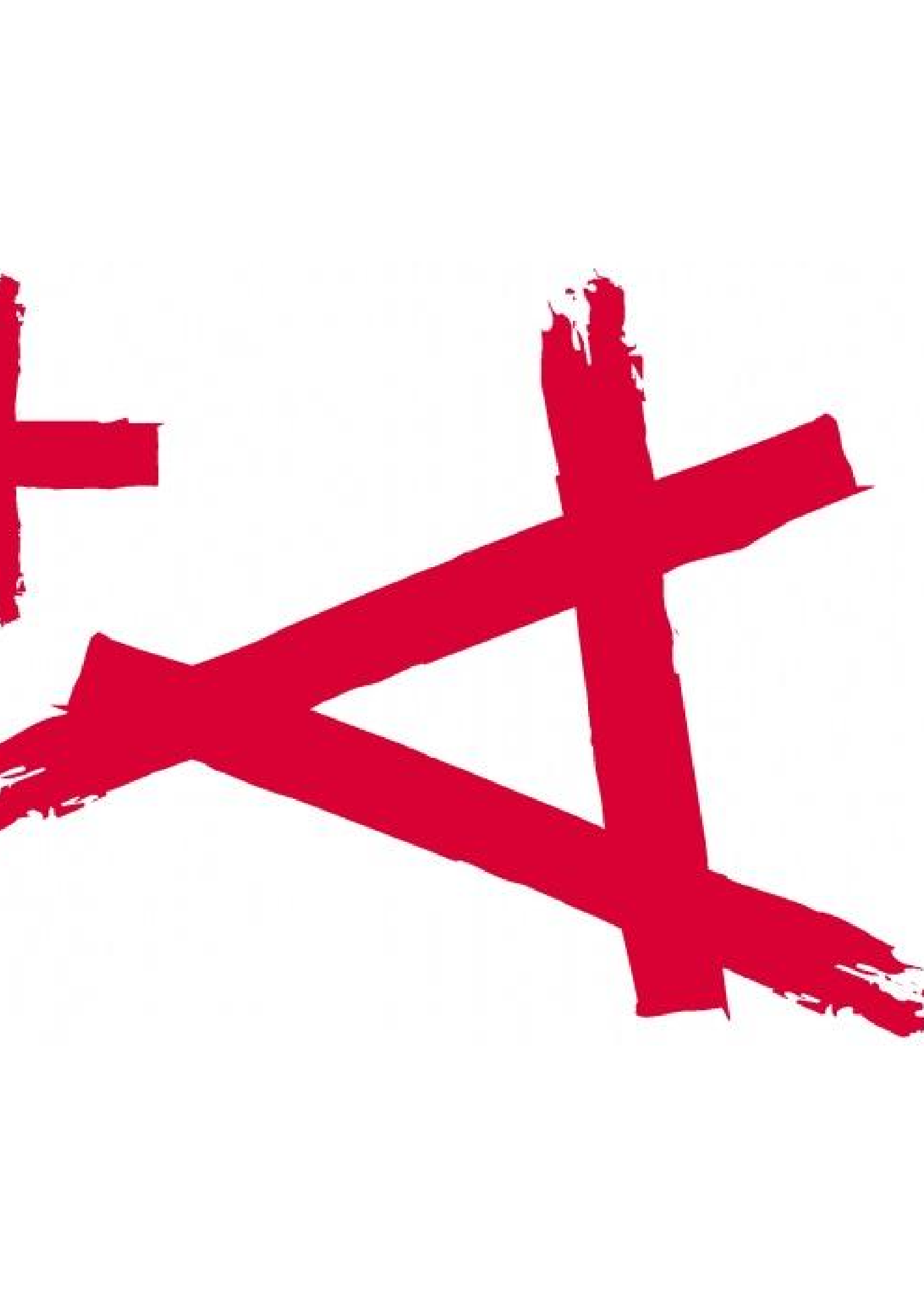


BEST SELLER!
Now includes Teacher's Guide

ENGLISH HANDBOOK AND STUDY GUIDE™

A Comprehensive English Reference Book

Language, Comprehension, Writing, Literature, Visual Literacy, Public Speaking, Spelling and Vocabulary

COVERS THE FUNDAMENTALS OF ENGLISH AND COMPLEMENTS ANY CLASS TEXT

Senior Primary to Matric and Beyond

BERYL LUTRIN AND MARCELLE PINCUS

Downloaded from eduresourceza.com
eduresourceza.com
Downloaded from eduresourceza.com

KEY TO COLOUR CODING

- Headings and Sub-headings
- Rules
- Changes and Emphasis
- Emphasis
- Exceptions (*)
-  Edison - ideas, reminders and suggestions

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

eduresourceza.com

Copyright BERLUT BOOKS CC 2002, 2004, 2007
Copyright subsists in this work. ALL RIGHTS RESERVED. No part of this work may be copied, adapted, reproduced, duplicated or used in any form or by any means (graphic, electronic, or mechanical, including photocopying, recording, taping, or information storage and retrieval systems) or otherwise dealt with, without the prior written consent of BERLUT BOOKS CC first being obtained. Any such unauthorised acts constitute copyright infringement and expose the infringer to action under civil law and in certain circumstances to criminal sanctions.
COPYRIGHT & TRADEMARK ATTORNEYS: Spoor & Fisher - Stephen Goldberg (012) 676-1111 s.goldberg@spoor.co

ENGLISH HANDBOOK AND STUDY GUIDE™

1st Edition	April 2002
2nd Edition	May 2002
Reprint	December 2002
Reprint	February 2003
Reprint	December 2003
3rd Edition	September 2004
Reprint	January 2005
Reprint	September 2005
Reprint	February 2006
Reprint	September 2006
Special Edition	July 2007
4th Edition	October 2007
Reprint	February 2008
Reprint	October 2008

BERLUT BOOKS CC
P O Box 37172, Birnam Park, 2015, South Africa
Beryl Lutrin: 082-821-2358
Marcelle Pincus: 083-448-8845
Tel: (011) 884-7687 (mornings only)
Fax: (011) 884-7406
e-mail: beryl@lutrin.co.za
Website: www.englishhandbook.co.za

© Berlut Books 2002, 2004, 2007

TABLE OF CONTENTS

	FOREWORD	3
A	**LANGUAGE**	4-60
1	Sentences	6
2	Phrases	8
3	Clauses	9
4	Punctuation	10
5	The Apostrophe	13
6	Parts of Speech	15
7	Nouns	16
8	Pronouns	19
9	Plurals	22
10	Articles	23
11	Gender	24
12	Diminutives	25
13	Animal Sounds	25
14	Adjectives	26
15	Degrees of Comparison	27
16	Verbs	28
17	Active and Passive Verbs/Voice	32
18	Adverbs	33
19	Concord (Agreement)	34
20	Conjunctions	35
21	Prepositions	36
22	Direct and Indirect Speech	38
23	Figures of Speech	40
24	Levels of Language	44
25	Prefixes	46
26	Suffixes	47
27	Synonyms	48
28	Strong Verbs	51
29	Antonyms (Opposites)	52
30	Words often Confused	53
31	Homonyms	54
32	Homophones	55
33	Figurative Expressions/Idioms	56
34	Abbreviations	58
35	Dictionary and Thesaurus Skills	60
B	**COMPREHENSION**	61-66
1	Guidelines	62
2	Answering Techniques	63
3	Types of Questions	63
4	Other Questioning Techniques	64
5	Additional Skills	65
C	**THE WORLD OF READING**	67
D	**THE WRITING PROCESS**	68-93
1	Planning your Writing	69
2	Paragraphs	71
3	Hints to Enhance your Writing	72
4	What to Avoid	73
5	The Editing Process	74
6	Essay Writing	75
7	Transactional Writing	77
8	Activities to develop O.B.E.	88
E	**LITERATURE**	94-103
1	Literary Analysis	95
2	The Literary Essay	97
3	Poetry	98
4	Analysis of Poetry	98
5	Poetic Forms	101
F	**VISUAL LITERACY**	104-111
1	Film Study	105
2	Cinematographic Effects	106
3	Film Creators	109
4	Photographs, Pictures and Cartoons	110
5	The Value of Visual Literacy	111
G	**ORAL COMMUNICATION**	112-119
1	Public Speaking Techniques	113
2	The Prepared Speech	114
3	The Impromptu (Unprepared) Speech	115
4	Debating	116
5	Team Speaking	117
6	Presenting Poetry/Prose	118
7	Group Speaking/Choral Verse	119
H	**SPELLING**	120-134
I	**VOCABULARY - USEFUL WORDS**	135-145
J	**ALPHABETICAL INDEX**	146-147
K	**TEACH YOURSELF ENGLISH**	148
	Letter to Students	
L	**A TEACHER'S GUIDE**	T1-T6
M	**ABOUT THE AUTHORS**	inside back cover

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

eduresourceza.com

© Berlut Books

FOREWORD

STUDENTS

The English Handbook and Study Guide™ covers every aspect of the English Language you will need from Senior Primary to Matric and beyond. It is a comprehensive reference book that will accompany you throughout your school years and will then join the Dictionary and Thesaurus on your bookshelf. This book may be used in conjunction with any other English Text Book or Literary Study.

The presentation is simple, logical and colour-coded for easy understanding and recall. Through constant usage, the information will become familiar and will be retained, unlike photocopied notes, which are usually discarded at the end of each year.

TEACHERS

The English Handbook and Study Guide™ will provide a ready-made, user-friendly scheme of work. It is not meant to be used in isolation, but rather in conjunction with regular lessons and other text books.

The basic structure of the English Language is constant, only the application will differ between classes. This book will replace the notes you give at different levels every year. It will save you the time, effort and expense of compiling and photocopying notes.

You will have the security of knowing that your students have a comprehensive set of notes, which can be added to or omitted according to the level being taught. These notes may be used in class for instruction or revision. The book may also be used independently by your students for self-study and homework tasks. Once taught, each section can simply be revised and updated each year, freeing you from having to re-teach it.

The main benefit is that you will be able to teach *English in context*. You will have the freedom to use whatever is current, relevant and of interest to your students. They will have a constant source of reference and you will therefore be able to teach without having to stop for note-taking or lengthy explanations.

SECOND LANGUAGE AND FOREIGN LANGUAGE STUDENTS

The English Handbook and Study Guide™ assumes a basic knowledge of English. The user-friendly presentation will enable you to develop and extend your English language skills. The Spelling and Vocabulary Sections, in particular, will prove invaluable to you.

ACKNOWLEDGEMENTS

We would like to thank our families for their constant support and encouragement. Our sincere thanks also go to our Advisers/Proofreaders, Editor, Graphic Designer and Printer.

This book could not have been envisaged nor created without our years in the classroom and all our students who have enriched our lives. It encapsulates the sum total of our teaching experience. We have loved writing this book. We hope that you, in turn, will enjoy using it.

BERYL LUTRIN BA (Wits) H. Dip. Ed. (JCE)

MARCELLE PINCUS TTHD (JCE) LTCL (Trinity College London) TLSD (UNISA)

This book is dedicated to all our students, present, past and future.

© Berlut Books

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

LANGUAGE
SUMMARY OF CONTENTS

A SENTENCES 6-7
1 **Types of sentences** 6
a. Statements
b. Questions
c. Exclamations
d. Commands
2 **Further Classification** 6
a. The Simple Sentence
b. The Compound Sentence
c. The Complex Sentence
3 Subject and Predicate 7
4 Object (Direct and Indirect) 7

B PHRASES 8
1 Adjectival Phrases
2 Noun Phrases
3 Adverbial Phrases
- Adverbial Phrase of Manner
- Adverbial Phrase of Time
- Adverbial Phrase of Place
- Adverbial Phrase of Reason
- Adverbial Phrase of Concession

C CLAUSES 9
1 **Main Clause**
2 **Subordinate Clause**
a. Noun Clause
b. Adjectival Clause
c. Adverbial Clause
- Adverbial Clause of Time
- Adverbial Clause of Place
- Adverbial Clause of Manner
- Adverbial Clause of Reason
- Adverbial Clause of Concession
- Adverbial Clause of Result
- Adverbial Clause of Purpose
- Adverbial Clause of Condition

D PUNCTUATION 10-12
1 Capital letters 10
2 Full Stops 10
3 Commas 10
4 Semi-Colons 10
5 Colons 11
6 Question Marks 11
7 Exclamation Marks 11
8 Quotation Marks (Inverted Commas) 11
9 Parenthesis (Brackets) 11
10 Hyphen 12
11 Dash 12
12 Bullets 12
13 Ellipsis 12
14 Italics 12

E THE APOSTROPHE 13-14
1 Contractions 13
2 Possession or Ownership 14

F PARTS OF SPEECH 15

G NOUNS 16-18
1 Common Nouns 16
2 Proper Nouns 16
3 Abstract Nouns 17
4 Collective Nouns 17-18

H PRONOUNS 19-21
1 Personal Pronouns 19
2 Possessive Pronouns 19
3 Reflexive Pronouns 19
4 Interrogative Pronouns 19
5 Demonstrative Pronouns 20
6 Indefinite Pronouns 20
7 Relative Pronouns 20
8 Common Errors 21

I PLURALS 22-23

J ARTICLES 23
1 Definite Articles
2 Indefinite Articles

K GENDER 24

L DIMINUTIVES 25

M ANIMAL SOUNDS 25

N ADJECTIVES 26
Kinds of Adjectives
1 Descriptive Adjectives
2 Proper Adjectives
3 Adjectives of Quantity
4 Adjectives of Order
5 Demonstrative Adjectives
6 Possessive Adjectives
7 Interrogative Adjectives
8 Compound Adjectives
Degrees of Comparison 27

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

O **VERBS** 28-31
1 The Three Tenses 28
2 Finite Verbs 28
3 The Infinitive 28
4 Auxiliary Verbs 29
5 The Linking Verb 29
6 Transitive and Intransitive Verbs 29
7 The Mood of the Verb 29
8 Participles 30
9 Gerunds - Verbal Nouns 30
10 Irregular Verbs 31

P **ACTIVE AND PASSIVE VERBS/VOICE** 32

Q **ADVERBS** 33
1 **Types of Adverbs**
a. Adverbs of Manner
b. Adverbs of Place
c. Adverbs of Time
d. Adverbs of Degree
e. Adverbs of Frequency
Sentence Modifiers
Comparative Adverbs

R **CONCORD (AGREEMENT)** 34

S **CONJUNCTIONS** 35
Co-ordinating Conjunctions
Subordinating Conjunctions
Relative Pronouns
Connecting/Linking Words
Position

T **PREPOSITIONS** 36-37

U **DIRECT AND INDIRECT (REPORTED) SPEECH** 38-39

V **FIGURES OF SPEECH** 40-43
1 **Comparisons** 40
a. Simile
b. Metaphor
c. Personification
d. Apostrophe
e. Allusion
2 **Sound Devices** 41
a. Alliteration
b. Assonance
c. Onomatopoeia
d. Rhyme
3 **Contradictions** 41-42
a. Antithesis
b. Oxymoron
c. Paradox
d. Irony
e. Sarcasm
f. Satire
g. Parody
h. Appropriation (Borrowing)
i. Epigram
4 **Exaggeration and Understatement** 42-43
a. Hyperbole
b. Litotes
c. Euphemism
d. Innuendo
e. Climax
f. Anti-climax (Bathos)
5 **Others** 43
a. Puns
b. Rhetorical Questions
c. Synecdoche
d. Metonymy
e. Malapropism
f. Spoonerism

W **LEVELS OF LANGUAGE** 44-45
1 **Formal Language** 44
2 **Informal Language** 44
a. Colloquialism
b. Slang
c. Jargon (Buzzwords)
d. Politically Correct Language 45
3 **Emotive Language** 45
a. Subjectivity and Objectivity
b. Fact and Opinion
c. Denotation and Connotation
d. Bias/Prejudice
e. Propaganda
f. Sensationalism

X **VOCABULARY EXTENSION**
1 Root Words - Prefixes and Suffixes 46-47
2 Synonyms 48-50
a. Synonyms for 'overused words' 49
b. Synonyms for 'nice' 50
c. Adjectives instead of 'very' 50
3 Strong Verbs 51
4 Antonyms 52
5 Words often confused 53
6 Homonyms 54
7 Homophones 55

Y **FIGURATIVE EXPRESSIONS/IDIOMS** 56-57

Z **ABBREVIATIONS** 58-59

AA **DICTIONARY AND THESAURUS SKILLS** 60

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

THE SENTENCE

A sentence is a group of words which expresses a complete thought.

- **A sentence begins with a capital letter and ends with a full stop, a question mark or an exclamation mark, depending on the nature and meaning of the sentence.**
- **A sentence must contain a subject and a finite verb.** (see pg 28)
  In order to check whether you have a subject, ask **who** or **what** before the verb.
  This subject may be replaced with a **pronoun** e.g. **he**, **she** or **it**.

  The boy plays. → **Who** plays? → **He** plays.

1. THERE ARE FOUR TYPES OF SENTENCES IN ENGLISH:

a. **STATEMENTS**
These supply information.
Shaun **is going** to school.

b. **QUESTIONS**
These ask for information.
Where is Shaun going**?**

c. **EXCLAMATIONS**
These express emotions such as surprise, fear, alarm or anger.
It's a ghost**!**
This work is unacceptable**!**

d. **COMMANDS (IMPERATIVES)**
These are used to give orders or instructions.
Do not enter through that door.
Leave the room immediately**!**

2. SENTENCES ARE ALSO CLASSIFIED AS FOLLOWS:

a. **THE SIMPLE SENTENCE**
This has one finite verb and deals with one idea.
Anne **reads** a book.

b. **THE COMPOUND SENTENCE**
This has two or more finite verbs. It may be made up of two or more simple sentences joined by a co-ordinating conjunction.
Dan **plays** soccer at school **and** **works** on his computer at home.

c. **THE COMPLEX SENTENCE**
This contains one main clause or thought and one or more subordinate clauses which provide additional information. They are joined by subordinating conjunctions.
Candice **received** her results/**while** she **was recuperating** in hospital/**after** she **had broken** her leg.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

3. A SENTENCE MAY BE DIVIDED INTO A SUBJECT AND A PREDICATE

a. THE SUBJECT

The Subject reflects who or what we are talking about.

- It is the person or the thing who/that/which is performing the action.
- The word that follows the linking verb (to be) is not the object: it is known as the **complement.**
  (The complement enlarges on the subject - see pg 29)
  e.g. The race **was** exciting.
  The author **became** famous.

b. THE PREDICATE

The Predicate is the rest of the sentence.

- It expands on the subject and always begins with the verb.

SUBJECT	PREDICATE
Anne	**built** the sandcastle.
The boys in Grade 7	**were happy** to go to High School.

c. ANALYSING THE PREDICATE

In a fuller analysis, the predicate can be divided into: Verb, Direct Object and **Indirect Object.**

- **Direct Object** - answers **who** or **what** after the verb.
- **Indirect Object** - always tells you **to whom/what** or **for whom/what** after the Direct Object.

	PREDICATE		
SUBJECT	VERB	DIRECT OBJECT (what)	INDIRECT OBJECT
The dog	**brought**	the ball	**to** his master.
Matric	**opens**	doors	**for** the future.



Varied sentence lengths and varied types of sentences enhance the power of your writing.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza

© Berlut Books

PHRASES

A phrase is a group of words without a finite verb.

- **A phrase is sensibly arranged within the sentence and conveys a single idea.**
- **A phrase can never stand alone, but is always part of a sentence.**
- **A phrase is also referred to as a 'fragment' of a sentence.**

The shop **around the corner** is open twenty-four hours a day.
The company, **specialising in travel**, received the award.

PHRASES MAY BE CLASSIFIED AS:

1. **ADJECTIVAL PHRASES**
   These qualify (tell us more about) the noun.
   The model **with the dazzling smile** came from Durban.

2. **NOUN PHRASES**
   These answer the questions who or what in connection with the noun.
   Everyone in the courtroom stood when the Judge entered. **(who?)**
   (**Who** stood when the judge entered?)

3. **ADVERBIAL PHRASES**
   These modify the verb and answer the questions as indicated.

   - **Adverbial Phrase of Manner (How?)**
     The girl entered the room **happily and confidently**.
     (**How** did she enter the room?)

   - **Adverbial Phrase of Time (When?)**
     The girl entered the room **at nine o' clock**.
     (**When** did she enter the room?)

   - **Adverbial Phrase of Place (Where?)**
     The girl **in the room** was reading a book.
     (**Where** was she?)

   - **Adverbial Phrase of Reason (Why?)**
     The girl, **wanting to read**, entered the room.
     (**Why** did she enter the room?)

   - **Adverbial Phrase of Concession (Although, even though...)**
     The girl, **although tired**, read her book.
     (**Even though** she was tired, **what** did she do?)



The Adverb (see pg 33) and the Adverbial Phrase are related.

ADVERB	ADVERBIAL PHRASE
angrily	in an angry manner
tomorrow	the following day
here	in this place

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

CLAUSES

A clause is a group of words containing a finite verb.

- A clause conveys a single idea.
- A clause is sensibly arranged within a sentence.
- A clause always contains a finite verb.

Underline the **finite verbs** and these will tell you ***how many clauses*** there are in each sentence.
As the sun went down, we listened to classical music.
The girl, whose name was Jane, was chosen to be the leader.

CLAUSES MAY BE CLASSIFIED AS:

1. **THE MAIN CLAUSE (also known as the Independent Clause)**
   - The Main Clause is the main idea of the sentence.
   - It is able to stand alone and makes complete sense.
     The van came to a halt after it had run out of petrol.

2. **THE SUBORDINATE CLAUSE (also known as the Dependent Clause)**
   - This always contains a verb but cannot stand alone.
   - It is dependent on the Main Clause for its meaning.
   - A comma often separates the Main Clause from its Subordinate Clause.
     While the engine was running, the man jumped out of the car.

SUBORDINATE CLAUSES MAY FURTHER BE CLASSIFIED AS:

a. **NOUN CLAUSES**
   - Noun Clauses perform the same functions as Nouns. They can be replaced by it or that.
   - They may be the subject or object of the sentence and answer to who or what.
     What they learnt at school helped them in the work place.

b. **ADJECTIVAL CLAUSES**
   - An Adjectival Clause always qualifies a word or words in the Main Clause.
   - It usually begins with who, which, that, whom and whose.
   - It is similar to additional information that is found in parenthesis.
     The girl who had the longest hair won the beauty competition.

c. **ADVERBIAL CLAUSES**
   - Adverbial Clauses perform the same functions as Adverbs.
     They may be classified as follows:

• Time (When?)	.....when the sun set
• Place (Where?)	.....where it hung suspended
• Manner (How?)	.....as fast as she could run
• Reason (Why?)	.....because it was raining
• Concession (though, although and however)	.....although the weather was threatening
• Result (so...that)	She was so ill that she was hospitalised.
• Purpose (so that)	.....so that he could have a better view
• Condition (if, unless)	.....if you choose the correct numbers

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

PUNCTUATION

Punctuation marks make the written text easier to read and understand. Without punctuation, writing would not make sense.

A. CAPITAL LETTERS

1. Sentences always start with capital letters.	We bought popcorn during intermission.
2. Proper Nouns and Proper Adjectives need capital letters.	We visited Mexico. We participated in the Mexican wave.
3. The main words in titles of books, films or plays are written in capital letters.	Lord of the Flies
4. The first word in direct speech is capitalised.	The teacher asked, "Is anyone absent today?"

B. FULL STOPS (.)

1. A full stop indicates the end of a sentence.	Remember to lock the door.
2. Full stops are found after certain abbreviations. (see pgs 58-59)	Prof. abbr. e.g. (With modern usage full stops are often omitted.)

