectivity must be maintained.
- Poor paragraphing, spelling, punctuation and muddled use of vocabulary (e.g. there/their) affects language mark.

NOW YOU ARE READY TO WRITE AN ESSAY

- Read the topic carefully.
- Circle the **task words**. The task words indicate what the examiner wants you to do: discuss, compare, tabulate, and so on.
- Underline the **knowledge words**. Highlight what you need to know to be able to answer the question: the writer's point of view, the theme, character development, etc. - all in relation to the story under scrutiny.
- Note the **restriction words** in the topic. The restriction words do not always appear in a topic, but if they are there, they limit the answer to certain areas: discuss the main character (then discussing other characters is not required), look at the theme of racism (then sexual and religious prejudice shown in the story is not to be explored) and so on. Indicate these by highlighting them if they appear.

Here are examples of how to pay attention to each important element in a topic:

The Crucible: Feb/March 2015 P2

The female characters in Arthur Miller's *The Crucible* are victims of a **male-dominated society**.

In a **well-constructed** essay of 400 – 450 words (2 - 2½ pages), critically assess the validity of this statement.

Before you write the essays, circle the task words, underline the knowledge words and highlight any restrictions that the topic might have.

Then follow the suggestions below about how an essay should be tackled:

- Think about how you plan to approach the topic.
- Plan your work, including quotes and evidence from the story to substantiate your argument.
- Write the draft in the form of mind-mapping/brainstorming/key bullets/mini paragraphs
- Using the points in the draft, write the final essay.
- Edit the final essay, checking both accuracy of content and fluency of the writing. Your reader is meant to follow your argument. Make sure that you set out the direction that you plan to take in the introduction. Then each subsequent paragraph must move in a logical, sensible way to the conclusion. In the conclusion, briefly sum up the main points of your argument.
- In a test or examination, you won't have the luxury of time to follow all these steps in a leisurely way. This does not mean that you can leave any of them out! You will need to squeeze all of them into a shortened version so that you do not run out of time.

A suggested approach for the exam:

- Think and plan at the same time.
- Look at the plan very carefully and then begin to write what will be your final draft - you will not re-write this version.
- Reread the essay, correcting any errors that you find as neatly as possible. This is the version that you will hand in to the examiner.

SECTION B & C – CONTEXTUAL QUESTION

Learners should strive to obtain a minimum of **10/25** in this section.

COMMON ERRORS

- Answers are often superficial and generalised. Candidates must decode the questions carefully by breaking them into meaningful parts. They must respond specifically and succinctly. (Lengthy answers must be discouraged.)
- If candidates have not read/been exposed to the text, they are unable to respond accurately to the extract/s or the questions.
- Candidates must be guided by the line reference provided in the question but must also realise that the line/s given are used as a springboard into a broader discussion that expects a detailed and thorough knowledge of the entire text. These questions are NOT comprehension questions.
- 'Place this extract in context' – candidates must explain what leads up to this point, not what happens in the extract or after the extract.
- 'In context' – candidates must explain what is meant in the extract, but this must be underpinned by a broader understanding of the text.

- 'Using your knowledge of the novel/play as a whole' – candidates must provide specific references taken from elsewhere in the text.
- When asked to account for/explain the change in ... , candidates must explain what it was like before this point, what it is now and what has caused the change.
- When asked if something is typical of a character, the response must be grounded in references from elsewhere in the text.
- When asked to give an opinion/comment on the validity/discuss the extent to which ... , a mixed response is perfectly acceptable.
- When asked to explain/comment on the significance of ... , candidates must refer to the **connotations/ideas associated** with the character/object under discussion.
- **Literary concepts** such as **irony, foreshadowing, mood and tone** must be taught.
- **Staging techniques** must also be taught. When asked how they would stage certain lines from a play, candidates must be specific in their choice of body language (should show action/movement of some sort) and tone (related to the feeling the character would be experiencing, NOT the volume of their voice). The reason/s why the character would act and feel this way must be used as motivation.
- Attention must be given to the spelling of characters' names and answers must be clearly expressed and grammatically correct.

WHEN STUDYING, FOCUS ON:

- The literary features - Plot, subplot (exposition, rising action, conflict, climax, falling action/anti-climax, denouement/resolution, foreshadowing and flashback)
- Conflict
- Characterisation
- Role of narrator
- Messages and themes
- Background, setting and relation to character and theme
- Mood, ironic twist/ending

PAPER 3: WRITING

- SECTION A: ESSAY (20 MARKS)
- SECTION B: TRANSACTIONAL TEXTS X 2 (20 MARKS)

TOTAL: 40 MARKS/100 = 40%

Educators should aim for every learner to get at least 40% for Paper 3 using the above as a guideline.

- This paper carries the most marks and can make a significant difference to the candidates' results.