C. COMMAS (,) (cause us to pause)

1. We use commas to separate words or phrases in a list.	We bought books, pens, pencils and erasers for the new school year. (Note, there is no comma before *and* or *or*.)
2. Commas indicate where one phrase or clause ends and another begins.	Andre Agassi won his tennis match, to the delight of the spectators.
3. Additional information, that could have been inserted in brackets or between dashes, may be separated from the rest of the sentence by a comma or commas.	She obtained an excellent result, a full house of seven distinctions! Mr Jenkins, the Principal, addressed the pupils and parents.
4. We place commas before and after words such as however and nevertheless.	She was, however, late for the appointment and this caused her to miss the interview.
5. Introductory words or phrases are separated from the rest of the sentence with a comma.	Once again, I was ignored by the panel of judges.
6. Avoid using a comma between two main clauses. This is referred to as the comma splice error. Rather use a full stop, semi-colon or a conjunction.	A Census was taken, the government needed statistics. ✖ (comma splice error) A Census was taken. The government needed statistics. ✔

D. SEMI-COLONS (;)

1. The semi-colon is a long pause that balances two equally important, related or parallel ideas.	She went by train; she would rather have flown.
2. It also indicates opposite ideas (antithesis).	In summer she swims; in winter she skates.
3. It joins two main clauses where there is no conjunction.	She worked hard for the examinations; she had nothing to fear.
4. A semi-colon may often be replaced by a full stop or by the conjunctions and, but, so, for and although.	She worked hard for the examinations so she had nothing to fear.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresource.com

© Berlut Books

E. COLONS (:)

1. The colon indicates that a list, an explanation or an idea is following.	I need to buy the following items: lettuce, tomatoes, cucumbers and carrots.
2. It introduces a quotation.	J.F. Kennedy's famous words are: "Ask not what your country can do for you. Ask what you can do for your country."
3. In script writing (dialogue), a colon follows the speaker.	Mrs Brown: Are you going to the Debutante Ball? Cathy: If I find a partner.

F. QUESTION MARKS (?)

1. Question marks occur at the end of a question.	"Who won the Oscar for Best Actor this year?"
2. Rhetorical questions end in question marks.	Why do we need an education?

G. EXCLAMATION MARKS (!)

1. Exclamations marks follow exclamations or interjections (interruptions).	Ouch! I am so scared!
2. They are used to accentuate and strengthen the tone of a statement. They are often introduced by the verbs yelled, shouted, exclaimed and commanded.	The Lieutenant yelled, 'Attention!'
3. They are used after sentences, phrases or words containing emotions such as anger, fear, happiness, anxiety, shock and misery.	"I'm petrified!" whispered the frightened woman.

H. QUOTATION MARKS (INVERTED COMMAS) (' ') or (" ")

1. Quotation marks are used to indicate Direct Speech.	Mr Thompson said, "There will be no homework over this weekend."
2. Quotation marks are used to quote (repeat) someone else's words.	Martin Luther King said, "I have a dream!"
3. Single quotation marks were traditionally used to indicate the titles of books and films. In modern usage, however, these titles are often underlined.	'Little Women' by Louisa M. Alcott may now be written as Little Women by Louisa M. Alcott.
4. Quotation marks are used to 'excuse' oneself for using slang or foreign words.	Our new station wagon is used for 'schlepping' the soccer team.
5. Quotation marks indicate metaphoric usage.	I am the 'baby' of the family.



All punctuation must fall *within* the inverted commas. "Open the windows! It's stifling in here."

I. PARENTHESIS (BRACKETS) ( )

1. When something is written in parenthesis or brackets, it is usually an explanation, an aside or some additional information.	• The Chihuahua (the smallest dog in the world) can fit into a teacup. • The Chihuahua, the smallest dog in the world, can fit into a teacup. • The Chihuahua – the smallest dog in the world – can fit into a teacup.
2. It is often possible to use commas or dashes instead of brackets.	

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
Supplied by Edusource

© Berlut Books

J. HYPHEN (-)

1. A hyphen links prefixes to words, or links two words in order to form compound words.	anti-dandruff shampoo pre-school well-deserved life-threatening
2. It helps to differentiate meanings.	She had to **re-make** the garment. The **remake** of Gone with the Wind is most enjoyable.
3. In order to facilitate spelling and pronunciation, a hyphen is inserted if a prefix ends in a vowel and the word joined to the prefix begins with the same vowel.	co-opt re-examine no-one
4. Words that cannot be completed on one line are linked to the next line with a hyphen.	de-lightful *or* delight-ful The hyphen may only be used at the end of a syllable.

K. DASH (–) (The dash line is slightly longer than the hyphen line.)

1. A dash serves a similar purpose to a comma, colon or a semi-colon. It separates parts of a sentence and forces us to pause.	There's more to school than a syllabus – life-skills, friendships and sportsmanship are gained along the way.
2. In order to give additional information, the dash can be used in the same way as commas or brackets.	Next week we are going to Port Elizabeth – the *Windy City*.
3. It separates a comment or afterthought from the rest of the sentence.	I checked and there was no-one there – or so I thought!
4. It creates a dramatic pause, leading to a climax or anti-climax.	I ran to the window; I looked out and saw – the cat!

L. BULLETS (•)

1. Modern communication, especially word processors, the internet and e-mail, has resulted in the popular use of the bullet format.	**Although not necessarily *correct* English, the use of bullets is an effective way to:** • itemise points in a simple and visual manner • avoid using letters (a, b, c) or numbers (1, 2, 3) • use partial sentences to save time and space • omit punctuation as sentences are incomplete

M. ELLIPSIS (...)

1. The three ellipsis dots indicate that a sentence is incomplete or that something has been omitted.	He walked to the edge of the cliff and... (To be continued...)
2. We can usually guess the meaning from the context of the sentence.	You had better tidy your room or else...

N. ITALICS *(sloping writing)*

1. Italics is used to highlight and emphasise certain words or phrases such as titles and foreign words.	• ***The Sound of Music*** is one of the best-loved films. • A ***hurricane*** is a wind of extreme violence; a ***tornado*** is a violent tropical thunderstorm.
2. With the ease of computer editing, inserting italics has become very popular.	• ***Déjà vu*** is the illusion of having experienced something previously.

TITLES, if handwritten, usually appear in inverted commas or underlined.
If written on a computer, italics or bold font may also be used.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresource.com

THE APOSTROPHE

The Apostrophe indicates Contraction or shows Possession (Ownership).

A. CONTRACTIONS

- We often join two words for informality and in the process, one or more letters are omitted.
- The apostrophe shows where these letters have been removed.
  We've been here = We have been here
  I didn't know = I did not know
- Contractions should not be used in formal writing.

COMMON CONTRACTIONS

I +	I + am = I'm	I + have = I've	I + had = I'd	I + shall = I'll
You +	you + are = you're	you + have = you've	you + had = you'd	you + will = you'll
We +	we + are = we're	we + have = we've	we + had = we'd	we + shall = we'll
They +	they + are = they're	they + have = they've	they + had = they'd	they + will = they'll
-Not	have + not = haven't	must + not = mustn't	could + not = couldn't	would + not = wouldn't
-Not (exceptions)	can + not = can't	will + not = won't	do + not = don't	
+ Have	would + have = would've	should + have = should've	Remember: should have ✓ should of ✗	

The apostrophe is like the souvenir of a holiday. When we look at photographs, postcards or key-rings, we are reminded that the holiday is '*gone but not forgotten*'. Words that contain apostrophes tell us that the letters are '*gone but not forgotten*'.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

B. POSSESSION OR OWNERSHIP

Madonna's song = the song of Madonna.

1. **If the owner is singular, the apostrophe comes immediately after the singular form of the noun.**
   The car of the family = the family's car
   The school of the boy = the boy's school

2. **If the owners are plural, the apostrophe is placed after the plural form of the noun.**
   The school of the boys = the boys' school
   The scooters of the boys = the boys' scooters
   (Note, the plural *scooters* is not written with an apostrophe.)

3. **If a name or word ends in an s, we add an 's.**
   Mrs Pincus's students are her pride and joy.
   All the bus's passengers are safe.

   In modern usage, the s is sometimes omitted
   e.g. Mrs Pincus' students and the bus' passengers.

4. **If a Biblical or Classical name ends in an s, we simply add an apostrophe.**
   Hercules' strength was legendary.

5. **If a common noun ends in ss, we add an 's.**
   There are many bosses in the firm but Hilary is the head boss's wife.

6. **If the word is already in a plural form, we add an 's.**
   women's clothing children's rights men's clubs

After you've inserted the apostrophe, do the '*finger tip test*' to check yourself.
Place your finger over the apostrophe and see what comes before the apostrophe.

The *girl's* diary → Did you want to say the diary of the *girl*?
The *girls'* diaries → Did you want to say the diaries of the *girls*?

THE FOLLOWING CASES DO NOT TAKE APOSTROPHES:

1. **Possessive pronouns**
   This is ours, yours, theirs.

2. **Abbreviations**
   All the VIPs - PMs, MPs , CEOs and MDs - were there.

3. **Plural Dates**
   The 1960s and 1970s produced some of the best music.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

PARTS OF SPEECH

Every word in a sentence is named according to its function.

NAME	FUNCTION	CLUE	EXAMPLE
NOUN Common Noun	Naming Word Names of ordinary, everyday things	a, the....	There are **desks** and **chairs** in every **classroom**.
Proper Noun	Names of people, places etc.	Capital letter	My teacher, **Mrs Jones**, comes from **England**.
Collective Noun	Names a collection or group	Replaces 'lots of ...'	A **staff** of teachers A **class** of students
Abstract Noun	Something which is not visible or tangible	• You can give it to someone but not in a box. • He/She is full of.....	John's **intelligence** and **perseverance** won him the trophy.
PRONOUN	Stands in place of the noun	Can replace a noun	Mary is given homework every day and Mary **(she)** does homework **(it)** diligently.
ADJECTIVE	Describing Word	The ... boy, girl, house	The **talented** teacher motivated the **enthusiastic** students.
VERB	Doing Word	• Can you...? (work, play, study) • He... (works, plays, studies)	We **work** in the mornings; we **play** sport in the afternoons; we **study** in the evenings.
ADVERB	Modifies (tells you more about) the verb.	Tells you when, where or how something is done.	He ran **fast** (how) **at the athletics meeting** (where) **yesterday** (when).
CONJUNCTION	Joining Word	Joins two words, phrases or clauses	She went to school **although** she was feeling ill.
PREPOSITION	'Small words' which usually relate two words or phrases to one another.	Usually precede nouns, pronouns or articles	The teacher sat **on** the chair **behind** her table **in** the classroom and spoke **to** her students.
ARTICLE	The words 'a', 'an' or 'the' which precede nouns or adjectives.	'a', 'an' ..... (Indefinite) 'the'..... (Definite)	John won **a** prize for History. (Indefinite - non-specific) Peter won **the** History Prize. (Definite - specific)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza

© Berlut Books

NOUNS

A noun is a naming word.

- **Every person, place or thing is identified with a name, without which we would not be able to communicate or understand one another.**
- **There are four types of nouns: Common Nouns, Proper Nouns, Collective Nouns and Abstract Nouns.**

1. COMMON NOUNS

Common Nouns are names given to ordinary objects.

- Common nouns are usually identified by **the**, **a** or **an** preceding them:
  the sea, **a** fly, **an** orange.
- They follow possessive adjectives:
  his book, **her** handbag, **its** tail.
- They do not begin with capital letters unless they start a sentence:
  Books are found in libraries.
- They are usually the first words taught in any language:
  table, **chair**, **book**.
- There are sets of common nouns:
  fruits - apricots, bananas, cherries.
- There are phrases that contain two common nouns:
  the **roof** of a **house**, the **hair** of the **girl**.
- There are common nouns that partner one another:
  horse and **carriage**, **fish** and **chips**.
- Common nouns reflect what people are:
  doctor, **teacher**.
- A noun has **gender** and is either **masculine** (prince), **feminine** (princess), **common** (teacher) or **neuter** (book). (see pg 24)
- Two nouns together, are known as **compound nouns:**
  hand + bag = **handbag** book + shelf = **bookshelf**

2. PROPER NOUNS

a. Proper Nouns always begin with CAPITAL LETTERS.

b. Proper Nouns are the names given to:

- **Persons** - Shaun, Professor Jones
- **Places** - London, University of California
- **Days** - Tuesday, New Year, Easter, Human Rights Day
- **Months** - January, December

c. Ideologies and educational subjects are written with capital letters in order to accord them respect - Anthropology, Philosophy, History, English.

d. Titles of books, films, songs and **plays** are Proper Nouns and always begin with Capital Letters - One More River by Lynne Reid.

- Note that in **titles** such as Roll of Thunder, Hear my Cry, only the first letter of each noun is capitalised.

e. If a common noun forms part of the name, the first letter of both nouns must be capitalised:

- Saunders ***Street,*** the Danube ***River.***

An e-mail address is usually written without capital letters: enquiries@englishhandbook.co.za

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

3. ABSTRACT NOUNS

- An Abstract Noun usually refers to something that we cannot see, touch or measure - as opposed to a Common Noun which is concrete.
- It is often a feeling or an emotion.

a. These indicators will help you to identify abstract nouns:

1. You can give 'it' to someone, but not in a box: 
   She gave her son ***love*** and he responded with ***respect*** and ***obedience***.
2. The [something] of the girl/boy.
   (love, friendship, jealousy, attitude)
3. He is full of [something].
   (courage, imagination, ambition)

b. Many abstract nouns end with the following suffixes: (Note how these fit into the above indicators.)

-age	courage	-ism	optimism
-ance	nuisance	-ment	detriment
-ence	pretence	-ness	kindness
-hood	knighthood	-ship	friendship
-ice	practice	-tion	concentration

c. Abstract nouns may be formed from other parts of speech.
If we add a, an or the before the abstract noun, we will 'feel' it.

VERB	ADVERB	ADJECTIVE	ABSTRACT NOUN
I ...	He did it ...	The ... boy/girl	a, an, the ...
imagine	imaginatively	imaginative	**imagination**
enthuse	enthusiastically	enthusiastic	**enthusiasm**

The 'ABC of Abstract Nouns' may reinforce what a positive person you are:
attitude, belief, confidence, diligence, energy, faith, goodness, happiness, initiative, joy, kindness, love, motivation, naturalness, optimism, patience, quality, respect, sincerity, truth, unity, vivacity, wisdom, zest.

Nouns ending in ing are not abstract nouns. They are known as verbal nouns or gerunds.
The caring of the mother led to the child's recovery.
The understanding of the teacher reflected her kindness. (see pg 30)

4. COLLECTIVE NOUNS

A Collective Noun is the name of a collection or a group of objects, people or creatures:
a **flight** of stairs a **gaggle** of geese a **string** of pearls

- A collective noun is a descriptive way of saying **'lots of...'**
  (Avoid using 'lots of' as this is slang.)
- We may use the collective noun without the noun to which it refers:
  The **Staff** (of teachers) was unanimous in its decision.
- Many accepted lists of collective nouns are available, but **it is exciting to try to create your own**. These will not be found in books e.g. a **chatter** of staff members, a **bumble** of bees, a **waddle** of ducks.
  (See list of collective nouns on pg 18)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

SOME COLLECTIVE NOUNS

an **academy** of performers/students
an **anthology** of poems
an **aquarium/catch/school/shoal** of fish
an **archipelago** of islands
an **arrangement/bunch/bouquet/vase** of flowers
an **array/rainbow** of colours
an **audience** of spectators
an **aviary** of birds
a **bale** of wool
a **band** of musicians/pilgrims
a **batch** of bread
a **bench** of judges/magistrates/bishops
a **bevy** of beauties/girls
a **block** of flats
a **board** of directors
a **brood/hatch** of chickens
a **bunch** of bananas/grapes/keys
a **bundle** of rags/sticks/washing
a **bunting** of flags
a **canteen** of cutlery
a **cast** of hawks
a **chest** of drawers/treasure
a **choir** of singers/choristers
a **circle** of friends
a **claque** of hired applauders
a **class/school** of pupils
a **clowder** of cats
a **clump/orchard/forest/plantation** of trees
a **cluster** of diamonds/clouds
a **clutch/nest** of eggs
a **cloud** of smoke
a **collection** of pictures/antiques/stamps/coins/curiosities
a **company/cast** of actors
a **congregation** of worshippers
a **constellation** of stars
a **convoy** of cars/trucks
a **covey** of partridges
a **crew** of sailors
a **dormitory** of beds
an **embassy** of diplomats
an **empire** of kings and queens
a **family** of relatives
a **field** of crops/harvesters
a **flight/squadron/hangar** of aeroplanes
a **flight** of stairs
a **flock** of birds/sheep
a **fleet** of ships/cars/taxis
a **gam/pod/school** of whales
a **gaggle** of geese
a **gang** of thieves
a **gathering** of friends
a **group** of islands/companies
a **haggle** of vendors
a **hamlet** of houses in a village
a **herbarium** of plants
a **herd** of cattle/elephants
a **hive/swarm** of bees
a **hoard** of gold/treasure
a **horde** of savages
a **host** of angels
a **kindle/litter** of kittens
a **leap** of leopards
a **litter** of kittens/puppies/cubs
a **mall** of shops
a **menagerie** of animals
a **mint** of money
a **mob** of kangaroos
a **monastery** of monks
a **muster** of peacocks
a **nest** of eggs/birds
a **nunnery/convent** of nuns
an **orchestra** of musicians
a **paddling** of ducks
a **pack** of cards/wolves
a **patch** of vegetables
a **plague** of diseases/locusts
a **pocket** of oranges/potatoes
a **posse** of policemen
a **pride** of lions/peacocks
a **punnet** of strawberries
a **queue** of people/voters
a **quire/ream** of paper
a **range** of mountains
a **regiment/army/troop/battalion** of soldiers
a **rookery** of rooks/seals
a **school** of whales/dolphins
a **series** of events
a **set** of tools/china/glasses/rules
a **shock** of hair
a **shush** of librarians
a **stack/truss/bale** of hay
a **staff** of teachers/workers
a **string/rope** of pearls/beads
a **suit** of clothes/armour
a **suite** of furniture/rooms
a **swarm** of locusts/flies
a **troop** of monkeys/lions/soldiers
a **troupe** of actors/performers/dancers
a **university** of students
a **whoop** of gorillas

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

PRONOUNS

The Pronoun takes the place of a Noun.

- **The pronoun performs a similar function to the noun.**
- **We use pronouns to avoid repetition.**
  Joan plays the piano. **She** practises **it** daily.
  In this sentence, **she** stands in place of **Joan** and **it** stands in place of the **piano**.
- **Pronouns will change depending on their usage either as a subject or an object.**
  He likes to help others, but won't allow others to help **him**.

PERSON	PERSONAL PRONOUNS Subject	Object	POSSESSIVE PRONOUNS	POSSESSIVE ADJECTIVES
Singular				
1st person	I	me	mine	my
2nd person	you	you	yours	your
3rd person (m)	he	him	his	his
3rd person (f)	she	her	hers	her
3rd person (n)	it	it		its
Plural				
1st person	we	us	ours	our
2nd person	you	you	yours	your
3rd person	they	them	theirs	their

NOTE: possessive adjectives are NOT pronouns.

m = masculine, f = feminine, n = neuter (see Gender pg 24)

1. PERSONAL PRONOUNS

Personal pronouns refer to people or things.

- Personal pronouns are often twinned with **possessive adjectives:**
  I do **my** work. **You** do **your** work. **She** does **her** work. **He** does **his** work. **They** do **their** work.

2. POSSESSIVE PRONOUNS

Possessive pronouns indicate ownership.

This is **hers**, not **yours**.
This house was **mine**, but now it is **ours**.
(In the sentence 'This is my house', the my is an adjective and not a possessive pronoun.)

3. REFLEXIVE PRONOUNS

Reflexive pronouns reflect back to the noun or the pronoun.

- They usually end in **self** or **selves**.
  Mary (she) sees **herself** in the mirror.
  Jack (he) cut **himself** with the razor.



4. INTERROGATIVE PRONOUNS

Interrogative pronouns interrogate or ask questions.

- **Who** (which person) came to tea?
- **Whose** (which person's) is this?
- **To whom** (to which person) does this belong?
- **What** (action) are you doing?
- **Which** (one) is the hotel that you recommend?

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza

© Berlut Books

5. DEMONSTRATIVE PONOUNS

Demonstrative pronouns point out a specific person or thing.

- They are indicated by the words **this**, **that**, **these** or **those**.
  This is not the way we do things.
  That has to go!



If a demonstrative pronoun is followed by a noun, it becomes an adjective.
- That picture has to go! (That is an adjective - it describes the picture.)

6. INDEFINITE PRONOUNS

Indefinite pronouns refer to people or things in a general way, rather than specifically.

- They are indefinite in number: **you**, **one**, **they**, **someone**, **anyone**, **no-one**, **everyone**
  One must remember to apply sunscreen.
  Everyone came to the party.

7. RELATIVE PRONOUNS

Relative pronouns perform the functions of conjunctions by joining or connecting one part of a sentence to another.

a. **There are six relative pronouns in common usage:**
who, **whom**, **whose** - refer to people
that, **which**, **what** - refer to animals or inanimate objects

b. **Relative pronouns usually replace nouns or pronouns.**
This is my sister. She is visiting today.
This is my sister **who** is visiting today.
(Note, the she has been dropped.)

This is my sister. I am visiting her today.
This is my sister **whom** I am visiting today.
(whom is used if it replaces an object e.g. her)

I felt proud of the girl. Her results were excellent.
I felt proud of the girl **whose** results were excellent.
(whose replaces the possessive pronoun her)

I like the boy. I like his honesty.
What I like about the boy is his honesty.
(what allows us to join the two sentences and avoid the repetition of the word like)

c. **Relative pronouns are placed close to the nouns to which they refer.**
If not, the sense of what is being said or written is lost.
I have a ring in my jewellery box **that** sparkles. ✗ (What sparkles - the ring or the box?)
I have a ring **that** sparkles in my jewellery box. ✓

d. **When using the relative pronoun which, a preposition very often has to precede it.**
This is done to avoid ending a sentence on a preposition.
This is the house I was born **in**. ✗
This is the house **in which** I was born. ✓

This is the story we spoke **of**. ✗
This is the story **of which** we spoke. ✓

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

COMMON ERRORS

1. The pronouns I and me

- **The use of the pronouns I and me often causes difficulty.**
  In order to decide whether to use I or me, leave out the 'other person' and read it as if *you* are alone in the sentence.

John and I/me are going to movies.
I am going to the movies. ✓
Me am going to the movies. ×
Therefore, John and I are going to the movies.

Father gave the tickets to John and I/me
Father gave the tickets to I. ×
Father gave the tickets to me. ✓
Therefore, Father gave the tickets to John and me.

- **The pronoun me always follows the preposition between.**
  Between you and me, we shall achieve our goals.
  The prize will be shared **between** you and me.

2. The possessive adjective its and the abbreviation it's

These two similar looking and similar sounding words are often confused:

- its - possessive adjective
  The bird is sitting on eggs in its nest. (the nest of it - possessive adjective)
- it's - it is
  It's getting colder and wetter by the day. (it is)

NOUNS

A **Common Noun** is just a thing -
an ***apple***, a ***bead***, a ***cat***, a ***ring***.
The **Proper Noun** comes into play
be it in ***South Africa***, on ***Tuesday*** or in ***May***.
Then the **Collective Noun** introduces its group -
a ***band*** of musicians, or performers in a **troupe**.
Excited by emotions of ***joy***, ***kindness*** and ***loyalty*** too
the **Abstract Noun** announces its feelings are old, not new.
Together they form the ***you***, ***me*** and ***us***
Pronouns which replace nouns with no fuss.
Their **relatives** arrive right on the scene -
which, ***that***, ***what***, ***who***, ***whom***, ***whose*** - they are a team.
So **Nouns** of the world, form a queue;
you are now **Parts of the Grammar crew**!



Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

PLURALS (MANY)

Nouns are found in the singular or plural form.

1. **Most words simply take an s.**	houses gardens	bedrooms kitchens	swimming pools	
2. **If the word ends in ch, sh, s, ss or x, then add es.** This helps pronunciation.	churches glasses	dishes boxes	circuses	
	Only asses spell buses and gases with two 'esses'!			
3. **If the word ends in a vowel + y, then add an s.**	holidays monkeys	keys guys	buoys	
4. **If the word ends in a consonant + y, then drop the y and add ies.**	sky - skies party - parties	baby - babies assembly - assemblies	country - countries	
5. **If the word ends in a f or fe, then drop the f and add ves.**	calf - calves wolf - wolves *But* roof - roofs	shelf - shelves loaf - loaves chief - chiefs	thief - thieves knife - knives cliff - cliffs	
6. **If the word ends in an o, then add es.**	echoes tomatoes	heroes tornadoes	potatoes volcanoes	
7. **Some words ending in an o simply take an s.** Many of these are musical words.	pianos photos	radios tobaccos	banjos kilos	
8. **If a word ends in oo, then simply add an s.**	zoos	igloos	cuckoos	
9. **If a word ends in eau, then add an x or an s.**	plateaux/plateaus	tableaux/tableaus		
10. **If a word ends in us, we can either add an es or an i.** Latin or Greek origins	octopus - octopuses/octopi syllabus - syllabuses/syllabi hippopotamus - hippopotamuses/hippopotami			
11. **Some words, usually names of animals, keep the same form in the singular and the plural forms.**	sheep fish series	deer moose reindeer	buck aircraft	
12. **Some nouns take a singular form as they are 'uncountable'.**	advice gold luggage	baggage hair parking	bread information paper	coffee knowledge weather
13. **Some words appear only in the plural form.**	scissors clothes premises thanks acoustics	trousers police savings news measles	pliers goods riches politics mumps	tweezers earnings stairs Mathematics

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

14. Some words change in the plural form.	tooth - **teeth** foot - **feet** louse - **lice** woman - **women**	mouse - **mice** die - **dice** goose - **geese**	man - **men** ox - **oxen** child - **children**
15. In compound nouns, the last word is usually given the plural.	travel-agents	boy-friends	break-ins
16. In words containing a preposition, the word before the preposition takes the plural.	sisters-in-law hangers-on	brothers-in-law runners-up	ladies-in-waiting lookers-on
17. Initials and abbreviations are made plural by adding an s.	MPs	VIPs	pgs



DO NOT USE 'S TO FORM A PLURAL.

There are many girl's in my class. ✗

There are many girls in my class. ✓

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

ARTICLES

These are the words a, an and the which usually precede nouns or adjectives.

1. **DEFINITE ARTICLE - the**

This refers to something specific or definite.

Anne received **the** award for bravery. (a specific award)

The is pronounced thee when the word following it begins with a vowel:
the(e) idea is good.



2. **INDEFINITE ARTICLE - a/an**

a. This is non-specific or indefinite.

She is **a** candidate for the Bravery Award. (one of many - not specific)

She received **an** award for bravery. (not specific/not definite)

b. In general, an is used when the word following it begins with a vowel:

an umbrella, **an** elephant.

BUT

- **If the first letter of the word is a vowel, but sounds like a consonant, then use a:**
  a used car, **a** useful gadget.
- **If the first letter of the word is a consonant, but sounds like a vowel, then use an:**
  an hour, **an** honest man, **an** MG sports car.

© Berlut Books

GENDER

NOUNS MAY BE CLASSIFIED INTO THEIR GENDERS AS FOLLOWS:

MASCULINE prince, bachelor, son, brother
FEMININE queen, daughter, sister, mother
NEUTER book, engine, computer
COMMON* accountant, architect, attorney, author, baby, beggar, chauffeur, chairperson, chef, child, cobbler, composer, conductor, cousin, dancer, dentist, designer, director, doctor, engineer, friend, guest, gynaecologist, judge, lawyer, learner, lecturer, magistrate, manager, musician, orphan, paediatrician, passenger, pianist, player, politician, postman, President, Prime Minister, poet, prosecutor, producer, professor, programmer, psychiatrist, psychologist, pupil, receptionist, sales representative, scholar, scientist, secretary, singer, student, teacher, teenager, telephonist, traveller, urologist, usher, waitron, witness, writer

* With common usage and political correctness, certain nouns referring to careers or professions have adopted one common gender and refer to either males or females. Ms is often preferred by the modern woman to Miss or Mrs e.g. My teacher is Ms Grey.

Certain common or neuter nouns are often referred to as Masculine or Feminine:

The moon entered **her** last phase.
The sun sat on **his** throne in the sky.
The Titanic embarked on **her** maiden voyage in 1912.
The proud owner of the Porsche said, "**Her** engine purrs beautifully."
The wind once again proved **his** destructive power.
Hurricane Mary destroyed everything in **her** path.

FAMILY MEMBERS

MASCULINE	FEMININE
bachelor	**spinster**
boy	**girl**
bridegroom	**bride**
brother	**sister**
brother-in-law	**sister-in-law**
father	**mother**
father-in-law	**mother-in-law**
gentleman	**lady**
grandfather	**grandmother**
grandson	**granddaughter**
heir	**heiress**
hero	**heroine**
host	**hostess**
husband	**wife**
lad	**lass**
landlord	**landlady**
male	**female**
man	**woman**
monk	**nun**
nephew	**niece**
son	**daughter**
sportsman	**sportswoman**
uncle	**aunt**
widower	**widow**
wizard	**witch**

TITLES

MASCULINE	FEMININE
Count	**Countess**
Duke	**Duchess**
Earl	**Countess**
Emperor	**Empress**
god	**goddess**
King	**Queen**
Lord	**Lady**
Master	**Miss**
Mayor	**Mayoress**
Mr	**Mrs**
Prince	**Princess**
prophet	**prophetess**
Sir	**Madam**

OCCUPATIONS
(*see rule above)

author	**authoress**
conductor	**conductress**
Headmaster	**Headmistress**
manager	**manageress**
poet	**poetess**
waiter	**waitress**

waitron - modern/colloquial usage

ANIMALS

MASCULINE	FEMININE
billy-goat	**nanny-goat**
boar (pig)	**sow**
buck	**doe**
bull	**cow**
bull-elephant	**cow-elephant**
cock	**hen**
colt	**filly**
dog	**bitch**
drake	**duck**
fox	**vixen**
gander	**goose**
he-bear	**she-bear**
he-goat	**she-goat**
lion	**lioness**
peacock	**peahen**
ram	**ewe**
stallion	**mare**
tiger	**tigress**
tom cat	**jenny cat**

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

DIMINUTIVES

ADULT	YOUNG
bear	cub
bird	fledg(e)ling, nestling
bull	calf
butterfly	caterpillar
cat	kitten
deer	fawn
dog	puppy
duck	duckling
eagle	eaglet
eel	elver
elephant	calf
fish	fry
frog	tadpole
goat	kid
goose	gosling
hare	leveret

ADULT	YOUNG
hawk	bowet
hen	chicken
horse	foal
kangaroo	joey
lion	cub
mare	filly
moth	caterpillar
owl	owlet
pig	piglet
salmon	parr
sheep	lamb
stallion	colt
swan	cygnet
trout	fry
turkey	poult
whale	calf

ANIMAL SOUNDS

ANIMAL	SOUND
apes	gibber
bears	growl
bees	buzz, hum
beetles	drone
birds	sing, chirp
bulls	bellow
cats	purr, meow
chickens	peep
cocks	crow
cows	low, moo
crows	caw
deer	bell
dogs	bark, growl, snarl
donkeys	bray
doves	coo
ducks	quack
eagles	scream
elephants	trumpet
frogs	croak
geese	cackle, hiss
goats	bleat

ANIMAL	SOUND
grasshoppers	chirr
hens	cluck, cackle
horses	neigh, whinny
hyenas	laugh, scream
lions	roar
mice	squeak
monkeys	chatter
owls	hoot, screech, cur
oxen	low
parrots	talk, chatter, screech
pigs	grunt, squeal
puppies	yelp
rabbits	squeal
seagulls	scream
sheep	bleat
snakes	hiss
swallows	twitter
swans	cry
turkeys	gobble
wolves	howl

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
© Berlut Books

ADJECTIVES

Adjectives qualify or describe Nouns and Pronouns. They add interest and colour to sentences by describing or giving more information.

The adjective may come before a noun:

clever, diligent
The **adjective** ***boy*** won the prize.

The adjective may follow a linking verb (is, am, are, was, were):

clever, diligent
The boy ***is*** **adjective**.

We may form adjectives from nouns:

noun adjective
The boy is an **athlete**. He is an **athletic** boy.

abstract noun adjective
She won the competition for her **beauty**. The **beautiful** girl won the competition.

noun adjective
Paris has an interesting **history**. It is an **historical** place.

THERE ARE SEVERAL KINDS OF ADJECTIVES:

1. **DESCRIPTIVE ADJECTIVES OR ADJECTIVES OF QUALITY** (what kind?)
   These are the most commonly used adjectives.
   The **loyal/intelligent/creative/motivated** child...

2. **PROPER ADJECTIVES**
   These are proper nouns used as adjectives.
   The **Cape Town/Eastern Cape** beaches are scattered with shells.
   The **August** winds are good for flying kites.

3. **ADJECTIVES OF QUANTITY/NUMBER** (how many?)
   two/many/several/few/some/most children...
   each/every/neither child...

4. **ADJECTIVES OF ORDER** (position)
   He came **first/second/last** in the race.

5. **DEMONSTRATIVE ADJECTIVES** (which one?)
   This/that book...
   These/those books....

6. **POSSESSIVE ADJECTIVES** (belonging to)
   My/his/her/our/their/your/its computer...

7. **INTERROGATIVE ADJECTIVES** (which one?)
   Which/what/whose lesson....?

8. **COMPOUND ADJECTIVES**
   Adjectives joined by hyphens are called compound adjectives.
   a **well-deserved** result a **feather-light** cake a **half-ripe** avocado pear

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresource-za.com

© Berlut Books

ADJECTIVES MAY BE FORMED OR RECOGNISED BY THESE SUFFIXES (ENDINGS):

able - comfortable	en - proven	ible - convertible	less - painless
ant - constant	ent - permanent	ish - feverish	ory - preparatory
ary - ordinary	ful - hopeful	ive - possessive	ous - adventurous

See Adjectival Phrases (pg 8) and Adjectival Clauses (pg 9).

DEGREES OF COMPARISON

Degrees of Comparison compare Nouns.

THERE ARE 3 DEGREES OF COMPARISON:

1. The **positive** degree refers to **one** thing.
2. The **comparative** degree compares **two** things.
3. The **superlative** degree compares **more than two things** and describes the **best** or the **most.**

	POSITIVE	COMPARATIVE	SUPERLATIVE
Short vowels	flat thin	flatter thinner	flattest thinnest
Double vowels or double consonants	clean short	cleaner shorter	cleanest shortest
Words ending in e	large nice	larger nicer	largest nicest
Words ending in y	easy pretty	easier prettier	easiest prettiest
Words of more than two syllables	com/for/table in/te/res/ting	more comfortable more interesting	most comfortable most interesting
Words ending in ful	painful beautiful	more painful more beautiful	most painful most beautiful
Exceptions	good bad many/much little/few far old	better worse more less farther/further older/elder	the best the worst the most the least the farthest/furthest the oldest/eldest

Joan is **fit**. (positive)
Mary is **fitter** than Joan. (comparative)
Sue, however, is the **fittest** of the three. (superlative)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

VERBS

A verb is a 'doing' or an 'action' word.

We can test if it is a verb:
a. By asking: Can you....? Can you ask? Can you reply?
b. By placing a pronoun in front of it: We asked... He replied...

1. THE THREE TENSES:

a. Present, Past and Future

The tense tells when the action takes place.

Present	(today)	verb	I **paint** a picture.
Past	(yesterday)	verb + ed	I **painted** a picture.
Future	(tomorrow)	will/shall + verb	I **shall paint** a picture.

Irregular Verbs do not follow this pattern. Their past tense is different. (see pg 31)

b. A more detailed analysis: Simple, Continuous and Perfect Tenses

	SIMPLE	CONTINUOUS	PERFECT
	(generally)	(at the moment/ongoing)	(already completed)
Present	I drive.	I am driving.	I have driven.
Past	I drove.	I was driving.	I had driven.
Future	I shall drive.	I shall be driving.	I shall have driven.

The meaning of each tense is subtly different:

- I **shall drive** to the coast tomorrow. (future simple tense)
- I **shall be driving** to the coast tomorrow. (future continuous tense)
- I **shall have driven** to the coast by this time tomorrow. (future perfect tense)

2. FINITE VERBS

A finite verb can stand on its own and does not need an auxiliary (helping) verb.
A finite verb must have a **subject**, **number** (singular or plural) and **tense**.

- Together with the **subject**, it makes a complete sentence:
  She **plays**. They **argue**.
- It indicates **number**:
  The girl (one) **plays** netball. The girls (many) **play** netball.
- It has **tense**:
  Today I **play**. Yesterday I **played**. Tomorrow I **shall play**.

3. THE INFINITIVE

When a verb is preceded by a **to**, it is known as the infinitive:
to play *to* argue *to* study *to* discuss

The infinitive cannot stand alone. It must be preceded by a finite verb.
She **wants** ***to discuss***... They **start** ***to argue***. We **tried** ***to study***. Children **love** ***to play***.

The infinitive should not be split:
I am going **to** definitely **complete** my work tomorrow. ✗
I am definitely going **to complete** my work tomorrow. ✓

Verbs such as **got** and **did** are 'overworked' and if possible should be replaced by stronger verbs. (see pg 51 in the Vocabulary section)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

4. AUXILIARY VERBS

a. **An auxiliary verb is a helping verb.**

- It always **precedes a verb**: She **has** done her work.
- It **regulates the tense** of its sentence: We **could** see the sun rising in the east. (past tense)

b. **Common auxiliary verbs: am, are, be, can, could, had, has, have, is, may, might, must, shall, should, was, were, will, would**

c. **Depending on the sentence, the verb may be classified as a finite or an auxiliary verb:**
He **is** the president of his company. (finite verb)
He **is *hoping*** to become the president of his company. (auxiliary verb + present participle)

5. THE LINKING VERB - THE VERB 'TO BE'

a. **The verb 'to be' (is, am, are) is also referred to as the linking verb.**

b. **A linking verb connects a noun with another noun, or a noun with an adjective.**
The man **is** a soldier. (noun) The man **is** brave. (adjective)

(see pg 7)

c. **The word that follows the linking verb is not the object; it is known as the complement.**

s = singular
p = plural

	PRESENT TENSE	PAST TENSE	FUTURE TENSE	FUTURE TENSE if adamant or definite
1st person (s)	I **am** cold.	I **was** cold.	I **shall be** cold.	I **will be** cold!
1st person (p)	We **are** cold.	We **were** cold.	We **shall be** cold.	We **will be** cold!
2nd person (s & p)	You **are** cold.	You **were** cold.	You **will be** cold.	
3rd person (s)	He/she/it **is** cold.	He/she/it **was** cold.	He/she/it **will be** cold.	
3rd person (p)	They **are** cold.	They **were** cold.	They **will be** cold.	

This may help you: 'I **shall**, we **shall**, everybody else **will**!'

6. TRANSITIVE AND INTRANSITIVE VERBS

A verb can be transitive or intransitive depending on whether or not it is followed by a direct object.

- **A transitive verb takes a direct object.**

direct object indirect object
I **wrote a letter** to the editor of the newspaper.

- **Intransitive verbs are not followed by direct objects.**

indirect object
I **wrote** to the editor of the newspaper.

adverbial phrase of reason
I **wrote** out of concern.

7. THE MOOD OF THE VERB

The mood of the verb indicates the speaker's intention or attitude.

There are three main moods:

a. **Indicative**
The indicative verb is used to express a fact or provide information.
I always **buy** a lottery ticket.

b. **Imperative**
The imperative verb expresses instructions or commands.
My Uncle says, '**Don't waste** your money!'

c. **Subjunctive**
The subjunctive mood is used when something is unlikely or to express a wish, doubt or uncertainty.

- The **linking verb was** changes to **were** for all persons:
If I ***were*** to win the lottery, he would eat his words. ✓
If I ***was*** to win the lottery, he would eat his words. ✗

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

8. PARTICIPLES

Participles are formed when we combine an auxiliary verb and a finite verb + ing or ed.

Clouds **had** formed before the storm.

- The participle cannot stand alone:
  The tap **leaking**. ✗ The tap **is** leaking. ✓

PRESENT TENSE	PAST TENSE	PRESENT PARTICIPLE	PAST PARTICIPLE
I play.	I played.	I **am** playing.	I **have** played.
He eats.	He ate.	He **is** eating.	He **has** eaten.
You swim.	You swam.	You **are** swimming.	You **have** swum.
They draw.	They drew.	They **are** drawing.	They **have** drawn.

a. PRESENT PARTICIPLES

They state the continuous nature of the action and usually end in ing.

He reads. →	He **is** reading...	He **was** reading...	He **will be** reading...
I participate. →	I **am** participating...	I **was** participating...	I **shall be** participating....

OTHER WORDS ENDING IN ING:

- **GERUNDS (verbal nouns)**
  When a word ending in ing is used as a noun, it is called a gerund.
  (The gerund is usually indicated by the word of).
  The **understanding** **of** the teacher was appreciated.
  The **crying** **of** the child alarmed us.
  She has a fear **of** **flying**.

- **ADJECTIVES**
  A word may end in ing and be used as an adjective.
  The **understanding** teacher was appreciated by the children.
  The **crying** child alarmed us.
  The sky was darkened by **flying** ants.

b. PAST PARTICIPLES

They help to make the past tense of a verb and usually end in ed, d, en or n.

- They follow verbs such as **has, had, have, was** and **were** to form new tenses:
  The present **was** given to the child.
  The fingerprints **were** matched to the suspect.
  He **had** received a warning but ignored it.
- There are **exceptions** e.g. I **buy** - I **have bought**. (see Irregular Verbs pg 31)

A useful way to form a Past Participle is to imagine I have... before the verb:

I **offer** my services. → I **have** offered my services.

OTHER WORDS ENDING IN ED:

The past participle may also be used as an adjective.

The search party came across the **deserted** village.
(the village which **had been deserted**)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

IRREGULAR VERBS

Irregular verbs do not follow the usual patterns.

PRESENT Today I ...	PAST Yesterday I ...	PAST PARTICIPLE I have...
am	**was**	been
awake	**awoke**	awoken
bear	**bore**	borne
begin	**began**	begun
bite	**bit**	bitten
bleed	**bled**	bled
blow	**blew**	blown
break	**broke**	broken
bring	**brought**	brought
build	**built**	built
buy	**bought**	bought
catch	**caught**	caught
choose	**chose**	chosen
come	**came**	come
creep	**crept**	crept
cry	**cried**	cried
deal	**dealt**	dealt
dig	**dug**	dug
do	**did**	done
draw	**drew**	drawn
dream	**dreamt**	dreamt
	dreamed	dreamed
drink	**drank**	drunk
drive	**drove**	driven
dry	**dried**	dried
eat	**ate**	eaten
fall	**fell**	fallen
feed	**fed**	fed
feel	**felt**	felt
fight	**fought**	fought
find	**found**	found
fly	**flew**	flown
forbid	**forbade**	forbidden
forget	**forgot**	forgotten
freeze	**froze**	frozen
fry	**fried**	fried
give	**gave**	given
go	**went**	gone
grind	**ground**	ground
grow	**grew**	grown
hang (persons)	**hanged**	hanged
hang (things)	**hung**	hung

PRESENT Today I ...	PAST Yesterday I ...	PAST PARTICIPLE I have...
have	**had**	had
hear	**heard**	heard
hide	**hid**	hidden
hold	**held**	held
keep	**kept**	kept
kneel	**knelt**	knelt
know	**knew**	known
lay	**laid**	lain
lead	**led**	led
learn	**learnt**	learnt
	learned	learned
leave	**left**	left
lend	**lent**	lent
lie	**lay**	lain
light	**lit**	lit
	lighted	lighted
lose	**lost**	lost
make	**made**	made
mean	**meant**	meant
meet	**met**	met
pay	**paid**	paid
read	**read**	read
ride	**rode**	ridden
ring	**rang**	rung
rise	**rose**	risen
run	**ran**	run
say	**said**	said
see	**saw**	seen
sell	**sold**	sold
send	**sent**	sent
shake	**shook**	shaken
shine	**shone**	shone
shoot	**shot**	shot
shrink	**shrank**	shrunk
shut	**shut**	shut
sing	**sang**	sung
sink	**sank**	sunk
sit	**sat**	sat
sleep	**slept**	slept
slide	**slid**	slid
smell	**smelt**	smelt
	smelled	smelled
speak	**spoke**	spoken
speed	**sped**	sped

PRESENT Today I ...	PAST Yesterday I ...	PAST PARTICIPLE I have...
spell	**spelt**	spelt
	spelled	spelled
spend	**spent**	spent
spill	**spilt**	spilt
	spilled	spilled
spin	**spun**	spun
spoil	**spoilt**	spoilt
	spoiled	spoiled
spring	**sprang**	sprung
spy	**spied**	spied
stand	**stood**	stood
steal	**stole**	stolen
stick	**stuck**	stuck
sting	**stung**	stung
stink	**stank**	stunk
strike	**struck**	struck
strive	**strove**	striven
swear	**swore**	sworn
sweep	**swept**	swept
swim	**swam**	swum
swing	**swung**	swung
take	**took**	taken
teach	**taught**	taught
tear	**tore**	torn
tell	**told**	told
think	**thought**	thought
throw	**threw**	thrown
wake	**woke**	woken
wear	**wore**	worn
weave	**wove**	woven
weep	**wept**	wept
win	**won**	won
wind	**wound**	wound
write	**wrote**	written



These are the most commonly used irregular verbs.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

ACTIVE AND PASSIVE VERBS (VOICE)

In the Active Voice the subject of the sentence *does* the action. In the Passive Voice the object becomes the subject and is having the action *done* to it.

	ACTIVE VOICE (REGULAR VOICE)			PASSIVE VOICE		
	Subject	Verb	Object	Object	Verb	Subject
Present	The boy	kicks	the ball.	The ball	is kicked *by*	the boy.
Past	The boy	kicked	the ball.	The ball	was kicked *by*	the boy.
Future	The boy	will kick	the ball.	The ball	will be kicked *by*	the boy.

1. CHANGING A SENTENCE FROM ACTIVE INTO PASSIVE VOICE

a. THE GENERAL RULE

1. Underline the **verb**.
2. Divide the sentence into: Subject Verb Object
3. Begin with the **object**.

A sentence may only be used in the passive voice if it contains a transitive verb - a verb that takes a direct object - see pg 29.

subject verb object → object verb subject

The magician / performs / the trick. → The trick is performed *by* the magician.

b. PRONOUNS (see pg 19)

Pronouns change from the subject form to the object form:

He/they completed the entry form. → The entry form was completed by him/them.

	SINGULAR		PLURAL	
	subject	object	subject	object
1st person	I	me	we	us
2nd person	you	you	you	you
3rd person	he/she/it	him/her/it	they	them

In some passive sentences, the agent (doer) is not mentioned:

- This is the case when it is understood and it would be clumsy to mention the doer.
- This is especially true if the agent is a **pronoun**.

We keep our coffee cups here. → Our coffee cups are kept here. (by us)

They will take a decision soon. → A decision will be taken soon. (by them)

c. COMMANDS

Read the book by Tuesday! → The book must be read by Tuesday.

d. QUESTIONS

Who wrote the article? → By whom was the article written?

2. EFFECTIVE USE OF THE PASSIVE VOICE

It is more natural to use the active voice, but the passive voice is often used for effect:

- when it is not necessary to mention the subject (doer) — Refreshments **will be served**.
- when we are not sure who did the action — The diamonds **were stolen**.
- when demands are made anonymously — Smoking **is not permitted** in the cinema.
- when a nameless accusation is made — This shirt **has been ruined** in the wash.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

ADVERBS

Adverbs are words that modify or tell us more about Verbs. They may also modify Adjectives, other Adverbs or even the tone of the whole sentence.

He ran **quickly**. (*Quickly* tells us about the verb *ran*.)
She is **exceptionally** clever. (*Exceptionally* tells us about the adjective *clever*.)
Don't eat **so** quickly. (*So* tells us about the adverb *quickly*.)
Perhaps you will win the lottery. (The word *perhaps* changes the whole nature of the sentence.)

1. TYPES OF ADVERBS

Adverbs may be identified by their functions:

Refer to:
- Adverbial Phrases pg 8
- Adverbial Clauses pg 9

a. **MANNER (how?)**
quickly, hungrily imaginatively, fast, well **(usually end in -ly)**

b. **PLACE (where?)**
here, there, nowhere, up, down, home, far, near

c. **TIME (when?)**
today, tomorrow, yesterday, now, then, soon, immediately

d. **DEGREE (to what extent?)**
very, quite, rather, so, almost, fairly, radically, hardly, extremely, well, really, just, too, nearly

e. **FREQUENCY (how often?)**
always, never, often, seldom, once, usually, occasionally, frequently

2. SENTENCE MODIFIERS

The insertion of these words changes the nature of the sentence and usually expresses the speaker's opinion:
actually, certainly, definitely, fortunately, honestly, luckily, naturally, obviously, perhaps, surely, unfortunately

- They are usually placed at the beginning of the sentence:
  Naturally, nobody owned up to the deed.