- The fact that the paper is written towards the end of the examination may create the misconception that it is not important.
- Candidates must prepare well for this paper.

SECTION A: ESSAY

What do you do when you are writing an essay?

Step 1: Choose a topic.

Decide what you want your essay to be about. This can be anything from how you hate animals to HIV (Aids). Look at your list of topics; choose topics that appeal to you. Decide on a point of view you hold, that you feel passionately about. Remember that even though you are writing a creative essay, you still have to make a point and have a purpose for writing.

- Avoid “forbidden” topics, i.e.
 - No sex
 - No politics
 - No religion
- Handle sensitive topics with great care – avoid if possible.
- Write from what you know.
- Share from your own life.

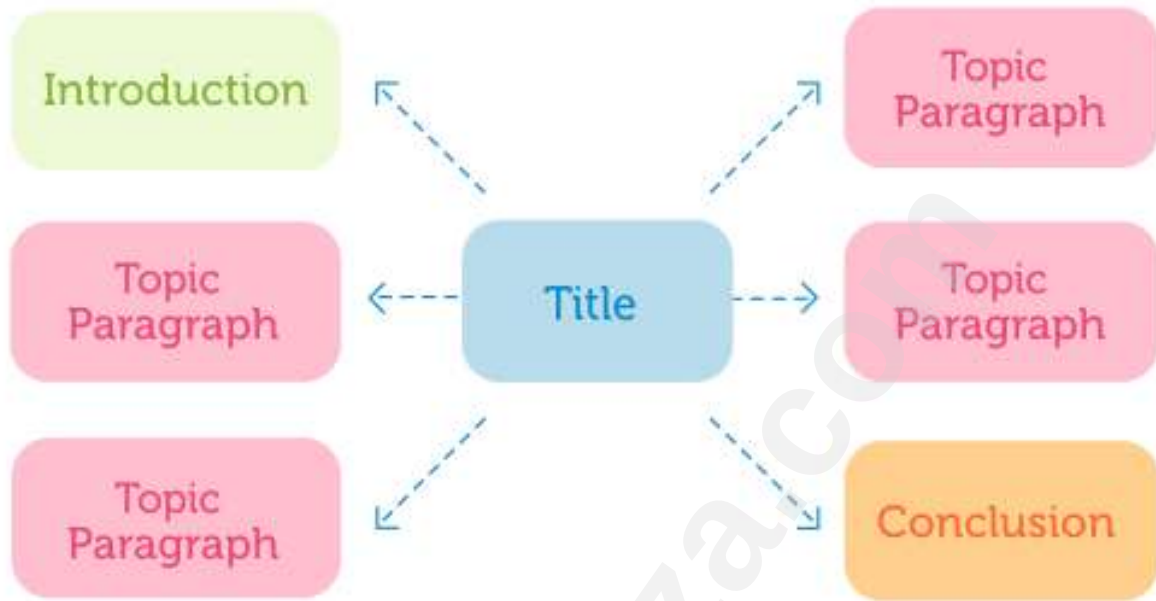
Step 2: Figure out an intriguing way to present your point of view.

You can, for instance, write about a funny experience you had that led you to dislike driving in the car with your grandmother. Or, you can try using a literary device that keeps the essay intriguing to the reader. For example, you can write about the abuse of drugs in your area using a metaphor that becomes an unlikely parallel to the situation. That way, you make your point while you demonstrate your creativity and intrigue your readers.

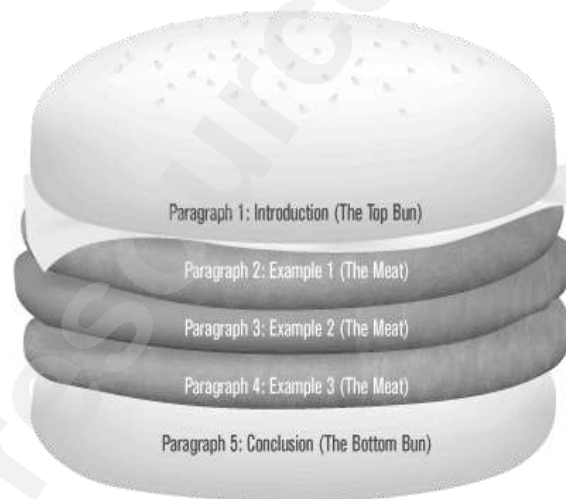
Step 3: Plan your essay using any form of planning.

Develop an outline that gives you a structure. You want to plan exactly what information you need to present in your essay and at what points you will present it. This is especially important when unravelling a story within an essay.

Diagram planning:



Hamburger planning:



Step 4: Write your essay with your audience in mind.

The introduction should work just as an intriguing story--with an opening sentence that reels in the reader and makes him want to know more. A creative essay helps you to delve more deeply into a subject by presenting a story or situation that allows you to show your point of view through less obvious means.