3. COMPARATIVE ADVERBS

As with adjectives, **adverbs have degrees of comparison.**

	ADVERB	COMPARATIVE	SUPERLATIVE
Regular	fast	**faster**	the **fastest**
Two or more syllables	carefully	**more carefully**	**most carefully**
Irregular (exceptions)	badly	**worse**	the **worst**
	little	**less**	the **least**
	much	**more**	the **most**
	well	**better**	the **best**

He ran **quickly**. (Regular Form)
He earns **less** than his brother. (Comparative Form - comparing two actions)
If you work **harder**, you will earn **more**. (Comparative Form - comparing two actions)
Of all his hobbies, he likes chess **the best**. (Superlative Form - comparing more than two actions)

Be careful of incorrect usage:

They spoke loud.	✗	Hang on tight.	✗	It was very fun.	✗	He moved quick.	✗
They spoke loudly.	✓	Hang on tightly.	✓	It was fun.	✓	He moved quickly.	✓

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

CONCORD (ALSO CALLED AGREEMENT)

The words in a sentence must match or agree with one another.

1. THE SUBJECT AND VERB MUST AGREE IN NUMBER AND PERSON

a. To decide whether the verb should be singular or plural:

- **Find the subject.**
- **Decide whether it is singular or plural.**
- **Match the verb to the subject.**

I (1st person singular) **eat**
You (2nd person singular) **eat**
Joe (he) (3rd person singular) **eats**

We (1st person plural) **eat**
All of you (2nd person plural) **eat**
Joe and Bobby (they) (3rd person plural) **eat**

b. The subject may consist of a group of words.
A common example is the collective noun, which refers to the group as a single unit.

The **class** of students **was** kept in after school. (The subject is the class not the students.)
My **brother and sister** **are** coming for a visit. (The subject is my brother and sister.)

c. The subject may govern more than one verb.
All these verbs must agree with the subject.

The **film** **deals** with the dangers of drug abuse and **is targeted** at teenagers.
(The subject is singular, therefore all the verbs are singular.)

2. AGREEMENT BETWEEN NOUNS AND PRONOUNS

a. A pronoun must agree with the noun that it is replacing in number and in gender:

The **woman** paid for **her** ticket. The **women** paid for **their** tickets.

b. Some pronouns are paired with singular pronouns:
anyone, everyone, nobody, no-one, somebody, someone, each, every, either, neither ... nor

Everyone is doing **his** best. ✓
Everyone is doing **their** best. ✗

No-one may hand in **his / her** work late. ✓
No-one may hand in **their** work late. ✗

Take note of the Concord in the following passage:

A group of teenagers **is** planning a trip to the Orange River. (referring to the group)
Roger and I **have** been invited to lead this excursion.
Neither of us **is** afraid of this responsibility.
On behalf of **Roger and me, I** would like to thank **the team** for **its** confidence in **us.**
The cost of the canoes **is** expensive.
They will spend many hours rowing in **their** canoes.
Every boy **is** looking forward to water-rafting with **his** friends on the Orange River.
All the boys **are** expected to do **their** best.
Every one of the boys **has** passed **his** First Aid Examination.
The use of these skills often **saves** lives.
One **has** to make sure that **one's** kit is correct and up to standard. (One is always followed by one or one's.)
No-one **is** exempt from wearing **his** life-jacket.
My girlfriend, Pam, **is** jealous when she hears of **these outings**, but **they** would not suit her personality.
Fish and chips **is** a special treat for these rafters. (Fish and chips is regarded as a single unit.)
Experiences of this nature **are** unforgettable.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresource.com

CONJUNCTIONS

Conjunctions are connecting words that join two or more sentences into a single sentence. They also join words, phrases or clauses.

Examples of conjunctions:

and	although	but	because	for	however	if	or	since
so	then	though	unless	until	when	whether	while	yet

1. CO-ORDINATING CONJUNCTIONS

Co-ordinating conjunctions join two words or ideas of *equal weight*:

fish **and** chips
tired **but** happy
He completed the course **and** received a certificate.
The car was repaired **but** it still gave trouble.
It is your choice to go to the movies **or** to the restaurant.
He was in great pain, **yet** he never complained.

2. SUBORDINATING CONJUNCTIONS

Subordinating conjunctions join a main clause to a subordinate clause:

They played a soccer match **although** a storm threatened.
You may not visit India **unless** you have had a Yellow Fever injection.

3. RELATIVE PRONOUNS AS CONJUNCTIONS

Relative pronouns also perform the functions of conjunctions:

Who, whom and whose are used for persons/people:

The boy could not complete his homework. He left his school bag on the bus.
The boy **whose** school bag was left on the bus, could not complete his homework. (whose replaces his)

That, which and what refer to animals and inanimate objects:

Hedwig is the owl. He appears in the Harry Potter books.
Hedwig is the owl **that** appears in the Harry Potter books. (that replaces he)

4. CONNECTING/LINKING WORDS

Connecting/linking words often add flow and meaning to the sentences that follow them.

time	*later, meanwhile, at the same time, finally, before, next, as soon as, now, after* (showing chronological order)
cause/effect	*therefore, because, as a result, consequently, furthermore, it is clear that*
comparison/contrast	*similarly, alternatively, in contrast, on the one/other hand, however, meanwhile, in the same way, comparatively speaking, of equal importance*

5. POSITION

Conjunctions are usually found in the middle of sentences.

- However, certain conjunctions may be used to **begin** a sentence:
  Although he had no chance of winning, he entered the race.

When writing or speaking, try to vary your conjunctions.
Avoid the repetitive use of conjunctions such as and, then or so.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

PREPOSITIONS

Prepositions are the 'small words' that usually relate two words or phrases to one another.

1. THE USE OF PREPOSITIONS

There are no conventional rules for prepositions. We learn these from usage and reading.

a. **Prepositions are words that show the relationship of one thing to another.**
The computer is **on** the table. (Where is the computer in relation to the table?)

b. **Prepositions usually precede nouns, pronouns, articles or gerunds.**
I went **with** Peter/him/the boy. His love **of** fishing kept him occupied.

c. **Prepositions are often confused with adverbs of time and place.**
Remember a noun or pronoun must follow a preposition, otherwise it is an adverb.
The dog was barking **outside** the house. (preposition)
We put the dog **outside**. (adverb of place)

She promised to do it **after** the event. (preposition)
She promised to do it **afterwards**. (adverb of time)

d. **Prepositions may be used idiomatically (figuratively).**
He is a man ***after*** **my own heart**.
It goes ***against*** **the grain** for me to ride when I can walk.

e. **Phrases may contain more than one preposition.**
I am writing ***on behalf of*** my friend who is ill.
You must play ***in accordance with*** the rules.

f. **Avoid ending a sentence with a preposition.**
What are you staring **at**? ✗ **At what** are you staring? ✓

2. COMBINATIONS

There are certain recognised combinations of:

a. **Adjectives + Prepositions** (I am ...)

afraid **of**	proud **of**	fond **of**	different **from**	good **at/for**	bad **at/for**
keen **on**	ready **for**	tired **of**	opposed **to**	scared **of**	inspired **by**
interested **in**	satisfied **with**	sorry **about/for**			

b. **Verbs + Prepositions** (I ...)

believe **in**	approve **of**	object **to**	insist **on**	wait **for**	succeed **in**
care **for**	rely **on**	despair **of**	agree/disagree **with**	accuse somebody **of**	

Something is shared **between** two persons.
Something is shared **among** several persons.

The Ford parked **beside** the Volkswagen.
Everyone **besides** the Grade 8s was there.

My money is **in** my wallet.
He jumped **into** the swimming pool.

The book is different **from** the film. ✓
The book is different **to** the film. ✗

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

PREPOSITIONS USUALLY REFER TO PLACE, POSITION, TIME, MANNER OR REASON

The sailors are **aboard** the ship.

Please think **about** the matter.
Don't beat **about** the bush.
I am sorry **about** the mess.

The sky is **above** the earth.
This is **above** her ability.

She walked **across** the road.
Rises were given **across** the board.

She rested **after** the meal.
He takes **after** his father.
He is a man **after** my own heart.

She stood **against** the wall.
This goes **against** my principles.

She walked **along** the path.
She walked **alongside** her sister.

The books were divided **among** the children.
There is much talent **amongst** the teachers.

They ran **around** the field.
The rumour was spread **around** town.

We met **at** the airport.
She is **at** a difficult stage.
She is **at** loggerheads with me.
The two countries are **at** war.
He is good **at** sport but weak **at** maths.

The bride walks **before** her retinue.
Don't run **before** you can walk.
She stood **before** the teacher.
He jogs daily **before** breakfast.

The dustbin is **behind** the door.
I am **behind** in my work.
He worked **behind** the scenes.

First floor is **below** second floor.
This remark is **below** the belt.
This work is **below** standard.

Moles live **beneath** the ground.
This is **beneath** my dignity.

The nurse stood **beside** the bed.
She is **beside** herself with grief.

This is **between** you and me.
It was divided **between** the two.
The car parked **between** the lines.

The ship sailed **beyond** the horizon.
This is **beyond** my understanding.
They live **beyond** their means.

By noon she had arrived.
She travelled **by** bus.
She was inspired **by** her teacher.
We prevent disease **by** vaccination.

We take **down** the posters.
He came **down** with flu.
Santa came **down** the chimney.

Squirrels sleep **during** winter.

All **except** Joan were there.

I feel sorry **for** beggars.
Sweets are bad **for** your teeth.
She was ready **for** her guests.
Time waits **for** no man.
Vegetables are good **for** you.
The daughter cares **for** her mother.

This package arrived **from** Austria.
From time to time he visited her.
Clothes are imported **from** France.
He prevented the fire **from** spreading.
Boys are different **from** girls.(N.B.)

Kaylee arrived **in** her new car.
The concert is **in** the evening.
She is **in** Grade 10.
The clothes are **in** the suitcase.
She is interested **in** astrology.
Do you believe **in** ghosts?
He succeeded **in** finding a job.
They tried to take **in** the facts.

The cat fell **into** the stream.
The athlete sprinted **into** first place.

Jane Austen is an author **of** renown.
I heard **of** your windfall yesterday.
She was a victim **of** crime.
I am proud **of** your success.
We are tired **of** your complaints.
The French are fond **of** snails.
Most of us are scared **of** snakes.
We approve **of** your choice.
He has been accused **of** stealing.
Father has a love **of** fishing.
She has a fear **of** flying.

The clock fell **off** the pedestal.
She went **off** in a huff.

The portrait hangs **on** the wall.
The train arrived **on** time.
The vase is **on** the table.
It played **on** his conscience.
He was congratulated **on** his success.
He relies **on** his intelligence.
He is very keen **on** golf.
He insists **on** punctuality.
He takes **on** all new challenges.

He went **on to** High School.
He climbed **onto** the roof.

The lawyer looked **over** the contract.
He took **over** the lease.
He looked **over** his shoulder.
He hit the ball **over** the net.
He is **over** his pain.
The student takes **over** the lesson.

He walked **past** the school.
It was **past** midnight when she came home.

The mountains have been there **since** time immemorial.
She has been on holiday **since** May.

He walked **to** the café.
He came round **to** her way of thinking.
She was told **to** stop smoking.
Compared **to** you, I am an introvert.
The film is similar **to** the novel.
Brazil exports coffee **to** the world.
Everyone is opposed **to** high taxes.
I object **to** your rudeness.
The rebel came **to** his senses.

The rocket flew **towards** Mars.
Towards evening I fell asleep.

The only entrance is **through** the tunnel.
He stood by me **through** thick and thin.
I heard it **through** the grapevine.

Her slippers were **under** the bed.
He feels **under** the weather.

The parents waited **up** for the child.
The balloon soared **up** above the buildings.
She walked **up** and down the road.
The house is **up** for sale.
She was **up** in arms over the rumour.

She came **with** me.
She went along **with** the proposal.
With reference to your query....
He was disappointed **with** his bonus.
She shared her ice-cream **with** me.
I am satisfied **with** the results.
Shellfish does not agree **with** me.
He disagrees **with** the findings.

The meaning lies **within** the extract.
It is **within** your power to succeed.

Downloaded from edutesourceza.com
Downloaded from edutesourceza.com

© Berlut Books

DIRECT AND INDIRECT (REPORTED) SPEECH

A. DIRECT SPEECH

- **Direct speech uses the exact words of the speaker.**
- **It is indicated by inverted commas.**
- **A new paragraph is used for each new speaker.**



In cartoons or comics, these words are enclosed in a bubble.

1. DIRECT SPEECH CONSISTS OF TWO PARTS:

a. A clause containing an introductory verb such as said or asked:
This indicates the speaker.
The introductory verb is always followed by a **comma**.

b. The actual words that are spoken:
These are enclosed in **quotation marks**.
The first word begins with a **capital letter**.

Mary said, "It is cold today." Mary asked, "Is it cold today?"

2. FORMATS OF DIRECT SPEECH:

a. The introductory verb usually comes before the words that are spoken:
The supporters **shouted**, "Come on, Manchester United!"

b. The spoken words sometimes come first.
The spoken words will then be followed by a **comma**, **exclamation mark** or a **question mark**, but never a full stop.
"How long until half-time?" **asked** an excited spectator.
"I'm so sorry this is the last match of the season," **sighed** the schoolboy.

c. The introductory verb may be found in the middle of the sentence.
This will split the sentence into two parts.
The second part is called the **follow-on sentence**.
The follow-on sentence will not begin with a capital letter.
"You guys are hopeless," **shouted** the captain, "and are going to cost us the trophy!"

B. INDIRECT OR REPORTED SPEECH

Many changes occur when we convert a sentence from Direct to Reported Speech:

1. PUNCTUATION

Remove the inverted commas, question marks, exclamation marks and the capital letters.
(Do not remove the capital letter if the first word in the inverted comma is a proper noun.)
Mother asked, "Where have I left my keys?"
Mother asked where she had left her keys.
Mother asked, "John, have you tidied your room?"
Mother asked John if he had tidied his room.

2. PRONOUNS

Pronouns change to ensure that the sentence retains its meaning.
Shahida said, "My family and I are going to the flea market today."
Shahida said that she and her family would be going to the flea market that day.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresource.com

© Berlut Books

3. INTRODUCTORY VERBS + THAT

Insert the word that to link the introductory verb to the spoken words
e.g. said, says, stated, declared, exclaimed, complained.

Annabel **says,** "I love the sounds, smells and vibe of the flea market."
Annabel says **that** she loves the sounds, smells and vibe of a flea market.

4. QUESTION WORDS

a. **Insert the words if or whether after questions using question verbs**
e.g. asked, enquired, questioned.
The children **enquired**, "Are there fun-rides at this flea market?"
The children enquired **if/whether** there were fun-rides at that flea market.

b. **If the first word of a question is a question word, use this word as the connecting word**
e.g. who, what, when, where, why, how.
"**Why** can't I have another candy floss?" asked Roxanne.
Roxanne asked **why** she couldn't have another candy floss.

5. TENSES OF THE INTRODUCTORY VERB

a. **If the introductory verb is in the present tense, report the speech as if it has just been said.**
Joanne **says**, "I am feeling dizzy today."
Joanne says that she **is feeling** dizzy **today**.

b. **If the introductory verb is in the past tense and what is reported has already occurred, report the spoken words in the past tense by putting them one stage back in terms of tense.**
Joanne **said**, "I **am** feeling dizzy **today**."
Joanne said that she **was feeling** dizzy **that day.**



This is similar to Court Room Language:
"Your Honour, Joanne said that *she* was feeling dizzy *that* day."

6. ADVERBS OF TIME AND PLACE CHANGE IN THE PAST TENSE:

here	- **there**	yesterday	- **the previous day**
this	- **that**	the day before yesterday	- **two days ago**
now	- **then**	tomorrow	- **the following day**
today	- **that day**	the day after tomorrow	- **in two days' time**

7. COMMANDS

If the sentence is a command, either of two ways may be used:
The teacher **ordered**, "Children, do your homework!"
a. The teacher ordered the children **to do** their homework.
b. The teacher ordered **that** the children **should do** their homework.

8. EXCLAMATIONS

Exclamatory words such as ouch! hooray! wow! and good heavens! may not be used in reported speech.
Exclamations and emotions should, however, still be expressed and we do so by describing them.
"**Ouch**! I've stumped my toe!" screamed the girl.
The girl screamed **in pain** that she had stumped her toe.

The players shouted, "**Hooray**! We've won the trophy!"
The players shouted **with joy** that they had won the trophy.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
Sample

© Berlut Books

FIGURES OF SPEECH

We use Figures of Speech to create images or mind-pictures in order to express ourselves visually, imaginatively and powerfully.

Language may be used either in a literal or figurative sense. (see pg 45)
Literal or denotative language is factual.
Nicky's boyfriend **broke his leg**. (The accident *literally/actually* occurred.)

Figurative or connotative language makes use of comparisons and suggestive ideas.
Nicky's boyfriend **broke her heart**. (This is figurative language, *suggesting* that she is heartbroken.)

FIGURES OF SPEECH ARE COMMONLY CLASSIFIED AS FOLLOWS:

1. COMPARISONS

These are used to compare two objects (animate or inanimate) in direct or indirect ways.
Often an expressive phrase replaces a simple adjective or adverb.

a. SIMILE **A simile is a direct comparison that always contains the words as or like.**	He is **as** wealthy **as** Bill Gates. Her personality is **like** a bubble in a bottle of champagne.
b. METAPHOR **A metaphor is a comparison without the use of as or like.** • A metaphor refers to one person or object (as) being (like) another. • The comparison is **implied** rather than stated directly. **Extended Metaphors** **These are recurring metaphors or analogies.** They are extended over a passage or throughout a poem. **Mixed Metaphors** **These are incongruous and incompatible terms used to describe the same object or event.** Mixed Metaphors should be **avoided** as they contradict one another.	**He is a Bill Gates.** (They are both rich.) **She is a bubble** in a bottle of champagne. (She has personality.) The lieutenant **roared** his commands. (We are implying that the lieutenant is aggressive.) *She was the bud blooming into womanhood.* *She was the petal, colourful and fragile.* *A flower in the making!* **Mountains of strawberries** and cream were consumed during the **titanic battle** at Wimbledon. (We are creating a confusing image of tennis, strawberries, mountains, giants and war!)
c. PERSONIFICATION **Personification gives human qualities to inanimate objects or abstract ideas.** Personification and metaphors are similar in that they are both **indirect comparisons**.	**Autumn arrived** in **his** coat of orange, red and gold. **The clouds looked down and wept** on the drought-stricken earth. **Pride embraced** her as she went up to receive her award.
d. APOSTROPHE **An abstract idea, an inanimate object or a person who is no longer living is addressed or spoken to as if it were human.**	"**Lady Luck**, please be there when I throw the dice!" "**Oh Shakespeare**, if you could see your Globe Theatre rebuilt!"
e. ALLUSION **This is either a direct or an indirect referral to a particular aspect.** Many poets allude to Bible stories like the *Creation* or *Fall* in their poems.	Milton's epic poem, **'Paradise Lost'**, deals with the **Biblical themes** of the Temptation and the Fall of Man.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

2. SOUND DEVICES

a. ALLITERATION **Alliteration is the repetition of consonant sounds at the beginning of words.** It often highlights the expression of **movement**.	**F**ootball **f**ever **f**uels **f**ans. **R**ampant **R**ooney **cr**ushes **Cr**oatia.
b. ASSONANCE **Assonance is the repetition of vowel sounds.** **Short** vowel sounds may create a mood of **speed**, **vitality**, **joy** or **suspense**. **Long** vowel sounds **slow** down the pace and temper the mood.	The **e**ccentric **E**sther **e**nthused her listeners. Cl**a**p your h**a**nds **a**nd st**a**mp your feet! G**ir**ls in c**ur**ls sw**ir**led around the stage. He sl**ow**ly m**ow**ed the overgr**ow**n lawn.
c. ONOMATOPOEIA **Onomatopoeia uses words that imitate and reproduce real-life sounds and actions.** The sound effect heightens the visual effect.	The sky exploded with a **crash**, **bang** and a **hissing** of fireworks. The tranquility of the scene was enhanced by the **rustling** of the reeds and the **whistling** of the wind.
d. RHYME **Rhyme depends on sound, rather than on the written word.** It is used for **effect**.	*I am **certain** that this **curtain*** *Was damaged in the **rain again.*** *You will not **laugh*** *If you only get **half!***

3. CONTRADICTIONS

These are Figures of Speech that appear to contain conflicting or opposing ideas.

a. ANTITHESIS **Antithesis compares and contradicts ideas or statements within a sentence.**	Don't underestimate him; he's a **mouse** in **stature**, a **lion** in **strength**. The Internet is a **master** of **technology** and a **thief** of **time**.
b. OXYMORON **An oxymoron places two seemingly contradictory words next to each other.** On analysis, these words evoke a powerful image.	The mother waved her son off to war with **painful pride.** The accused felt **angry relief** when she was proved innocent. The litter was a **pretty ugly** sight.
c. PARADOX **A paradox is a seemingly absurd or contradictory statement which, when analysed, is found to be true.** It is, in fact, an **extended oxymoron**. The opposites are not next to each other, but are found in the same sentence.	"You will **kill** him with your **kindness**." **(Your kind deeds are doing more harm than good.)** She is only **happy** when she has something to **worry** about. **(A happy worrier.)**
d. IRONY **Irony implies the opposite of what is said.** The intention is for the opposite to be understood. It is the **tone** which tempers or conveys this meaning. **(continued on pg 42)**	"I ***can't wait*** for my detention on Friday afternoon." Walking into the empty cinema, the woman exclaimed, **"Fortunately, we booked!"**

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

Situational Irony **Here the opposite of what is expected occurs.** **Dramatic Irony** **When the audience has knowledge of something of which the actors are unaware, this is referred to as dramatic irony.** This technique heightens **tension** and **expectation**.	A detective who is employed to catch a thief, might himself be arrested for dishonesty. In the play/film The Little Shop of Horrors, the **audience** is aware that the plant craves human blood. **The characters**, however, are blissfully unaware of this.
e. SARCASM **Sarcasm, like irony, occurs when one thing is said, but something else is intended or understood.** However, sarcasm is used with the express **purpose** of **hurting**, **insulting** or **humiliating**.	"You must have worked ***very hard*** to be bottom of the class!" "Are you ***always*** the heart and soul of the party?"
f. SATIRE **Satire is sharp wit, irony or sarcasm used to highlight, expose or ridicule human, social or political weaknesses or stupidities.** **The satirists aims to change the situation, educate and entertain through humour.** • This ploy allows one to express oneself in a way that would normally be construed as **libellous**. • Satire is used in **plays**, **cartoons** and **comic strips**. • **Caricatures** in cartoons are often the vehicles for satire.	Pieter Dirk Uys, in his 'persona' of Evita Bezuidenhout, perfected satire as a tool against the then South African Government and its *Apartheid policies*. Jonathan Swift satirised the times in which he lived in his novel, Gulliver's Travels. In Animal Farm, George Orwell satirises the communistic way of life. Mad Magazine satirises American pop culture.
g. PARODY **This is the imitation and/or exaggeration of other text types, e.g. poems, in order to satirise or create humour.** Parody is often used in **cartoons** or **comedy**. It is assumed that the reader is familiar with the original work.	**This is 'THE HOUSE' that man built,** And this is the Flag of the Woman's Franchise, Which is making our Ministers open their eyes: Fighting with grit to the front bit by bit; Determined in Parliament one day to sit, The bold Suffragette who is sure to get yet Into 'THE HOUSE' that man built. (Taken from the Good Weekend Magazine, Sydney Morning Herald, March 8, 2003)
h. APPROPRIATION (BORROWING) **This is similar to parody in that parts of an original text are used in a different context for a different audience.** e.g. fairy tales and myths are *borrowed* and reconstructed.	Roald Dahl makes use of this in his book, Revolting Rhymes.
i. EPIGRAM **An epigram is a brief and pointed statement which often contains humour or irony.** There is usually a deeper **underlying meaning**.	'Friendship is what one expects from others.' 'If you think education is expensive, try illiteracy!' 'Employ a teenager while he/she still knows everything!'

4. EXAGGERATION AND UNDERSTATEMENT

a. HYPERBOLE **An Hyperbole is an over-exaggeration, not meant to be taken literally.** It aims to create **humour** or to **emphasise** a point.	The teacher complained that she had had **hundreds of interruptions** that day. She prepared enough food **to feed an army**.
b. LITOTES **Litotes uses a negative + an opposite to understate what is intended.**	He is **no Einstein**. **(He is academically weak.)** The gruesome sight was **far from pretty**. **(It was ugly.)**

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

c. EUPHEMISM **Euphemism expresses an unpleasant or uncomfortable situation in a more sensitive, kind and tactful manner.** The purpose is to soften the blow, protect feelings or to be politically correct.	The camp forbids any form of **chemical stimulants**. (drugs and alcohol) He **passed away**. (He died.)
d. INNUENDO **An innuendo is a disapproving remark which hints at something, without stating it directly.**	Q: 'How did you like my production?' A: **'The sets were beautiful.'** (This suggests that the production was not particularly impressive.) Q: Do you possess a clothes-brush? (This implies that you look scruffy.)
e. CLIMAX **A climax is a build-up of ascending ideas.** It reaches a **peak**, creating excitement and heightening tension.	'I **saw**, I **stared**, I **screamed**!' He stood on the chair, looked around, stuck his hand in the cookie jar **and was caught red-handed!**
f. ANTI-CLIMAX (BATHOS) **An anti-climax is also a build-up of ideas, but the final statement is often flat and unexpected.**	The room was luxuriously furnished, beautifully painted, tastefully decorated - **and crawling with cockroaches!**

2 OTHERS

a. PUNS **A Pun is a clever play on words, alike in sound but different in meaning.** The **double meaning** is used to convey **humour**. • **Headlines** make use of puns in order to grab attention. • Puns are often used in **jokes** or **riddles**.	One of the most famous puns about weddings and marriage is: **Aisle altar hymn**. Cricket Captain **stumped**! Q: Why did the tennis player have insomnia? A: There was a **racquet (racket)** in the room.
b. RHETORICAL QUESTIONS **A rhetorical question expects no answer.** The speaker uses it to make his point and to strengthen his argument. • It is a powerful tool that allows the reader or audience to focus on and consider the posed question. • **Public speakers** often make effective use of this device.	**'Why are we allowing stress to become an invisible enemy?'** The speaker then elaborates, stating his opinions and solutions.
c. SYNECDOCHE **In synecdoche, a part is used for a whole, or a whole is used for a part.**	My **heart** grieved when my puppy died. (All of me was sad, not only my heart.) **Australia** won the cricket. (It was the team, not the country that won the cricket.)
d. METONYMY **In metonymy, something associated with the object represents the object.**	That hotel has an excellent **table**. (The food is very good.)
e. MALAPROPISM **A malapropism is the unintentional use of incorrect, similar sounding words.** The speaker often uses language above his or her understanding in order to impress.	The **cannonballs** ate the missionaries. (cannibals) I can **ensure** you that this is correct. (assure)
f. SPOONERISM **A spoonerism is the transposition or mixing up of the initial sounds of spoken words.**	He **h**issed the **m**istory lesson. (He missed the history lesson.)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

LEVELS OF LANGUAGE

Language may be formal, informal or emotive depending on its purpose and the relationship between its user and the recipient.

1. FORMAL LANGUAGE

This is the language needed in situations which demand respect and sophistication e.g. a job interview, debate or written essay.

- **Vocabulary** is carefully chosen to express oneself accurately and coherently.
- **Sentence structure** is varied - simple, compound and complex sentences are used.
- **Formal grammar** is used.
- The **tone** may be **serious** or **polite**.

2. INFORMAL LANGUAGE

This is modern language used in everyday speech when less formality is required e.g. between parent and child or between peers.

- **Vocabulary** is less accurate and less sophisticated.
- **Simple sentences** are mainly used and these may contain **contractions** and **abbreviations**.
- **Grammar** may be **informal**.
- **Colloquialisms** and slang may be used. (see below)
- The **tone** is **warm** and **friendly**.

There is often a fine line between colloquialism, slang and jargon.

a. COLLOQUIALISM (Should be avoided unless used in direct speech, friendly letters or informal communications.)

Colloquial language is the ordinary, everyday speech of a particular place and time period. It is informal, casual and conversational.

- **Contractions** such as **I'm** and **we've** are colloquialisms that make language read and sound **natural** and **convincing**.
- An example of colloquialism would be the word **barbeque** (America), **barbie** (Australia) and **braai** (South Africa).
- In the same way parents are referred to as:
  Mama and **Papa**, **Ma** and **Pa**, **Mother** and **Father**, **Mommy** and **Daddy**, **Mom** and **Dad**.

b. SLANG (Slang is unacceptable in formal writing situations unless it occurs in direct speech.)

Slang is informal, made-up language that is found in a particular place at a particular time.

- Each generation formulates its own brand of slang and these words are usually 'passing phases'. Over the years **films** have been referred to as **movies**, **flicks**, or **the pictures**.
- Slang is often used to promote a '***hip***' or '***cool***' image.
  It is usually made up by a certain group of people e.g. teenagers, then copied by others and may later be accepted into colloquial, spoken language.
  Some examples are **cool**, **chick**, **dude** and **nerd**.
- Use of slang is often **undignified** but at times may be **humorous** and **expressive**.
  If a teenager tells another teenager that he will get the money from his **old man**, this is acceptable. However, if he tells his headmaster that he'll get the money from his **old man**, this is insulting and inappropriate.

c. JARGON

Jargon is the inside-language of words, phrases or expressions used exclusively by particular groups of people or professions.

- The medical profession, the media and the computer industry each has its own jargon.
- Each sport has its own jargon:
  Bowlers talk about the **kitty**, **deliveries** and **taking grass**.
  Golfers talk about **birdies**, **eagles** and the **nineteenth hole**.
- You are living in the Computer Age. **Computer jargon** such as **mouse**, **byte**, **service provider**, **download**, **software** and **hard drive** is probably familiar to you.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

d. POLITICALLY CORRECT LANGUAGE (It is important to be PC !)

In modern times we are careful to avoid words that refer to:
age, gender, race, social status, physical appearance and **physical** or **intellectual disabilities.**
We often replace 'offensive' words with euphemisms. These words tend to change with time.

- The **chairman** or **chairwoman** is now referred to as the **chairperson**.
- **Old people** are referred to as **senior citizens**.
- A **housewife** may prefer to be called a **home executive**.
- The **modern woman**, married or unmarried, may wish to be referred to as **Ms**.

3. EMOTIVE LANGUAGE

Emotive language appeals to emotions rather than to intellect.

a. SUBJECTIVITY AND OBJECTIVITY

Subjectivity is personal and biased. It is a one-sided point of view.
I think she has passed with flying colours.

Objectivity is fair and unbiased. It takes all sides into account and is not influenced by personal feelings.
Based on her marks, she has passed with flying colours.

b. FACT AND OPINION

Most statements reflect facts or opinions.

A fact is a definite statement that is unquestionably true.
The Nile is the longest river in Africa.

An opinion is based on the subjective or emotional views of the writer or speaker.
Shakespeare is extremely interesting to read.

c. DENOTATION AND CONNOTATION

Denotation is the strict, dictionary meaning of the word - it is literal and obvious.
Connotation is the emotional and figurative association surrounding a word.
It is what the word ***implies*** or ***insinuates*** for personal, emotional, cultural or political reasons.
I **spoke** about the students in my class - **denotation** (we discussed the students)
I **chatted** about the students in my class - **connotation** (we had a friendly, open conversation)
I **gossiped** about the students in my class - **connotation** (we spoke negatively about the students)

d. BIAS/PREJUDICE

Bias or prejudice is a personal, pre-conceived belief not based on evidence or fact. It is literally pre-judging - making up your mind about something or someone before you know the relevant facts.
It often results from ignorance or generalisations.
Women are bad drivers.

e. PROPAGANDA

Propaganda aims to persuade and brainwash mass audiences with subjective, biased ideas or values.

- Evidence and truth are **distorted** to further these motives.
- Opinions are usually stated as facts and these facts are selectively chosen.
- Techniques such as **emotive language, exaggeration (hyperbole), generalisations** and **rhetorical questions** are often used.
- In times of **war**, propaganda is used to justify and glorify a cause.
- **Advertising** may be said to be a form of subtle propaganda. The connotations, however, are not negative or malicious.

f. SENSATIONALISM

Sensationalism is the deliberate use of dramatic words in order to excite, horrify or to capture interest.

- Sensationalism is often used by the **media** especially in headlines.
- Sensationalism may be found in **propaganda**, often in the form of untruths and insinuations.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

ROOT WORDS, PREFIXES AND SUFFIXES

We can change the meaning of a word by putting something before or after the root.

PREFIX (before)	ROOT (core)	SUFFIX (after)
mis	use	
	use	less/ful
en	joy	ment



The core of the word is called the **root**.
What comes before is called the **prefix**.
What comes after is called the **suffix**.

PREFIXES

Prefixes may create new words: **im**migrate **pre**occupied
Prefixes may create antonyms: **un**friendly **dis**satisfied

The following are commonly used Prefixes that modify the words they precede:

PREFIX	MEANING	USAGE
aero	air	**aero**plane **aero**nautical **aero**dynamic
ante	before	**ante**natal **ante**-nuptial contract
anti	against	**anti**clockwise **anti**-nuclear **anti**social
aqua	water	**aqua**rium **aqua**marine
auto	self	**auto**biography **auto**graph **auto**matic
bene	good	**bene**factor **bene**ficial **bene**fit
bi	two, twice	**bi**cycle **bi**nocular **bi**-annual
circum	around	**circum**ference **circum**navigate
co	with, together	**co**-pilot **co**-operate **co**llate
contra	against	**contra**dict **contra**vene **contra**vention
counter	against	**counter**act **counter**attack **counter**part
de	away, down, remove	**de**scend **de**-stress **de**compose
dis	not	**dis**embark **dis**engage **dis**array
e	out of	**e**mit **e**migration
en	take in	**en**gulf **en**joy **en**dear
ex	out of , previous, from	**ex**tract **ex**-President **ex**-New Yorker
fore	in front, before	**fore**ground **fore**see **fore**cast
hyper	extreme, exaggerated	**hyper**sensitive **hyper**market **hyper**bole
in, im, ir, il	not	**in**sufficient **im**proper **ir**regular **il**literate
mal	bad	**mal**function **mal**nutrition
mid	middle	**mid**way **mid**rib **mid**stream
mis	not, incorrect	**mis**understood **mis**usage
mono	one	**mono**tonous **mono**logue **mono**rail
multi	many	**multi**racial **multi**millionaire **multi**party
non	not	**non**-toxic **non**-believer **non**entity
poly	many	**poly**gamy **poly**clinic
post	after	**post** war **post**pone
pre	before, in front	**pre**meditated **pre**mature **pre**fix
re	again	**re**wind **re**apply **re**negotiate
semi/hemi	half	**semi**-circle **semi**-conscious **hemi**sphere
sub	under	**sub**marine **sub**divide **sub**-editor
tele	at a distance	**tele**phone **tele**vision **tele**scope
trans	across	**trans**port **trans**late **trans**cribe
tri	three	**tri**cycle **tri**angle **tri**logy
ultra	extreme	**ultra**-sensitive **ultra**sonic
un	not	**un**inspired **un**co-operative **un**conventional

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

SUFFIXES

Suffixes are word endings.
They modify the words to which they are connected and often change the Parts of Speech of these words.
(A verb can become an abstract noun as in rely - reliance.)

able, ible	able to be...	capable reliable responsible edible legible
age	forms nouns	postage hostage footage bandage
al/ial	forms adjectives	practical original confidential remedial
ance/ence	forms abstract nouns	reliance assistance innocence magnificence
ar/er/or	usually refer to careers or occupations	liar beggar waiter hairdresser ambassador communicator
ary/ery	forms nouns or adjectives	stationary aviary stationery flattery sensory
ory/ury		observatory injury perjury
ate	forms verbs	assimilate congratulate terminate
dom	forms abstract nouns	freedom kingdom
ed	forms adjectives or verbs	enraged awarded
en	forms adjectives or verbs	woollen wooden lengthen enlighten
ful	full of/comprising of	beautiful wonderful truthful
fy	forms verbs	beautify purify solidify
hood	a state of....	manhood neighbourhood parenthood
ic	forms adjectives	pessimistic optimistic realistic
ing	forms adjectives	the baking ingredients
	forms participles	she is baking
	forms gerunds	the baking of the cakes
ish	like, having the nature of	selfish childish
ism	forms abstract nouns	pessimism optimism realism
ist	one is a....(common noun)	pessimist optimist realist
ity	forms abstract or collective nouns	reality affinity sensitivity community
less	without	penniless homeless stateless
ly	forms adjectives	lovely friendly homely
ment	forms nouns from verbs	government commitment imprisonment payment
ness	with/comprising of (usually forms abstract nouns)	kindness happiness gracefulness
ology	the science of...	astrology criminology sociology
our	nouns	colour honour valour rumour (British spelling)
ous	forms adjectives from nouns	adventurous dangerous famous
ship	a position of....	chairmanship friendship companionship
sion	forms nouns	television decision revision
ssion	forms nouns	admission expression permission
tion	forms nouns	organisation completion generation
tude	forms abstract nouns	attitude gratitude solitude
ture	forms nouns or verbs	adventure furniture manufacture
ward/s	in the direction of	earthwards backwards southwards
y	forms adjectives	windy sunny rainy leafy fruity

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

SYNONYMS

Synonyms are words of the same or of similar meanings.

Synonyms are often interchangeable but the word choice is dependent on the context.

- **Varied use of synonyms will extend your language skills.**



A Thesaurus is the best source of reference for synonyms. (see pg 60)
If possible, every student should possess one.

active	energetic, busy
anger	wrath, fury
angry	infuriated, furious
ask	enquire
begin	start, commence
brave	courageous, valiant
calm	tranquil, serene
careful	cautious
cheat	deceive
cheeky	insolent, impudent
choice	option, alternative
clothes	garments, apparel
conquer	defeat, vanquish
correct	accurate, right
damp	moist
dig	excavate
disaster	catastrophe
doubtful	dubious, hesitant
drinks	beverages
drunk	intoxicated
dumb	mute
edge	margin, border
empty	vacant, uninhabited
end	conclusion
enough	sufficient, adequate
escape	elude, evade
expect	anticipate
face	countenance
famous	celebrated, eminent
fierce	ferocious, vicious
food	refreshments, cuisine
forbid	prohibit, prevent
force	compel, oblige
friendly	amiable, congenial
gathering	assembly, crowd
ghost	apparition, spectre
greedy	avaricious
hate	detest, loathe
hatred	animosity, abhorrence
haughty	proud, arrogant
height	altitude
help	assistance, aid
hide	conceal
high	lofty, elevated
horrible	gruesome, terrible
huge	enormous, colossal
importance	significance
impudence	audacity, insolence
inside	interior
join	unite, connect
kind	generous, benevolent
lazy	indolent, idle
least	minimum
leave	depart, abandon
loneliness	solitude, isolation
machinery	mechanism
mad	insane, absurd
marriage	matrimony, wedding
miserable	wretched, unhappy
misfortune	adversity
mistake	error, fault
mock	ridicule, deride
most	maximum
nameless	anonymous
need	require, want
obtain	acquire, procure
odd	peculiar, weird
oil	lubricate
old	elderly, mature
outstanding	prominent
part	portion, piece
persuade	influence, convince
pierce	penetrate, perforate
pitiful	pathetic
plentiful	abundant, ample
polite	courteous, well-mannered
priceless	invaluable, precious
purpose	intention, reason
quarrelsome	aggressive, argumentative
quick	prompt, rapid, swift
rash	reckless, hasty
read	peruse, examine
red	crimson, ruddy
remember	recollect, recall
rich	wealthy, prosperous
room	accommodation, space
round	circular
sad	melancholy, unhappy
scarce	rare, limited
scatter	disperse, sprinkle
scorn	despise, spurn
see	perceive, observe
separate	sever, divide
serious	grave, solemn
severe	austere, harsh
shining	gleaming
short	brief, concise
shortage	deficiency, scarcity
shorten	abbreviate, abridge
show (v)	demonstrate, reveal
show (n)	exhibit, performance
sign	omen, symbol
sleepy	drowsy, lethargic
slim	slender, petite
smell (good)	fragrance, aroma
smell (bad)	odour, stench
sorrow	grief, anguish
speed	velocity, alacrity
still	motionless, stationary
stop	cease, discontinue
stormy	tempestuous, turbulent
strong	robust, powerful
stubborn	obstinate, wilful
sudden	abrupt, unexpected
surprise	astonishment, amazement
surround	encircle, enclose
taste	flavour
thankfulness	gratitude, appreciation
top	summit, peak
try	attempt, endeavour
unbeatable	invincible
understand	comprehend
unwilling	reluctant
uproar	pandemonium, chaos
waste (n)	extravagance
waste (v)	squander, dissipate
weak	puny, powerless
weariness	fatigue, exhaustion
yearly	annual
young	youthful, immature

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresource.com

© Berlut Books

SYNONYMS FOR OVERUSED WORDS:

The usage will depend on the context.

big	astronomical colossal enormous gargantuan gigantic great huge immense large mammoth massive spacious substantial vast voluminous
small	dainty delicate diminutive little meagre microscopic mini miniature miniscule minute petite puny tiny undersized
good	acceptable admirable advantageous angelic auspicious beneficial benevolent capable caring charitable commendable conscientious considerate decent delightful dependable dutiful efficient enjoyable ethical excellent exemplary expert fabulous fantastic favourable fine friendly gracious gratifying hard-working helpful honest honourable humane incredible just law-abiding lovely loyal marvellous obedient phenomenal pleasant pleasing positive praiseworthy professional proficient reliable righteous sensational skilful splendid superb trustworthy upright valuable well-behaved well-mannered wonderful
bad	adverse corrupt damaging deceitful detrimental distressing evil harmful harsh injurious naughty negative serious severe undesirable unfortunate unhealthy unpleasant unprincipled unscrupulous villainous
pretty	attractive beautiful cute good-looking handsome (male) lovely striking stunning
ugly	deformed disfigured disgusting dreadful frightful ghastly grim grotesque gruesome hideous horrible loathsome monstrous nasty objectionable offensive repulsive revolting terrible unattractive unsightly unpleasant
much / many / a lot of	abundance accumulation of ample array assortment considerable copious diverse manifold multiple multitude myriad numerous plenty profusion of proliferation scores of several stacks of substantial variety of various
few	inadequate infrequent rare scarce sparse insufficient meagre scant a sprinkling of
thin	anorexic bony delicate emaciated gangly gaunt lanky lean scrawny skeletal skinny slight slim undernourished underfed
fat	bloated bulky chubby corpulent dumpy flabby fleshy heavy massive obese overweight paunchy plump podgy portly pot-bellied rotund tubby weighty well-fed
happy	blissful buoyant cheerful contented delighted ebullient ecstatic elated enraptured exhilarated exuberant glad gratified heartened jolly joyful jovial jubilant joyous pleased rejoicing satisfied thrilled
sad	broken-hearted crestfallen dejected depressed desolate despairing desperate despondent disappointed disconsolate discontented discouraged disgruntled disheartened disillusioned dismal dispirited dissatisfied distressed doleful downcast downhearted dreary forlorn grief-stricken heavy-hearted low-spirited melancholy miserable mournful regretful saddened sombre sorrowful tearful troubled unhappy upset woeful
clever	academic accomplished adept astute brainy bright brilliant canny discerning gifted ingenious intellectual intelligent inventive knowledgeable perceptive quick-witted rational sharp smart wise
stupid (refers to behaviour rather than people)	absurd brainless clueless foolish idiotic ignorant imperceptive irrational irrelevant irresponsible laughable ludicrous mindless nonsensical pointless rash reckless ridiculous thoughtless uneducated unthinking unwise useless

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

right	accurate actual admissible advantageous appropriate apt authentic blameless correct desirable exact faultless favourable fitting perfect precise proper sound suitable beneficial best convenient precise preferable preferred reasonable recommended sensible
wrong	amiss awry blameworthy defective erroneous false faulty illegal immoral imprecise improper inaccurate inappropriate inapt incongruous incorrect iniquitous mistaken unfitting unseemly unsuitable lawless misleading unacceptable unethical unfair unjust unlawful

SYNONYMS FOR 'NICE'

Avoid using 'nice' unless it refers to food.

food	appetising delectable delicious enticing flavoursome fresh healthy mouth-watering nutritious tasty scrumptious tempting tantalising
clothes	attractive beautiful casual chic colourful fashionable flattering lovely smart stylish tasteful trendy
people	affable caring charming companionable convivial cordial delightful fascinating friendly fun-loving genial gracious helpful interesting kind outstanding pleasant sociable special wonderful
schools	brilliant excellent exceptional fine good outstanding prestigious special superb
films/ entertainment	delightful enjoyable entertaining exciting gratifying interesting pleasurable pleasing
places	attractive beautiful charming colourful exotic fascinating interesting lovely peaceful scenic tranquil

ADJECTIVES INSTEAD OF 'VERY...'

very...		very...		very...	
afraid	**terrified**	hot	**scalding**	small	**tiny, minuscule**
angry	**furious**	hungry	**ravenous**	spiteful	**vicious**
big	**immense**	keen	**zealous**	strong	**potent**
bright	**brilliant**	large	**colossal, huge**	stupid	**idiotic**
capable	**efficient**	lively	**vivacious**	tasty	**delicious**
clean	**spotless**	neat	**immaculate**	thin	**gaunt**
clever	**brilliant**	old	**ancient**	ugly	**hideous**
cold	**freezing**	poor	**penniless**	valuable	**precious**
dry	**parched**	quiet	**tranquil**	weak	**feeble**
fast	**fleet**	risky	**perilous**	wet	**soaked**
fierce	**ferocious**	roomy	**spacious**	wicked	**villainous**
happy	**jubilant**	rude	**insolent**	wise	**sagacious**
heavy	**ponderous**	serious	**solemn**	worried	**anxious**

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

STRONG VERBS

Strong verbs highlight and enhance writing. Your choice of verbs will determine whether you express yourself simply or powerfully.

Overworked verbs should be replaced by stronger verbs (synonyms). Your choice of verb will depend on the context and the way in which the verb is to be used.

STRONGER VERBS

said	announced commanded declared echoed emphasised exclaimed mumbled murmured ordered predicted quoted reiterated repeated replied shouted stressed verbalised whispered
went/ walked	advanced ambled crawled continued dashed embarked flew followed hiked hobbled hurried journeyed marched patrolled proceeded ran sailed sauntered sprinted stormed travelled trudged waddled walked
get/got	achieved acquired attained borrowed bought derived earned guessed inherited obtained produced received won
do/did	accomplished achieved arranged completed discharged executed fulfilled performed

ANALYSING LITERATURE

When analysing literature, these verbs will help you to substantiate your interpretation:

'This is illustrated/exemplified/verified by...'

achieved acquired analysed ascertained captured clarified communicated concluded confirmed conveyed created deduced demonstrated denoted depicted described determined epitomised established exemplified explained expressed identified indicated illustrated inferred justified reflected substantiated motivated prefaced presented proved related suggested tempered understood verbalised verified witnessed

MORE STRONG VERBS

These will empower you to write and speak more expressively.
Once again, your choice will depend on the context and the way in which the verb is to be used.

achieve victory	**triumph**
agree unwillingly	**condescend**
allow	**permit**
become less	**dwindle, diminish**
bring peace	**appease**
collect	**accumulate**
come uninvited	**intrude**
desire too much	**covet**
eat away	**corrode**
end thirst	**quench**
excuse	**condone**
express sympathy	**commiserate**
give up	**capitulate**
go before	**precede**
hate very much	**abhor**
help	**empower**
help to grow	**foster, nurture**
hold back	**repress**
keep annoying	**badger, pester**
lead astray	**mislead**
lie, make up	**fabricate**
look at casually	**browse**
make changes	**modify**
make fun of	**deride, mock**
make suitable	**adapt**
pretend to be ill	**malinger**
remember	**recall**
repay, return	**reciprocate**
say in advance	**predict**
settle down	**subside**
speak ill of	**malign**
take for granted	**assume**
take no notice	**ignore**
throw out	**eject**
urge on	**incite**
wet thoroughly	**saturate**
work out	**resolve**

POSITIVE THINKING

These strong verbs may reinforce what is needed to achieve success:

'Try to...	achieve believe create determine enthuse facilitate initiate motivate organise respect stimulate visualise

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

ANTONYMS

These are words of opposite meaning.