Interesting ideas for opening paragraphs:

Start in the middle of the action:

- Suddenly a scream pierced the night...
- Then the explosion ended the life I had once held with such little regard...

- I dropped the container marked “*Dangerous. Handle with care,*” and the world seemed to slow down...
- I drank the contents of the bottle and then realised what a dreadful mistake I had made...

Use Rhetorical questions:

- Have you ever wondered why things happen the way they do? Is there something or someone manipulating us like we’re little toy figures? Well, let me tell how I know what *really* happens and why.

Step 5: Finish you essay with a good conclusion.

Remember that after you have shown the reader the reasoning behind your point of view through your story, you should sum up your perspective in some way.

Step 6: Edit your writing thoroughly multiple times.

Make sure to check for both spelling and grammatical errors. Run through the plot line in your head. Does it make sense? Is it relatively easy to follow?

Use the SPELLS to edit your writing and SIDES to improve your writing:

SPELLS:

- **spelling**
 - Spell correctly!
- **punctuation**
 - Use punctuation to convey meaning accurately.
- **emotion**
 - Use strong verbs, figurative language & suitable adjectives (ONE adjective per noun)
- **language**
 - Use correct register & grammar & do NOT use contractions!
- **link**
 - Always link to the topic.
- **structure**
 - Check for a logical flow, clear intro, concrete body and chic conclusion.

SIDES:

- **strong verbs**
 - These create more energy and impact.
- **imagery**
 - Well-positioned figures of speech “colours” essays.
- **detail**
 - Give specific information, be precise!

- **experience**
 - Don't be pretentious! (made to look and sound important)
- **suggestion**
 - Hint at an idea, be subtle, and use surprise.
 - Allow the reader to think for her/himself.

Tips:

- **Relax before writing.** You cannot write something if you're frustrated.
- **Have a passion for what you are writing.**
- **Convey emotion in your writing.** It adds so much to any story, making the story relevant to the reader and the real world.
- **Show your work to others.** Have someone critique your work so that you can see what you did well and what you could improve.
- **Don't think of anything troubling that is on your mind.** Concentrate on your writing, and focus completely. Don't let anything bother you.
- **Ignore "yes" people, those who will tell you that your writing is amazing even if it's not.** Sure, the ego boost feels good, but it will not make your writing better. Instead, seek out that blunt friend everyone hates. It might hurt at first, but if it helps improve your writing, it is well worth it.

Types of essays

1. Narrative essay

A narrative essay tells a story or tells of a past event. It can be written from any perspective.

Example topics:

- We were having a wonderful time. There was good food, good music and good company. Suddenly there was an earth-shaking crash. Write about the incident.
- The best story my grandfather told me.

Consider the following when writing a narrative essay:

- The story must have a strong story line and be convincing even if it is fiction.
- A narrative essay is usually written in the past tense.
- The introductory paragraph should capture the reader's attention.
- A good story often has a point to make.
- An unusually interesting ending gives a story the final touch.
- The reader's interest must be maintained until the end. The style, rhetorical devices and action must ensure sustained interest.
- A successful narrative vividly highlights sensory details such as sight, sound, taste, smell and tactile sensations.
- A narrative essay often has a strong descriptive element.

Interpretation of pictures.

- The candidate may interpret a picture in any way.
- The candidate may choose to write ANY type of essay.
- The interpretation must be linked to the pictures.
- The candidate should give the essay a suitable title.
- The candidate may write in any appropriate tense.

THE EDUCATOR MUST WORK THROUGH OTHER GENRES OF ESSAYS WITH THE LEARNERS.

SECTION B: TRANSACTIONAL TEXTS

- Begin with the **simpler of the transactional texts** such as:
 - Friendly letters
 - Formal letters
 - Speeches – formal and informal
 - Interviews/dialogues
 - Newspaper Article
 - Magazine Article
- Refer to the **formats** of the various types of transactional texts.
- Mediate the other types of transactional texts which have not been identified above as simpler texts to write.
- Ensure that **learners do not spot** but know all their texts well.
- Ensure that learners are able to **differentiate between each type of transactional text**.
- Teach learners to **maintain the correct register and tone** making sure that they understand that the **texts are formal pieces of writing**. This is especially the case with the **dialogue/interviews**.
- **Mediate the rubric** for both sections so they know how marks are to be allocated.

PAPER 4: ORAL

This is a Quick Win as learners should score at least 30/50.

Listening Comprehension – 9/15

Prepared Speech 1 – 6/10

Prepared Speech 2 – 6/10

Unprepared Speech – 9/15

These are activities that are assessed internally by educators. Ensure that learners are well prepared for these tasks as the marks obtained here may determine the overall mark obtained by learners.

ACKNOWLEDGEMENTS

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