ANTONYMS MAY TAKE THE FOLLOWING FORMATS:

a. **A different word:**
modern - **old-fashioned**

b. **Prefixes and Suffixes may be used to create opposite meanings:**
pro-exams - **anti**-exams (prefixes)
use**ful** - use**less** (suffixes)

SOME USEFUL ANTONYMS

above - **below**
absent - **present**
abstract - **concrete**
abundance - **scarcity**
accelerate - **decelerate**
accept - **reject**
add - **subtract, delete**
adult - **child**
advance - **retreat**
advantage - **detriment**
alike - **different**
allow - **forbid**
approve - **disapprove**
arrival - **departure**
ancient - **modern**
artificial - **natural**
ascend - **descend**
ask - **reply, answer**
asleep - **awake**
asset - **liability**
backwards - **forwards**
beautiful - **ugly**
beginning - **end**
beneficial - **detrimental**
big, large - **small**
blunt - **sharp**
borrow - **lend**
brave - **cowardly**
break - **repair**
busy - **idle**
buy - **sell**
calm - **agitated**
casual - **formal**
cause - **result**
cautious - **reckless**
cheap - **expensive**
clean - **dirty**
clear - **murky**
clever - **stupid**
clumsy - **agile**
cold - **hot**
colourful - **dull**
comedy - **tragedy**
compliment - **insult**
compulsory - **optional**
convicted - **acquitted**
cool - **warm**
create - **destroy**
damage - **repair**
dangerous - **safe**
deep - **shallow**
delicate - **coarse**
diligent - **lazy**
drunk - **sober**
dry - **wet**
dwarf - **giant**
easy - **difficult**
energetic - **lethargic**
epilogue - **prologue**
everything - **nothing**
everywhere - **nowhere**
fail - **succeed**
false - **true, sincere**
familiar - **strange**
fearful - **courageous**
flexible - **rigid, dogmatic**
forget - **remember**
freedom - **captivity**
friend - **enemy**
frown - **smile**
full - **empty**
gather - **disperse**
generous - **miserly**
guilty - **innocent**
harsh - **gentle**
healthy - **sick**
heaven - **earth**
helpful - **helpless**
huge - **tiny**
humane - **cruel**
humorous - **serious**
include - **exclude**
indigenous - **exotic**
innocent - **guilty**
interesting - **boring**
introduction - **conclusion**
introvert - **extrovert**
joy - **sorrow**
late - **early**
laugh - **cry**
light - **heavy, dark**
like - **dislike**
loose - **tight**
lose - **find**
love - **hate**
many - **few**
modern - **old-fashioned**
narrow - **wide**
nearer - **further**
neat - **untidy**
noise - **silence**
noisy - **quiet**
often - **seldom**
open - **closed**
optimistic - **pessimistic**
order - **chaos**
pass - **fail**
peace - **war**
play - **fight**
pleasure - **pain**
polite - **impolite, rude**
positive - **negative**
poverty - **wealth**
praise - **criticise**
present - **absent**
pretty - **ugly**
professional - **amateur**
prosperity - **adversity**
proud - **ashamed**
punctual - **tardy**
quicken - **slacken**
quickly - **slowly**
raise - **lower**
rare - **common**
real - **imaginary**
reasonable - **excessive**
rebel - **comply**
remember - **forget**
respect - **disrespect**
restore - **destroy**
satisfied - **dissatisfied**
save - **waste**
schedule - **cancel**
several - **few**
simple - **complicated**
sink - **float**
smooth - **rough**
someone - **no-one**
somewhere - **nowhere**
straight - **crooked**
strength - **weakness**
strong - **weak**
succeed - **fail**
tall - **short**
tame - **wild**
thin - **fat, thick**
tranquil - **chaotic**
trust - **dis/mistrust**
truth - **lies**
vain - **modest**
victory - **defeat**
war - **peace**
wealth - **poverty**
written - **oral, spoken**
young - **old**
youth - **old age**

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
Preview Page Only

© Berlut Books

WORDS OFTEN CONFUSED

The Politician offered his **advice** to the Cabinet. (noun)
He **advised** them in matters of state. (verb)

This tablet will **affect** you. (verb)
The **effect** of the tablet was disastrous. (noun)

The child sings like an **angel.**
She spoke from a different **angle.**

The toys were shared **between** the *two* boys.
Someone, **among** *all* of you, has the answer.

May I **borrow** this book from you, please.
I shall **lend** it to you with pleasure.

like to **breathe** in the fresh mountain air.
he asthmatic child was short of **breath.**

he **can** drive the car. (is able to)
he asks if she **may** drive the car.
ave permission to)

hardly ever rains in the **desert.**
y favourite **dessert** is ice-cream.

Anne Frank kept a very famous **diary.**
ur milk comes from the **dairy.**

did my work.
have done my work; he **has done** his work.
one must be preceded by has or have.)

He is **eligible** to be chosen for the position.
I cannot read your **illegible** handwriting.

There were **fewer** than ten people at the meeting. (number)
She was **less** qualified than the other applicants. (degree or quantity)

We **learn** from one another. (obtain knowledge)
They **teach** us many things at school. (give knowledge)

The tree was struck by **lightning.**
His jokes had a **lightening** effect on the crowd.

This dress is **loose** because I have lost weight.
Take care not to **lose** your passport.

We **may** have the opportunity to visit the museum. (There is a fair chance of this happening.)
He **might** get his results tomorrow. (It's unlikely, but there is a possibility.)

The dent in my car is very **noticeable.**
It is **notable** that she has never been absent.

She is fond **of** her pets.
She fell **off** the ladder.

She was as **quiet** as a mouse.
It is **quite** hot in here.

I **saw** the film last week.
I **have seen** it before.
Mary **has** also **seen** it before.
(Seen must be preceded by has or have.)

We **were** the last ones to arrive at the party.
We're always the last ones to arrive at a party. (we are)

This is the man **who** won the medal. (person)
This is the cow **which/that** won the medal. (animal or thing)

She **won** the tennis match. (you win *something*)
I **beat** her at chess. (you beat *someone*)

This is **your** book, not mine.
You're the one who has been chosen. (you are)

TAKE NOTE:

She did **as** she was told. ✓
She did **like** she was told. ✗

Try **to** avoid the heavy traffic. ✓
Try **and** avoid the heavy traffic. ✗

You should **have** been there. ✓
You should **of** been there. ✗

Downloaded from edureSourceza.com
Downloaded from edureSourceza.com

© Berlut Books

HOMONYMS

Homonyms are words spelt and pronounced in an identical way, but they have different meanings and functions.

You might be asked to use a particular word in a sentence as either a Noun, Adjective or Verb.

He hit the **ball** over the net.
The prince met Cinderella at the **ball.**

The dog has a loud **bark.**
The **bark** of the tree showed its age.

The **bat** flew into the cave. (noun)
His cricket **bat** was brand new. (noun)
He will **bat** first for his team. (verb)

It is **cold** in Alaska. (adjective)
I need medication for my **cold**. (noun)

Her **conduct** is exemplary.
He will **conduct** the orchestra.*

The weather is **cool.**
Her manner was **cool** and unfriendly.

He plays **cricket** at school.
The **cricket** chirps merrily.

She is a **dear**, kind child.
The shoes are very **dear** (expensive).

Teachers should always try to be **fair.**
There was plenty to buy at the **fair.**

He works for a retail **firm.**
Her parents are **firm**, but fair.

The **fumes** are causing pollution.
She **fumes** when she's angry.

She poured the drinks into **glasses.**
Her **glasses** are broken and she can't see properly.

The cargo was in the **hold** of the ship.
Her parents have a firm **hold** on her.
Hold my hand while I cross the road.

He is stuck in the traffic **jam.**
Strawberry **jam** is delicious on toast.
Be careful not to **jam** the paper in the printer.

She has a wart on her **knuckle.**
You must **knuckle** down and apply yourself.

She is punctual to the **minute.**
The chip is the **minute** brain of the computer.*

The **object** lay on the table.
I **object** to your behaviour.*

It is rude to **peer** through the window.
Your **peer** group influences your thinking.

She loved her birthday **present.**
James will **present** the school with a trophy.*
She wrote her essay in the **present** tense.
Many people were **present** at the assembly.

The birth of the child will **preserve** the family name.
The jam **preserve** was made from figs.

Be careful not to **press** too hard.
The **press** keeps us informed of all incidents.
Don't **press** this matter; it is of little consequence.
A garlic **press** is a useful gadget.

The athlete won the **race.**
Our new constitution forbids **race** distinction.
It is a **race** against time to find the cure.

That **range** of mountains is very high.
The shop has a wonderful **range** of jewellery.
Their ages **range** from ten to fifteen years.

The athlete broke his previous **record.**
The **record** has been replaced by the CD.
I will **record** your marks in the schedule.*

Every **second** counts.
He came **second** in the race.
I am happy to **second** your proposal.
They might **second** you to another department.*

Not a **sound** could be heard.
He is of **sound** mind and body.

She can **spell** any word.
The witch cast a wicked **spell.**
He was there for only a short **spell.**

Spring heralds the beginning of summer.
The **spring** of the mattress is worn out.
The firemen **spring** into action at the first call.

She gave the waitress a 10% **tip.**
This evidence is only the **tip** of the iceberg.
Tip the water into the sink.
This pen has a fine **tip.**
She gave me a **tip** and my horse won.

We embarked on a long **trip.**
Be careful that you don't **trip.**

* These words are exceptions and are pronounced differently.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

HOMOPHONES

Homophones are words that are pronounced in the same way, but differ in spelling and meaning.

These words are confusing and often result in spelling errors.

We talk **aloud.**
We are **allowed** to go.

The bride walked down the **aisle.**
A small island is an **isle.**

The garden looks **bare.**
The **bear** lives in a cave.

The **brake** stops the car.
Do not **break** the glass!
Let's stop for a **break.**

Busy people are never **bored.**
She folded the ironing **board.**

He sat **by** the fire.
We **buy** goods at the shops.

He paid with a **cheque.**
Check that the doors are locked.

The town **council** makes the laws.
The therapist will **counsel** you.

Of **course** you must go.
The **coarse** material is scratchy.

My family are **dear** to me.
The **deer** live in the park.

I would like to **dye** my hair.
Patriots often **die** for their countries.

How much is the taxi **fare**?
We had fun at the **fair.**
Is it **fair** to take two?

The **flower** is in the vase.
We bake cakes with **flour.**

The girl has fair **hair.**
A **hare** is a kind of rabbit.

The suit hangs on a **hanger.**
The aeroplane is in its **hangar.**

I **hear** with my ear.
Put it over **here.**

There is a **hole** in the ozone layer.
The **whole** class was punished.

The dog is in **its** kennel.
It's a rainy day. (it is)

The general **led** the army.
Lead is very heavy.

She has her driver's **licence.** (n)
The shop is **licensed** (v) to sell liquor.

The postman brought the **mail.**
Gender refers to **male** or female.

Vegetarians do not eat **meat.**
We **meet** once a month.

New coins are shiny.
I **knew** all the answers.

A **pail** is another name for a bucket.
The sick child was very **pale.**

Toothache causes **pain.**
He broke the window **pane.**

We walked **past** the school.
He **passed** his exam.

He travels by **plane.**
The food is **plain,** not spicy.

He eats the juicy **pear.**
I bought a **pair** of shoes.

I would love a **piece** of cake.
Peace is better than war.

We **pray** for peace.
The lion caught its **prey.**

The business made a good **profit.**
The **prophet** predicted the future.

The **principal** has high **principles.**

Blood is **red.**
He **read** the whole book.

Always do the **right** thing.
I **write** with my **right** hand.

He **rode** the bike along the **road.**

He **rose** very early.
There are four **rows** of seats.

The ship will **sail** at noon.
I bought it on a **sale.**

I **see** the waves of the **sea.**

He was **seen** at the **scene** of the crime.

We buy school **stationery.**
The vehicle is **stationary.**

Sugar is **sweet.**
He booked a **suite** of rooms.

Thieves **steal** from others.
Cutlery is made of **steel.**

I read the child a **story.**
He lives on the fourth **storey.**

The dog wags his **tail.**
He told a **tale** of long ago.

They put **their** baggage **there.**
There are many people who like **their** eggs hard.

He **threw** the ball **through** the hoop.

He was **too** tired **to** play **two** matches.

The car has a flat **tyre.**
The illness causes him to **tire.**

She has a small **waist.**
Do not **waste** your money.

She is **weak** from hunger.
A **week** has seven days.

Whether we go or not, depends on the **weather.**

Where is your homework?
We **wear** a school uniform.

Which is your book?
The **witch** rides on her broomstick.

This is the boy **whose** blazer was lost.
Who's knocking at the door?

I **wonder** about the future.
They **wander** around the mall.

The **yolk** is the yellow of the egg.
The ox has a **yoke** around his neck.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

FIGURATIVE EXPRESSIONS/IDIOMS

Words and expressions may be used either literally or figuratively.

Be careful of overuse and inappropriate usage.

LITERAL means in the strict or actual sense.
The fledgelings have **left the nest**.

FIGURATIVE LANGUAGE, as the name implies, makes use of Figures of Speech such as comparisons, transference of ideas, exaggerations or contradictions. (see pgs 40 - 43)
Their children have **left the nest** to make lives of their own. (They have grown up and left home.)

a bolt from the blue	a sudden and unexpected occurrence
a bone of contention	a cause for dispute, to argue the point
a chip off the old block	a son that closely resembles his father
a dog in the manger	one who selfishly refuses to allow others to use that for which he has no use
a feather in one's cap	an honour, an achievement
a fence-sitter	one who doesn't take sides between two opinions or courses of action
a fish out of water	out of place
a flash in the pan	unusual, not likely to be repeated
a red herring	something which diverts people's attention from the main argument or issue
a red-letter day	a day to celebrate, a day of importance
a rough diamond	a person with good qualities, but with a rough or unrefined exterior
a storm in a teacup	much fuss made of something unimportant
a wet blanket	a person who discourages others, dampens fun, a spoil-sport
a white elephant	a useless, unwanted or burdensome possession
a wild-goose chase	a plan or scheme with no possibility of success
above board	open, with nothing to hide
add fuel to the fire	make matters that are already difficult, worse
all one's eggs in one basket	risk everything in one venture
an open secret	something which is well known, although it hasn't yet been made public
at a snail's pace	very slowly
at someone's beck and call	available at all times
at the eleventh hour	at the last minute
beat about the bush	approach a matter in an indirect or roundabout way
be left high and dry	stranded
behind one's back	without one's knowledge, in one's absence
behind the scenes	in private, out of sight
bite the dust	be defeated/die
blood is thicker than water	one takes one's family's part against those not related
blow hot and cold	chop and change one's opinions continually
break the ice	the first to begin
bring the house down	cause rapturous applause
build castles in the air	make plans in one's imagination
burn the candle at both ends	overwork oneself by working night and day
bury the hatchet	make peace, smooth over differences
call a spade a spade	speak one's mind, put things bluntly
clear the air	remove doubts or difficulties
cross the bridge when one comes to it	not to worry about a situation until one is faced with it

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

cut and dried	pre-arranged
full of airs and graces	someone who thinks a great deal of herself or himself
get out of bed on the wrong side	bad-tempered, grumpy
handle with kid gloves	treat very gently
have an axe to grind	pursue an unresolved issue
have a bee in one's bonnet	have one's mind continually on one topic, to be obsessed
have a bone to pick with someone	have a controversy to settle
have cold feet	feel anxious and uncertain about an undertaking, think of withdrawing
hen-pecked	a husband ruled by his wife
his bark is worse than his bite	he speaks strongly but acts mildly
hit below the belt	act unfairly, say something hurtful
in black and white	written on paper
in cold blood	deliberately, without heart
in seventh heaven	in a state of intense happiness, bliss
in the limelight	in the public eye, the centre of attention
in the pipeline	about to happen, about to be implemented
in the same boat	in the same misfortune or circumstances
it is make or break	there are no alternatives
jump the gun	hasty in embarking on a course of action
keep a person at arm's length	avoid coming into contact with the person
keep the ball rolling/ keep the kettle boiling	keep things going
kill two birds with one stone	achieve a double result with a single effort
let the cat out of the bag	reveal a secret
look a gift horse in the mouth	examine a gift critically
long in the tooth	old
make ends meet	live within one's income
move the goalposts	change the rules
neither here nor there	of no consequence
not cricket	not good sportsmanship
off one's own bat	on one's own responsibility or initiative
on edge	anxious
on the cards	possible
once in a blue moon	a very rare occurrence
one's true colours	as one really is
pour oil on troubled waters	try to stop a quarrel, calm a heated argument
put your cards on the table	be honest or frank
rain cats and dogs	rain heavily
red tape	bureaucracy, form-filling
Rome was not built in one day	big undertakings take time to complete
salt of the earth	a solid, dependable, kind-hearted person
save it for a rainy day	save it for a time of need
sour grapes	pretend to despise something because it is unattainable
spill the beans	reveal the truth or a secret
start from scratch	start at the beginning with no help or advantage
strike while the iron is hot	act when the opportunity arises
the Achilles heel	a weak spot, a vulnerable area
the black sheep of the family	the one who brings disgrace to his family
throw in the sponge/towel	admit defeat, give up
turn over a new leaf	begin again, resolve to do better
two-faced	a hypocrite, saying one thing and meaning another
under a cloud	under suspicion, with something amiss
walk on air	be excited and happy

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

© Berlut Books

ABBREVIATIONS

An abbreviation is a shortened or brief form of a word or phrase. It is often used to save time.

1. **An abbreviation is usually found in the written form and is not pronounced as it is written.**
   When we speak, we pronounce **Mr** as **Mister**.

2. **An abbreviation usually ends in a full stop.**
   fem. masc. Prof. Geog. Pres.
   etc. aux. pg. pop. subj. chem.

   With common usage, however, the full stop is often omitted, irrespective of the rule. This is a controversial rule and many dictionaries and grammarians differ in this regard.

3. **If the abbreviation ends in the last letter of the word, then the full stop is omitted.**
   Dr Mr Mrs

4. **In modern usage, if the initial letters of words are used, the full stop is omitted.**
   USA - United States of America
   SAA - South African Airways
   CNN - Cable News Network
   SPCA - Society for the Prevention of Cruelty to Animals

5. **If the initials of a group of words are used to form a new word, we call this an acronym.**
   - The word is pronounced as it is spelt.
   - No full stops are used here.

   AIDS - Acquired Immune Deficiency Syndrome
   UNICEF - United Nations International Children's Emergency Fund
   NASA - National Aeronautics and Space Administration

COMMONLY USED ABBREVIATIONS

There are thousands of recognised abbreviations which can be found in most dictionaries. This list covers only a few of the most commonly used abbreviations.

TITLES, QUALIFICATIONS, JOB DESCRIPTIONS, BUSINESS TERMS

BA	Bachelor of Arts	**Miss**	Mistress
BCom	Bachelor of Commerce	**MP**	Member of Parliament
BSc	Bachelor of Science	**Mr**	Mister
Capt.	Captain	**Mrs**	Mistress (married)
CA	Chartered Accountant	**Ms**	Mrs or Miss
CC	Closed Corporation	**OT**	Occupational Therapy
CEO	Chief Executive Officer	**PI**	Private Investigator
Co.	Company	**PA**	Personal Assistant
Col.	Colonel	**PhD**	Doctor of Philosophy
DDS	Dentist	**PM**	Prime Minister
Div.	Division	**Pres.**	President
Dr	Doctor	**PRO**	Public Relations Officer
Gen.	General	**Prof.**	Professor
Hon.	Honorary	**PTY (Ltd)**	Proprietary (Limited)
Jr/Jnr	Junior	**Sec.**	Secretary
Lt	Lieutenant	**Sen.**	Senator
MC	Master of Ceremonies	**Sen/Sr**	Senior
MD	Managing Director/Medical Doctor	**Sgt**	Sergeant

MONTHS

Jan.	January	**Jul.**	July
Feb.	February	**Aug.**	August
Mar.	March	**Sept.**	September
Apr.	April	**Oct.**	October
May	May	**Nov.**	November
Jun.	June	**Dec.**	December

DAYS

Sun.	Sunday	**Thurs.**	Thursday
Mon.	Monday	**Fri.**	Friday
Tues.	Tuesday	**Sat.**	Saturday
Wed.	Wednesday		

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

TIMES

AD	Anno Domini (In the year of the Lord)
BC	Before Christ
BCE	Before the Common Era
a.m.	ante meridiem (before midday)
p.m.	post meridiem (after midday)
p.a.	per annum (yearly)
c	century
arr.	arrival
dep.	departure

PLACES

Ave	Avenue
cnr	corner
Rd	Road
St	Street
P O Box	Post Office Box

COUNTRIES

RSA	Republic of South Africa
UK	United Kingdom
USA	United States of America
RoC	Republic of China

POLITICAL TERMINOLOGY

ANC	African National Congress
AWOL	Absent without leave
CIA	Central Intelligence Agency
CID	Criminal Investigation Department
FBI	Federal Bureau of Investigation
Parl	Parliament
UN	United Nations

LANGUAGE TERMINOLOGY

abbr.	abbreviation
adj.	adjective
adv.	adverb
ans.	answer
aux.	auxiliary
c/o	care of
conj.	conjunction
e.g.	example
etc.	etcetera
ibid	from the same source
ie.	that is
n	noun
NB	nota bene, note well, very important
no.	number
par.	paragraph
pg.	page
pl	plural
PS	post script (addition)
P.T.O.	please turn over
re	regarding, with reference to
ref.	reference
sing.	singular
v	verb
v/vs	versus - against
via	through, by way of
viz.	namely
vs.	verse

EDUCATIONAL TERMINOLOGY

Deg.	Degree
Dip.	Diploma
H.O.D.	Head of Department
Prep.	Preparatory (School)
Univ.	University

MEASUREMENTS

C	Celsius
cm	centimetre
g	gram
kg	kilogram
km	kilometre
m	metre
mg	milligram
ml	millilitre
mm	millimetre

MODERN TERMINOLOGY

AIDS	Acquired Immune Deficiency Syndrome
ATM	Automated Teller Machine
CD	Compact Disc
cell	cellular
CNN	Cable News Network
DVD	Digital Video Disc
e-mail	electronic mail
fax	facsimile
HIV	Human Immunodeficiency Virus
IT	Information Technology
pc	politically correct
pc	personal computer
RAM	Random Access Memory
ROM	Read Only Memory
SARS	South African Revenue Service
SARS	Severe Acute Respiratory Syndrome
sms	short message service
tv	television
www	world wide web

MISCELLANEOUS

AA	Automobile Association Alcoholics Anonymous
ADD	Attention Deficit Disorder
BA	British Airways
BBC	British Broadcasting Corporation
COD	Cash on Delivery
CV	Curriculum Vitae
IBM	International Business Machines
ICU	Intensive Care Unit
IOU	I owe you
lbw	leg before wicket
RIP	Rest in Peace
RSVP	Please reply
SPCA	Society for the Prevention of Cruelty to Animals
VIP	Very Important Person
WC	Water Closet (Toilet)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

DICTIONARY AND THESAURUS SKILLS

The Dictionary and Thesaurus are a student's best friends.
The more they are visited, the more familiar and user-friendly they become.

THE DICTIONARY

A Dictionary contains the words of a language and is arranged in strict alphabetical order.

Two words, called headwords, usually appear in bold lettering at the top of each page.

- The word on the **left** indicates the **first word** of that page.
- The word on the **right** is the **last word** of that page.
- This is a helpful, time-saving device in finding a word.

This dictionary entry was taken from a modern dictionary:

calligraphy, *ka-lig-ra-fy*, n. fine penmanship: characteristic style of writing: artistic script produced with a brush or special nib/pen: line or lines in art suggesting this.
ns. - **calligrapher/calligraphist** one who practises calligraphy
adjs. - **calligraphic/calligraphical**
n. - **calligramme** - the design using the letter of the word. (Gr. *kallos*, beauty, *graphein*, to write)

It provides you with the following information:

a. The **meaning** of the word
b. The **pronunciation** of the word
c. The **different parts of speech** derived from the word e.g. nouns and adjectives
d. The **origin/source** of the word (also referred to as **etymology**)

Where relevant, the following may also be given:

a. The **abbreviation** of the word
b. The **plural** of the word
c. **Other parts of speech** e.g. verbs or adverbs
d. **Various meanings** of the word if it is a homonym
e. A **phrase** conveying the meaning of the word
f. **Idiomatic use** of the word.

Most good dictionaries also contain valuable and informative guides and lists
e.g. measurements, capitals and currency.

THE THESAURUS

(thi-so-ras n. a treasury; a storehouse of knowledge)

The Thesaurus helps you to find the most suitable word for a particular situation.

- You supply the word and the thesaurus presents you with many **synonyms** or options.
- These extend your vocabulary and enrich your writing and speaking skills.
- The **antonym** is often given.

Thesaurus Entry

success - n. best-seller, celebrity, eminence, fame, fortune, hit, luck, prosperity, sensation, star, triumph, winner **antonyms** - disaster, failure

The Thesaurus is a treasure-house of words, waiting to be discovered and enjoyed!

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

COMPREHENSION/ANALYSING SKILLS
SUMMARY OF CONTENTS

A GUIDELINES to assist you in reading for meaning 62

B ANSWERING TECHNIQUES 63

C TYPES OF QUESTIONS 63
1 Contextual/Factual Questions
2 Interpretive/Inferential Questions
3 Language Usage
4 Style
5 Tone
6 Writer's Objective/Intention
7 Your Opinion

D OTHER QUESTIONING TECHNIQUES 64
1 The 'Cloze' Procedure
2 Matching Columns
3 True or False
4 Multiple Choice
5 Sequencing of Paragraphs, Sentences or Pictures
6 Picture Analysis/Observation

E ADDITIONAL SKILLS 65-66
1 Summarising/Precís Writing
2 Practising Comprehension/Analysing Skills
3 Listening Skills
4 Instructions and Directions
5 Instruction Words 66

F THE WORLD OF READING 67

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

COMPREHENSION/ANALYSING SKILLS

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. You first learn to read; later you read to learn.**

A. GUIDELINES TO ASSIST YOU IN READING FOR MEANING:

1. READ THROUGH THE PASSAGE QUICKLY.

- **Get an overview or a general picture of the passage.**
- Try to **visualise** 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 the **intention** of the passage.
- **The author** may help you to **identify the era, 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. YOU SHOULD ASK 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, **bear the passage in mind**.
- This will give you **clues** leading to the answers in the passage.
- Many teachers and students 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** - **underline** 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 glance down the centre of the paragraph to find the sentence containing the **key word** or **key idea**. Read the **whole sentence** in order to obtain 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.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

B. 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 an indication of the number of **points** needed.
- Your **numbering** must **correspond** to the numbering of the questions - if they number it **(a)**, you must not number it **(1)**.
- If you are asked to describe in three **sentences** what the character looks like, do not give two or four sentences.
- Do not give one **word** answers if you are asked for **sentences**.
- Each answer must be written on a **new line**. Some teachers prefer you to **number** your question in the **centre of the page** and to **leave a line** after each answer.
- When **quoting** from the text, enclose the quote with **single 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**.

C. TYPES OF QUESTIONS:

1. CONTEXTUAL/FACTUAL QUESTIONS (who, what, where and when?)

These test the story line.

- The **answers** are always **in the passage.**

2. INTERPRETATIVE/INFERENTIAL QUESTIONS

These test your ability to understand beyond the written word.

- You will have to **delve deeper** into the content and **decide** what is being **inferred** without being openly stated.
- The writer's **attitude, style and tone** often provide **clues**.
- You should **draw conclusions** based on the text and your own experience.

3. LANGUAGE USAGE QUESTIONS (how?)

These include vocabulary, grammar, punctuation and figurative language.

- The questions are usually asked **in context**.

4. STYLE QUESTIONS (how?)

Is the style narrative, descriptive, formal, informal, simple, elevated, scientific or humorous?

- Is the passage written in the **first, second or third person?**

5. TONE QUESTIONS (how?)

Does the passage convey the writer's feelings, moods and attitudes?

- Tone may be *angry, apologetic, arrogant, condescending, gloomy, humorous, neutral, personal or impersonal, persuasive, sarcastic, superficial or sympathetic.* (see pg 96)
- Are these emotions directly **stated** or **implied**?

6. QUESTIONS ABOUT THE WRITER'S OBJECTIVE OR INTENTION (why?)

You should first define what the objective is and then decide whether he/she has achieved it.

- The **purpose** might be to *amuse, condemn, criticise, educate, entertain, explain, inform, persuade, or ridicule.* (see pg 97)

7. YOU MAY BE ASKED TO OFFER AN OPINION

Here you are asked to give your response to what you have read.

- You may have to **assess** a character or a given situation.
- You will also be asked to **comment** on the writer's style, intention, thoughts and feelings.
- You must be able to **substantiate** your opinion.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

D. OTHER QUESTIONING TECHNIQUES:

1. THE 'CLOZE' PROCEDURE

You are given a sentence or passage with missing words, which you then have to supply.

By inserting the correct word, you are proving that you understand the passage.

- The missing words are apparent only from the **context**.
- You will have to read the **whole passage** or most of the passage before you can safely insert these missing words.
- After you have inserted the word, re-read the sentence to **check** that it makes sense.

2. MATCHING COLUMNS

You will be supplied with two columns and will have to match Column A with Column B.

This exercise is often complicated because the given statements are purposely close in meaning.

- Check that you follow the **numbering instructions** carefully, as these may be **confusing**.

3. TRUE OR FALSE

You will be supplied with a statement and be asked whether this is TRUE or FALSE.

Analyse each word of the statement, as 'True and False Statements' may be misleading.

- Write the word **True** or **False** in full, not only the first letter.
- You may be asked to **motivate** (substantiate) your answer from the text.
- Be aware of words such as **everyone**, **no-one**, **always**, **never**, as they modify the meanings of their sentences.

4. MULTIPLE CHOICE

Based on the passage, you will be given a question or a statement which will have a number of possible answers.

These answers are usually close in meaning and need to be carefully analysed.

- This section is often used to test **vocabulary**, **synonyms** and **antonyms**.
- Take careful note of the **answering requirements** e.g. ***circle, underline*** or ***tick.***

5. SEQUENCING OF PARAGRAPHS, SENTENCES OR PICTURES

You may be presented with a number of sentences or a group of pictures which are out of sequence:

Your ability to sequence will indicate your level of understanding.

- When correctly sequenced, a logical story will develop.

6. PICTURE ANALYSIS/OBSERVATION (see Visual Literacy pg 110)

You will be given a picture or a photograph and may be asked to:

- Supply a **title**. This must be short and relevant to your understanding of the picture.
- Discuss the **setting** (time and place).
  e.g. The moon tells us that it is **night**; the action is taking place in a **garden**.
- Describe the **characters** in terms of gender, age, facial expressions, body language and dress.
- Analyse the **actions**. What is happening in the picture?
- Analyse and describe the **composition** of the picture.
  How is the visual composed and how does this composition create meaning?
- Supply suitable **names** for the characters in order to make them more real.
- Supply **dialogue**. Ensure that it fits the theme of the picture.
- **Formulate your own questions** relating to the picture.
  Try to integrate contextual and interpretative questions, as well as questions requiring facts and opinions.
- State what you think happened **before or after the picture**.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

E. ADDITIONAL SKILLS:

1. SUMMARISING/PRECÍS WRITING

Summarising makes use of comprehension and analytical skills. (see pg 83 in The Writing Section)

2. PRACTISING COMPREHENSION/ANALYTICAL SKILLS

Comprehension skills should be practised whenever possible, not only in test situations.

Reinforce your comprehension skills daily:

- when **listening** to conversations, instructions or the radio
- when **watching** television programmes or films
- when **reading** books, newspapers or magazine articles

Pretend you are the teacher and you have to set a comprehension test based on a particular passage. You will immediately be aware of facts and possible questions. You will be '*tuned in*' to what might be asked and this will help you to concentrate while you are reading the passage.



3. LISTENING SKILLS

Listen to the complete instruction before starting.

- Often only a certain section of the instruction is heard, resulting in misunderstanding, inefficiency and a loss of time. For example, at an airport you may be instructed over the intercom to proceed to a certain gate at a certain time and to board a certain bus.
- It may be useful to **repeat the instruction**.
- If the instruction is long and complicated, it may help to **summarise** it in point form:
  a. proceed to Gate 7
  b. board at 9h00
  c. board Bus 12

4. INSTRUCTIONS AND DIRECTIONS (see pg 91 - Following a Procedure)

- In order to **follow instructions** successfully, it is essential to develop your listening and analytical skills.
- When **giving instructions**, you need to express yourself in a **simple, clear and concise** manner. **Ambiguity** must be avoided. There should be no doubt as to what is required.
- Instructions may be **non-verbal or verbal.**
  Non-verbal signs overcome language barriers e.g. signs on public toilets and traffic signs. Practical instructions may often be given in **pictorial** form.

You are constantly confronted with verbal and written instructions. You may have to fill in a form, give or follow directions from one place to another, follow medication instructions, read a map, follow a recipe, use a knitting or sewing pattern, build a model aeroplane or navigate a website on the internet.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

5. INSTRUCTION WORDS (Ensure that you understand what these words require.)

answer	reply, respond or react to a question
analyse	look at carefully and discuss the work, section by section
argue	debate something and give supporting or opposing reasons - use opinions, facts, evidence
assess	consider, evaluate, calculate
compare	look for qualities that are similar or resemble each other
comment	offer your remark, opinion or criticism
consider	think about carefully, contemplate, pay attention to
contrast	explain how two things are different/dissimilar
convey	impart, transmit or communicate ideas and information
convince	sway the opinion of the reader(s)
debate	discuss both sides of an issue in order to reach your opinion
depict	portray or describe
describe	explain or give a detailed account of something in order to paint a picture in the mind of the reader
determine	find out, establish, decide or settle
discuss	talk or write about, debate the issues, introduce alternative viewpoints
explain	make something clear or easy to understand, provide reasons or explanations
explore	investigate something in order to learn about it
identify	name or classify something
illustrate	explain by means of examples
indicate	point out, make known
inform	tell or notify
interpret	give your particular viewpoint or understanding of something
justify	back up your answer/opinion with reasons, evidence or examples
motivate	justify or give reasons for your answer
name/list	give an account of names, events etc. without explanation or interpretation
paraphrase	rewrite something in your own/other words without changing the meaning
portray	describe vividly in words
prove	demonstrate the truth by evidence or argument
quote	repeat in inverted commas the exact words that someone else has said or written
relate	tell or narrate/show the connection between various aspects
show	support your position with facts or evidence
state	express fully or clearly, specify
substantiate	support or add weight to your answer with facts, reasons or opinions
summarise	give only the main points in the order in which they occur

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

THE WORLD OF READING

Reading is one of the most beneficial, pleasurable and relaxing pastimes. Reading can never be replaced, even in this age of technology.

SOME OF THE BENEFITS OF READING:



- It provides **entertainment** and **enjoyment**.
- It provides **information** and **expands** your mind.
- It fires your **imagination** and extends your powers of **visualisation**.
- It **stimulates your mind** and keeps it active.
- It **expands your world** by taking you into the book's world.
- It develops your **comprehension** skills.
- It extends your **vocabulary** by exposing you to new words.
- It improves your **spelling** by visually exposing you to words.

Well-read people are usually interested and interesting. Newspapers, quality magazines and periodicals will keep you well-informed and up to date with current affairs.

DISCOVERING THE WORLD OF READING:

Reading is usually a **progressive** development. It begins with a parent reading to a child; a child reading to a teacher or peer group and then the pleasure derived from silent reading. Books are usually **age** and **stage** related and later become **interest** related.

Explore the **author** and/or the **genre** you enjoy and then try to broaden your horizons. Choose a book that **interests** you and that you will enjoy. Avoid books to which you can not relate or which are too difficult, as you will soon lose interest.

BOOKS FALL INTO TWO MAIN CATEGORIES: FICTION AND NON-FICTION.



Within these, there are many popular categories and genres:

Adventure Stories	Folklore	Science Fiction
Animal Stories	Heroes	Short Stories
Autobiographies	Historical Novels	Sport
Biographies	Horse Stories	Stories relating to Professions
Children's Classics	Humour	e.g. Ballet, Law or Medicine
Detective Stories	Love Stories	Teenage Novels
Famous People	Mysteries	Travel
Fantasy	Myths and Legends	War Stories

If you do not like reading, it is possible that you have not found a book that interests you!

A GOOD START TO READING:

The moment you find a book that interests you, you will begin a journey into a lifetime of reading.
If you are not sure what to read, ask **teachers** who know and understand you to **recommend** a book that will suit you. Most schools have **libraries** or **media centres** and there is probably a **Public Library** near to where you live. Describe your interests to a **librarian** and ask her or him to recommend a **suitable** book. Libraries are well-stocked and librarians are well-qualified and willing to help you.

WARNING - READING IS ADDICTIVE!

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

THE WRITING PROCESS
SUMMARY OF CONTENTS

A PLANNING YOUR WRITING 69-71
1 Brainstorm
2 Planning
a. Plot Lines
b. Flow Charts
c. Mind Maps®

B PARAGRAPHS 71
1 Introduction/Orientation
2 Body/Development
3 Conclusion/Resolution

C HINTS TO ENHANCE YOUR WRITING 72
1 Write what you know about
2 Write in full sentences
3 Vary paragraph and sentence lengths
4 Vary sentence constructions
5 Concord
6 Tense
7 Direct Speech/Dialogue
8 Include Sensory Detail
9 Use of SIDES

D WHAT TO AVOID 73
1 Repetitive beginnings of sentences
2 Repetitive sentence structure
3 Overuse of adjectives and adverbs
4 Overused words
5 Slang usage
6 Clichés
7 Redundancy/Tautology
8 Verbosity
9 Unnecessary 'big words'
10 Ambiguity
11 Numerals

E THE EDITING PROCESS 74
1 **Check for correctness**
a. Instructions
b. Content
c. Format
d. Paragraphs
e. Sentence Construction
f. Tense
g. Concord
h. Word Choice/Diction
i. Spelling
2 **Check for appropriateness** 74
a. Tone
b. Register
c. Intention/Purpose
d. Audience
e. Language
f. Style

F ESSAY WRITING 75-76
1 Personal Writing 75
2 Narrative Writing
3 Descriptive Writing
4 Persuasive Writing 76
5 Discursive/Expository Writing
6 Writing based on Visual Stimuli

G TRANSACTIONAL WRITING 77-87
1 Friendly/Informal Letters 77
2 Business/Formal Letters 78
3 Letter to the Editor 79
4 The Envelope 79
5 Postcards 79
6 Invitations 80
7 Diary Extract 80
8 Minutes 80
9 Newspaper Articles/Reports 81
10 Magazine Articles/Reports 81
11 Feature Articles 81
12 Editorial 82
13 Reviews 82
14 Formal Reports 83
15 Summarising/Precís Writing 83
16 Dialogues/Interviews/Script Writing 84
17 Pamphlets 85
18 Advertising 85
19 Electronic Communication: E-mail, Fax, SMS 86-87

H EXTENDED ACTIVITIES TO DEVELOP O.B.E. 88-93
1 The School Newspaper 88
2 The School Magazine 88
3 Book Reviews 89
4 Anthologies 90
5 Autobiographies 90
6 The Short Story 91
7 Following a Procedure 91
8 Curriculum Vitae (CV) 91
9 Poetry Writing 92-93

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

THE WRITING PROCESS

The writing process is a vital aspect of your English curriculum and a true test of your English ability.

Practising writing skills helps you to express yourself in a simple, accurate and interesting manner. This enables the reader to create a picture in his/her mind.

- **Content**, **format**, **sentence structure**, **vocabulary**, **language**, **punctuation** and **spelling** all play an integral part in the process.
- If required, **creativity** and **originality** will enhance your writing.

DEVELOP YOUR WRITING SKILLS:

- The writing process offers you an opportunity to explore many avenues of communication.
- It allows you to discover hidden talents and it is a vehicle of expression that should suit your personality.
- It is a showcase for your powers of observation, your knowledge of varied topics and your awareness of current affairs.
- By practising varied forms of writing such as essays, reports, letter writing, diary writing and invitations, you will extend your written communication skills.
- Embrace each of these as an enjoyable experience and you will be amazed at your own competence and expertise.

A PLANNING YOUR WRITING:

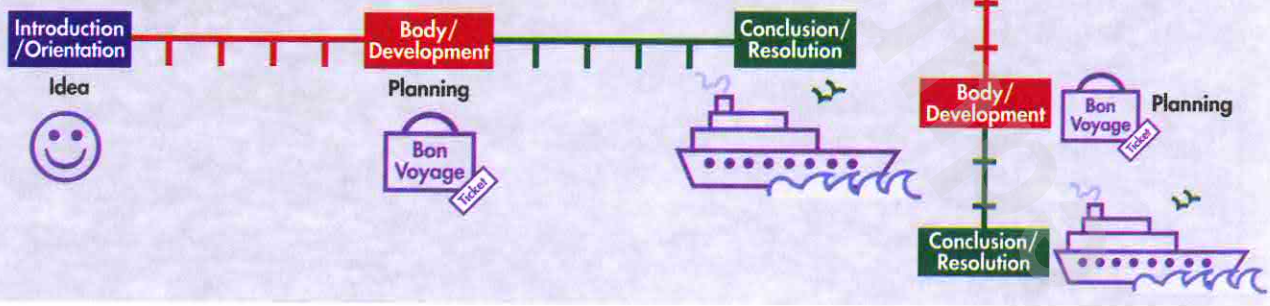
1. BRAINSTORM

Brainstorm ideas on the topic. Jot down spontaneous ideas, using key words and phrases.

- This will enable you to plan your work and formulate **Plot Lines**, **Flow Charts** or **Mind Maps®**.

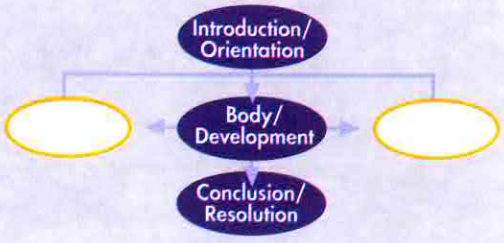
2. PLANNING

a. **Plot Lines enable you to plan your work in a vertical or horizontal fashion. They may make use of graphics.**



b. **A Flow Chart is a diagram showing the different stages of a complex activity.**

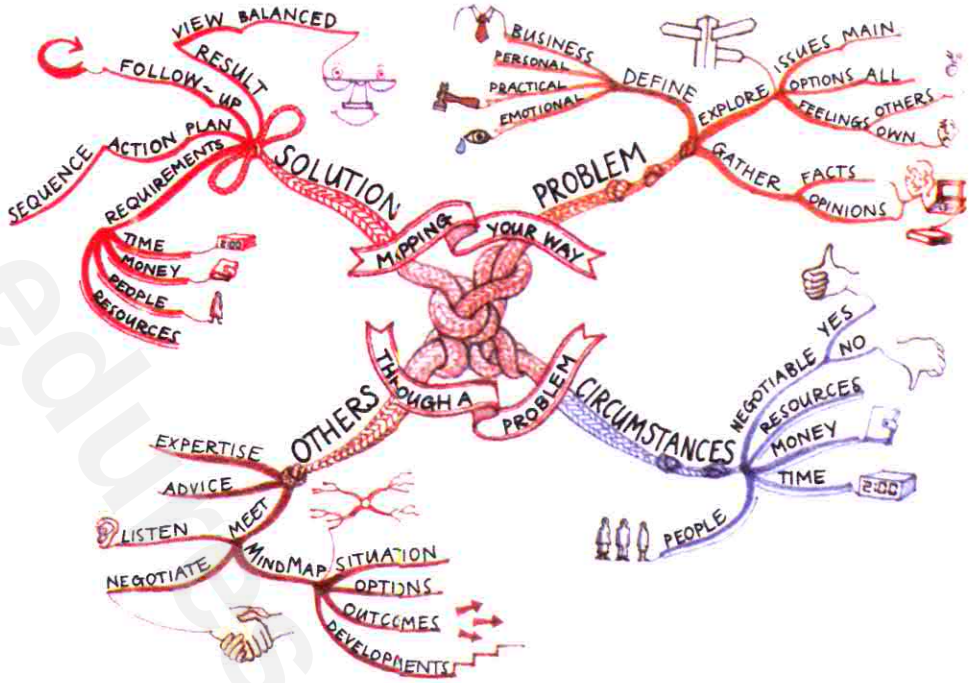
- It enables you to **structure** your work correctly, follow a **chronological** order and include all necessary elements.
- It encourages **lateral thinking**.



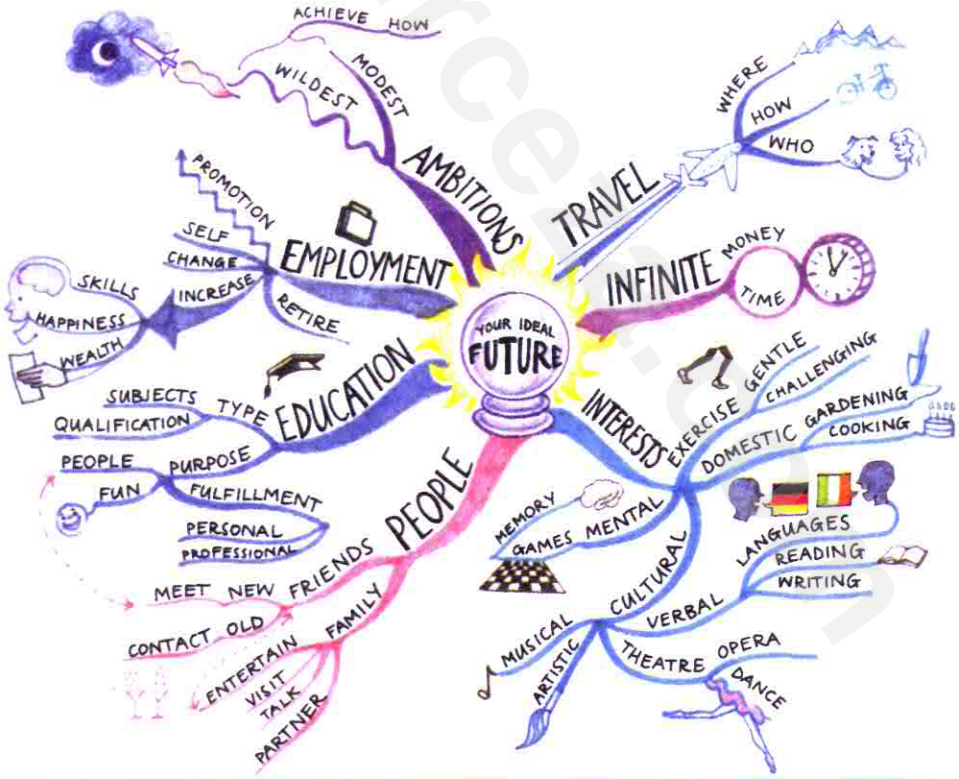
Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

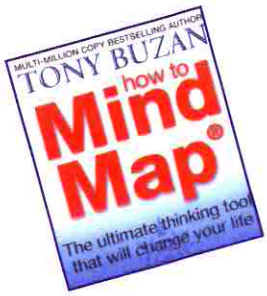
© Berlut Books

MIND MAPPING® YOUR WAY THROUGH A PROBLEM



YOUR IDEAL FUTURE





The above examples of Mind Maps® are printed with the generous permission of The Buzan Organisation and Harper Collins Publishers Ltd.
These Mind Maps® appear in the best selling book 'How to Mind Map®'.
© Tony Buzan 2002
(ISBN 0-00-714684-10) www.buzancentres.com/www.thorsons.com

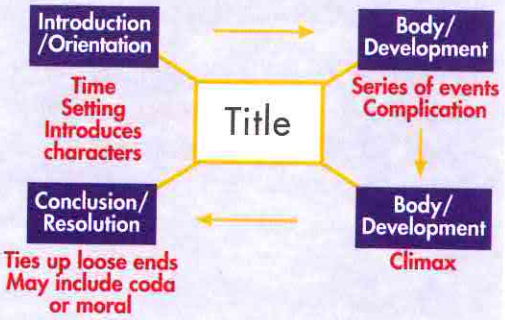
Mind Map® is used with the enthusiastic permission of the Buzan Organisation
www.buzancentres.com

© Berlut Books

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

c. **A Mind Map® is made up of headings, words, diagrams or pictures. It is a wonderful planning tool and aids you in the following ways:**

- It allows you to see if you have **enough ideas**. If not, change your topic at this early stage.
- It **focuses** your thoughts and ideas.
- It **orders** your thoughts logically and sequentially.



B. PARAGRAPHS

The separation of work into paragraphs results in clear, expressive communication.
A paragraph consists of a number of sentences that deal with one idea or theme.
It is made up of a topic sentence and supporting detail.

- The **topic sentence** is often the first sentence. It may summarise the paragraph or contain its main focus or idea.
- The rest of the paragraph expands on the main idea and this is known as **supporting detail**.
- The **last sentence** of the paragraph may conclude or summarise the idea or theme.

The rules below are general guidelines.
Ensure that your writing follows the appropriate format. **(see pgs 75-91)**

1. THE INTRODUCTION/ORIENTATION

The first paragraph is the introduction/orientation, which introduces the topic and sets the scene.

- It should be **short, gripping** and **inviting**.
- The Introduction 'tunes' you into the mood or tone of what is to follow.

Given the title, I remember how angry I was, the introduction could be:
'The inferno within me began to blaze!'

2. THE BODY/DEVELOPMENT

The introduction is followed by several paragraphs, which form the body or development of the text and explore the topic.

- Each paragraph usually deals with a **different aspect** of the topic.
- **Linking words** such as *similarly, besides, however* and *also* make the meaning clear and ensure the flow of the paragraph.

3. THE CONCLUSION/RESOLUTION

The last paragraph is the conclusion which ties up the loose ends.

- It usually expresses your **feelings** about the topic.
- The reader should sense **finality**.
- Words such as *in conclusion, it is therefore evident, thus* and *consequently* will help the text run more smoothly.
- If possible, the last sentence should be **strong** and should **linger** in the mind of the reader:
'By the end of the afternoon, the embers had died down and I had learnt a bitter lesson.'

We may compare each paragraph to a course on a restaurant menu.

- **We cannot put the hors d'oeuvres, the main course and the dessert on one plate.**
- **Each course (paragraph) has its own purpose, its own identity, and its own taste.**
- **Each has to be savoured separately in order to have the desired overall effect.**



Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

C. HINTS TO ENHANCE YOUR WRITING:

1. WRITE WHAT YOU KNOW ABOUT.

Read through the topics carefully.

- **Dismiss** any topics you do not like, do not understand, or to which you cannot relate.
- Be careful that you do not write **off the topic** - you will be heavily penalised for this.
- Avoid the topic if you are unsure of the **format** e.g. dialogues, diary entries or reports.
- Choose a text type and topic that suits your **personality** and **ability**.
- Be **original** but avoid far-fetched, unrealistic situations.
  You may, however, be required to write an imaginative story for a particular audience.

2. WRITE IN FULL SENTENCES.

Every sentence should contain a subject and a finite verb. (see pg 28)

- A participle is not a verb and cannot stand on its own.
  Walking across the road. ✗
  The girl **was walking** across the road. ✓

3. VARY PARAGRAPH AND SENTENCE LENGTHS.

Do not be afraid of short sentences.

- A subject and verb can form a sentence. e.g. She cried.

4. VARY YOUR SENTENCE CONSTRUCTIONS.

Try to use simple, complex and compound sentences. (see pg 6)

- At times, begin with a subordinate clause or phrase, a participle or even an infinitive.

5. ENSURE THAT THE CONCORD OF THE SENTENCE IS CORRECT.

agreement of subject and verb (see pg 34)

Everyone should do **his** best.
The **participants** in the competition **were** confident of their **performances**.

6. DECIDE ON THE MOST SUITABLE TENSE FOR YOUR TOPIC.

- Make sure that you use the **same tense** throughout your piece of writing.

7. DIRECT SPEECH/DIALOGUE SHOULD BE USED WITH DISCRIMINATION. (see pgs 38 - 39)

Direct Speech enhances your writing and allows the reader to relate to the characters.

- It enables the reader to **visualise** the character and this lends reality and credibility to the situation.
- Be careful of stilted use of dialogue as this negates the impact you wish to make.
- Avoid overusing **"He said..."** or **"She said..."**

8. INCLUDE SENSORY DETAIL

Try to bring to life what you see, hear, touch, taste and smell.

- Begin by deciding which senses are **relevant** to your topic.
- If possible, add an aura of **originality** to your writing by using that magical **sixth sense** of insight.

9. S I D E S

This acronym is a popular and useful technique to enrich your writing:

S	**strong verbs**	-	give your work energy and create impact
I	**imagery**	-	occasional, well-positioned figures of speech 'paint your work'
D	**detail**	-	focuses on specific information - 'think small'
E	**experience**	-	honesty, sincerity and a lack of pretentiousness
S	**suggestion**	-	hints, subtlety, intimation, surprise - avoid stating the obvious and allow readers to think for themselves

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresource.com

© Berlut Books

D. AVOID THE FOLLOWING:

1. THE REPETITION OF WORDS AT THE BEGINNING OF SENTENCES

I went to town. I met my friends. I enjoyed shopping with them. ✗
I went to town to meet my friends. Shopping together was fun. ✓

2. A REPETITIVE SENTENCE STRUCTURE

Vary the length and construction of your sentences.

The family **went** on holiday. They **toured** Europe. They **had** a wonderful time. ✗
The family **went** on holiday. **Touring** Europe, they **had** a wonderful time. ✓

3. OVERUSE OF ADJECTIVES AND ADVERBS

She was **completely**, **utterly** and **totally** overwhelmed by their generosity. ✗
She was **totally** overwhelmed by their generosity. ✓

4. OVERUSED WORDS

Try to give alternatives for:

got, get, getting, a lot of, lots of, stuff, things, nice, good, bad, big. (see Synonyms pg 49)

5 SLANG USAGE

Avoid slang unless you are using it in direct speech to make a point. (see pg 44)
The **guys** needed time to **chill out** after the **exam**. ✗

6 CLICHÉS

Avoid overused words or expressions.
Her face was **as red as a tomato**. ✗

7. REDUNDANCY AND TAUTOLOGY

Avoid superfluous and unnecessary words or statements.
Give your **personal opinion**. (if it is your opinion, then it is personal)
She was **tired and exhausted** after the event. (both of these mean the same)
She said it **over and over again, time after time**. (repetition)

8. VERBOSITY

Avoid the use of too many words, when the same idea could be stated simply and clearly.
You need to apply yourself **diligently** and **conscientiously** to the **studying** of your work for the **forthcoming** exams. ✗
You need to work diligently for these exams. ✓

9. UNNECESSARY 'BIG WORDS'

Avoid words that you do not understand as their use may lead to malapropisms. (see pg 43)
Offenders will be **persecuted**. ✗ prosecuted. ✓

10. AMBIGUITY

John told James that **his** brother had arrived. (Whose brother had arrived - James's or John's?)

11. NUMERALS

Generally, numbers should be written in words unless you are writing the date, a monetary amount or an instruction. e.g. Proceed to Gate **7**. I have **three** dogs.

EXAMINATION TIPS

Avoid prepared topics as these are easily recognisable and you may be heavily penalised.
Follow the instructions and specifications:

- length of essay e.g. 200 words or 1 page
- time allocation e.g. 1 hour
- any other special instructions e.g. start on a new page

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

E. THE EDITING PROCESS

1. CHECK FOR CORRECTNESS: ☑

Instructions	Have these been correctly followed?
Content	Is the content relevant, accurate and logically developed?
Format	Have you chosen the correct format for your type of writing?
Paragraphs	Has the work been divided into relevant paragraphs?
Sentence construction	Have you used full sentences? Is there a subject and a finite verb? Are the participles aided by auxiliary (helping) verbs? Have you avoided repetitive sentence structures?
Tense	Have you kept to the same tense?
Concord	Are the nouns and verbs in agreement?
Word choice/Diction	Analyse every word carefully. Scan for: • verbs that could be replaced by stronger verbs • overuse of adjectives and adverbs • tautology, verbosity and clichés • slang Have you made use of dictionary and thesaurus skills?
Spelling	Have you checked for careless and high frequency errors?
Punctuation	Does every sentence start with a capital letter and end with a full stop, question mark or exclamation mark? Have you used a comma when a full stop was needed? (comma splice error) If possible, read your work **aloud** in order to **'feel'** the need for the addition or omission of any punctuation marks.

2. CHECK FOR APPROPRIATENESS: ☑

Review what you have written, with reference to the acronym TRIALS:

T one	- the way you express yourself creates the mood
R egister	- the appropriate use of language for a particular situation
I ntention/Purpose	- the aim of the text
A udience	- for whom has the text been written?
L anguage	- diction, word usage and structure
S tyle	- the manner in which you have expressed yourself e.g. literal/figurative language

Downloaded from edureSource.com
Downloaded from edureSource.com
edureSource.com

ESSAY WRITING

Essays are usually divided into the following categories which, at times, may overlap.



The use of the **S I D E S** and **T R I A L S** techniques will ensure a competent, well-rounded piece of writing.

1. PERSONAL WRITING

Personal writing reflects reality.

- It is a **sharing** of your thoughts, ideas, feelings or experiences.
- It is usually written in the **first person** ('I').
- In order to convey sincerity, the essay should be written from **personal experience**.
- This personal experience could, in fact, be knowledge of the experience which you have gained ***second hand*** e.g. how your parents met, or experiences you have read about.

2. NARRATIVE WRITING

A narrative tells a story or gives an account of events or incidents.
The narrative often revolves around a plot or story-line and it may encompass a moral.

- **Planning** e.g. via brainstorm, Mind Map®, flow chart or plot lines, is essential to ensure a logical progression of thoughts and actions. This is your **plot** or **story-line**.
- The **orientation**/**introduction** indicates **time** and **setting** and introduces the main **characters**. A gripping opening sentence is effective and essential.
- The **body** consists of a number of paragraphs. This series of events contains the **development** or **complication** of the plot. These may lead to a **climax** or **anti-climax** - the high point in the story.
- **Characters** should be limited in number and thoughtfully described so that the reader may identify and relate to them.
- **Dialogue** is often used for effect, but it should be used sparingly.
- We usually narrate in the **past tense** and in the **1st** or **3rd person**. (I, he, she, they, them)
- The **present tense** is sometimes used to create immediacy.
- **Sentence structure** may vary for effect.
- **Mood** should be created by the use of powerful and precise diction.
- A satisfactory **resolution**/**conclusion** ties up the loose ends and may include a **coda** or **moral**.

3. DESCRIPTIVE WRITING

Descriptive writing paints a picture with words. You may be required to describe people, places, situations, processes or even feelings.

- Descriptive writing relies on **detail** and requires suitable vocabulary, descriptive powers and creativity.
- Introduce the subject to the reader with an effective **opening statement**. This often indicates your impression of the subject you are describing.
- The **body** contains **paragraphs** describing varied aspects of the subject.
- The acronym **SIDES** works especially well here - **s**trong verbs, **i**magery, **d**etail, **e**xperience and **s**uggestion.
- The **present tense** is often used to create a feeling of immediacy.
- **Adjectives**, **adverbs** and **figures of speech** should be used appropriately.
- **Avoid** using the **same beginnings** of sentences as this causes monotony.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
Understanding Grammar

© Berlut Books

4. PERSUASIVE WRITING

You have a belief, a point of view or an opinion and it is your objective to influence or persuade your audience or readers to agree with you. Take a stand and support your opinion.

- You may be given a **topic** such as, *'Pocket money teaches independence.'*
- Effective **planning**, e.g. with a Mind Map®, will ensure that you structure your argument logically.
- The **introduction** is vital because it captures the attention of your reader, clearly states your opinion and conveys your **thesis statement**.
  The **thesis statement** is made up of one or two sentences. It highlights the main idea that will run through your work and outlines the manner in which you will formulate your argument.
  A strong **opening** would be a **question**, a **proposal** or a **'shocking statement'** e.g. *'Money grows on trees!'*.
- In the **body** it is essential that you **support your viewpoint** with examples and/or facts.
  Related facts should be grouped in **paragraphs** of their own.
  Connecting words back up your argument and make it more convincing e.g. *furthermore, of equal importance, in addition, it is clear that* and *consequently*.
  Rhetorical questions and **repetition** may be used for emphasis.
- Your **conclusion** should be **short**, **strong** and **memorable**. It should tie up and **summarise** what you have said. e.g. *'Careful handling of pocket money today ensures clever budgeting for tomorrow.'*

5. DISCURSIVE OR EXPOSITORY WRITING

This is an analysis of a subject. It may be compared to a written debate as both sides of an argument are presented. It provides a challenging vehicle for expressing oneself in an interesting and informative manner.

- You may be given a **topic** such as *'Formal examinations are necessary.'*
- In order to write effectively, you need to have **knowledge** of and **opinions** on the chosen topic.
- Careful and logical **planning** e.g. with a Mind Map®, will ensure efficient work.
- Your **introductory paragraph** states and briefly explains the nature of the debate.
- Include **points for both sides** of the argument in the **body** of the essay.
  Separate the issues into different **paragraphs**. Use **facts**, **evidence**, **examples**, **statistics** and **opinions** to support the arguments. **Substantiate** with relevant sources.
  Use **formal language** with **technical terms** where necessary.
  Use **connecting words** to show **shifts in discussion** e.g. *alternatively, similarly, in contrast, on the one/other hand, however* and *while*.
- In your **concluding paragraph**, you should make **judgments** concerning the alternatives and then make **recommendations**.

6. WRITING BASED ON VISUAL STIMULI

Visual stimuli may include pictures, photographs, advertisements, bill-boards, quotations, slogans or poems.

- The stimulus may spark an **idea** that you wish to pursue.
- For a Second Language especially, it is an opportunity to use your **preferred topics** or **vocabulary**.
  However, be warned that pre-prepared essays can be recognised and you will be severely penalised.
- A **clever title** is the key to linking the stimulus with your content.
- Your content must be **relevant** to the stimulus and the title.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

TRANSACTIONAL WRITING

Transactional writing has a practical, communicative purpose, as opposed to writing that is purely creative.

Transactional writing includes Letters, Reports, Diary Entries, Dialogues, Reviews and Minutes of Meetings.

- Each of these has its own **format** and follows a specific set of **rules**.
- A portion of the **marks** is allocated for correct format and procedure.

1. FRIENDLY OR INFORMAL LETTERS

The informal letter provides you with the vehicle to inform, invite, congratulate or offer condolences.

- The tone is **conversational**, **friendly**, **informal** and above all, **sincere**.
- **Contractions** e.g. ***I'm*** and ***we've*** are permitted as they enhance the naturalness of the situation.

FEATURES OF THE INFORMAL LETTER:

- The **sender's address** is written in the middle right-hand side of the page and is followed by the date.
- No punctuation is used for the address.
- The **address of the recipient** is not written on the letter; it is written on the envelope.
- The **salutation** or **greeting** is written on the line immediately below the date, next to the margin.
- Leave a line between the salutation and the introductory paragraph.
- The **introductory paragraph** is short and states the reason for the letter.
  Do not begin with *"How are you?"* or *"I am fine."* or *"I am writing to tell you ..."*
- The **middle/body of letter** consists of at least two paragraphs and expands on the reason for the letter.
- The **conclusion** is usually short and rounds off the letter.
- Remember to leave a line between each paragraph.
- The **ending** may take several forms depending on your relationship with the recipient.
  Your surname is unnecessary if you are writing to family or close friends.
- Do not leave a line before **signing**.

FRIENDLY LETTER

5 Woodmead Mews
26 Young Road
Saxonwold
Johannesburg
2196
South Africa (if writing to someone in a different country)
31 January 2008

Dear Mom and Dad/Grandma and Grandpa/John/Mr Jones (Salutation)

x x x x x x

Introduction - The first paragraph is short and states the reason for the letter.

x x x x x x

Middle/Body of Letter - Expands on the reason for the letter - consists of at least two paragraphs.

x x x x x x

Conclusion - The final paragraph is usually short and rounds off the letter.

x x x x x x

Ending:

Your granddaughter/neighbour/student/loving daughter/niece (your relationship to the recipient)
Love/Kind regards/Yours/Yours sincerely (alternatives)

Joan (Your surname is unnecessary if you are writing to family or close friends.)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza

© Berlut Books

2. BUSINESS OR FORMAL LETTERS

The tone of the Business or Official letter is formal, businesslike and polite.
Only relevant details are included.

FEATURES OF THE BUSINESS LETTER:

- Everything except the sender's address is written against the **left hand margin**. (block format)
- The **sender's address** and the **date (in full)** are written on the top middle right-hand side of the page.
- Write the title and the name and address of the **recipient** against the left margin.
- **No punctuation** is used for these addresses.
- If you are not sure of the exact identity of the person to whom you are writing, use **Sir** or **Madam**.
- The word **'Dear'** is omitted when writing to the **Press**.
  We simply say, **'Sir'** or **'Madam'**.
- An underlined **subject heading** is written under the salutation.
  This heading encapsulates your purpose and is designed to aid the recipient of the letter.
- The **introductory paragraph** expands further on the subject heading.
- **Each paragraph** deals with a different aspect of the matter in hand.
- Remember to **leave a line** between each paragraph.
- **Yours faithfully** is the most commonly used ending.
- **Sign** your name and then print your **name** and **title** beneath it.

BUSINESS LETTER

5 Woodmead Mews
26 Young Road
Saxonwold
Johannesburg
2196
31 January 2008

The Chief Accountant
Smith & Jones
P O Box 12345
Port Elizabeth
8000

x x x x x x

Dear Sir

x x x x x x

Reason for non-payment of Account No. 2745

x x x x x x

Introduction - The reason for the letter - usually very brief

x x x x x x

Body - Expansion of the reason - two to three paragraphs

x x x x x x

Conclusion - To tie up the loose ends and round off the letter

x x x x x x

Ending:
Yours faithfully
Joan Smith
JOAN SMITH (MRS)



In both letter formats, you may find differences e.g. with line spacing or indentation.
It is important to be consistent.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

3. LETTER TO THE EDITOR

This is a formal letter, expressing your point of view. It is usually written about an issue with which you are concerned and it contains forceful arguments to persuade readers to share your opinion.

- The **addresses** of sender and recipient are written as in the formal letter.
- The word 'Dear' is omitted when writing to the press. We simply say, 'Sir/Madam'.
- Include only **relevant points**.
- The **opening statement** expresses your point of view or **thesis**.
- **The body** is made up of short paragraphs with clearly stated ideas to back up this viewpoint.
- Use **facts** to support your argument, saving the strongest point for last.
- Language is **persuasive** and **emotive** words are used to convince readers.
- **Rhetorical questions** and **repetition** may be used for emphasis.
- The **tone** may be serious or amusing.
- A strong **conclusion** sums up the argument. (It is a good idea to end with a positive statement.)

4. THE ENVELOPE

STAMP

THE CHIEF ACCOUNTANT
SMITH & JONES
P O BOX 12345
PORT ELIZABETH
8000
SOUTH AFRICA

5. POSTCARDS

A postcard is usually brief, friendly and informal. It is a popular form of holiday correspondence.

- A postcard has **limited writing space** as there is usually a picture on the one side and the address of the recipient is written on half of the other side.
- Only **concise**, **relevant information** should, therefore, be included.
- **Date** and **place** need to be specified.
- '***Postcard licence***' allows fragmented language with phrases and incomplete sentences.
- Include as many interesting **details** as possible.
- The **tone** will vary according to sender and recipient.

Paris - 31 January 2008

Dear Family
France is beautiful - having a wonderful time!
Have seen all the tourist spots - The Eiffel Tower, The Louvre, Versailles and the Moulin Rouge.
Very expensive but worth every Euro!
Weather cold and wet, but not dampening my spirits. Leaving for Spain tomorrow.
Will write from Madrid.
Until then
Kim

STAMP

Mr & Mrs R. Jones
23 Marigold Avenue
Morningview
Durban
4001
South Africa

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

6. INVITATIONS

An invitation is sent in order to invite others to a specific occasion.

- A touch of **creativity** is needed to make the occasion seem special and worth attending.
- Your artistic and computer skills will now come into play.
- **Clear, concise** information is required.
- **When** - date and time
- **Where** - address
- **Dress** - formal, semi-formal, casual or fancy dress
- **Reply date** (RSVP)
- **Contact details** - telephone, cellphone, fax and e-mail



7. DIARY EXTRACT

A diary is a personal record of your experiences, thoughts and emotions.



- A diary may be given a specific name as e.g. *'Kitty'* in The Diary of Anne Frank.
- Write the **day** and **date** at the top of the entry.
- Write in the **first person** (I, me, my, mine).
- Write in the **present tense** in order to capture the moment.
  Write in the **past tense** to relate events that have already happened.
- **Short paragraphs** with simple sentences are often effective.
- **Emotive language** is often used to express opinions and feelings.
- Depending on the nature of the diary, **informal/colloquial language** may be used.
- Discriminate use of **direct questions** and expressions of **aspirations/intentions** are often powerful.
- Occasional use of **punctuation** adds conviction e.g. question marks and exclamation marks.
  (Remember that overuse kills!)
- You may wish to use **diagrams**, **sketches** and **cartoons** to add a personal touch and visual appeal.

The power of a diary is in its sincerity.

8. MINUTES

Minutes are formal, precise and concise records of Meetings.

- Their purpose is to ensure that the Meeting is **correctly documented** and that there is no discrepancy as to who attended, what was discussed and what was decided.

THE FORMAT:

- The opening sentence includes the **date**, **time** and **place** of the Meeting.
- The following numbered headings are written against the **left-hand margin**:

1. **Members Present**
2. **Apologies** (from those who could not attend)
3. **Minutes of the Previous Meeting**
4. **Matters arising from the Agenda**
5. **General**
6. **Date of the next Meeting**
7. **Time that the Meeting was terminated**

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

9. NEWSPAPER ARTICLES/REPORTS

NEW HOLE IN OZONE LAYER

JOHN SMITH
SYDNEY

A short, powerful, eye-catching **headline** encapsulates the main idea of the article.

The name of the journalist and the place where the article was written usually appears in bold capital letters at the top of the first paragraph. This is referred to as the **by-line**.

A newspaper article is usually **divided into columns** containing short **paragraphs** of about three sentences each.

A **line** may be left between paragraphs or the first word of each paragraph may be **indented**.

There is an inverted pyramid structure, which gives information from most important to least important.

The **lead paragraph** is a **short summary** of the article. It should introduce the ***who, what, where, when, why*** and ***how*** that is to follow.

Each fact or idea is then expanded in its own **paragraph**.

The **tone** appears to be **unbiased** and **impersonal**, although no text can ever be totally neutral. You need to be able to 'read between the lines' to establish the bias. The emphasis is on **facts** and not opinions.

Articles are reported in the **third person** (he, she, it, they). The first person (I, me) is never used.

The use of people's **names** adds authenticity.

Use **direct speech** and inverted commas when people comment or give evidence. This adds interest and emphasis.

Present and **past tense** verbs are often found in the same article/report.

The Newspaper Report differs from most text types which follow the format: Introduction, Body, Conclusion.

10. MAGAZINE ARTICLES/REPORTS

The format is similar to Newspaper Reports

In order to retain the reader's interest, the article should at all times be interesting and informative.

- As in newspaper articles, the **title** must be short, powerful and eye-catching.
- Most magazine articles are also divided into **columns** to ensure easier reading.
- The writing is structured and separated into **paragraphs**, usually with an introduction, development (body) and conclusion.
- The **writer** is always mentioned.
- The **topic**, **tone** and **style** is dependent on the nature of the article, the personality of the writer and the audience to whom it is addressed.



11. FEATURE ARTICLES

A feature article appears in a newspaper or magazine to inform, persuade or entertain the audience. The writer states his opinion on the subject.

- A feature article **addresses** social, cultural or political **issues** and is more detailed than a news report.
- It has a short, eye-catching **headline**.
- A powerful **first paragraph** introduces the **main idea** of the article.
- The **opening sentence** should be effective and a **rhetorical question** may be used. A personal or emotive story that establishes the tone may be included.
- The **body** is made up of short paragraphs that build the **argument**.
- **Examples** are used to substantiate the writer's point of view. These may include **interviews** with credible sources, **statistics** to support claims and direct input from **eyewitnesses** or others personally involved.
- Discriminate use of **descriptive** and **emotive language** will enhance the writing.
- **Technical language** may be used where applicable.
- The **tone** will reflect the attitude of the writer.
- Diagrams, photos and other **visuals** may accompany the article and reference should be made to them.
- In the **concluding paragraph**, ideas are summed up and a **judgement** or inference is made.

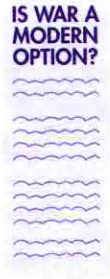
Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

12. EDITORIAL

An editorial is designed to analyse or comment on a current issue in the news and to provoke controversial debate and discussion.

- An editorial has a powerful, eye-catching **headline**.
- The **introductory paragraph** introduces and summarises the editor's standpoint on the issue.
- The **body** consists of strong arguments or evidence that supports this point of view.
- The **level of language** depends on the audience.
- **Sentence structures** may vary.
- The **tone** is serious and an impersonal, **passive voice** is generally used.
- **Qualifying words** like *usually* or *likely* are used.
- **Linking words** are used to clarify the argument e.g. *firstly, lastly, thus, in conjunction with* and *consequently.*
- The **conclusion** sums up the argument and may make **recommendations**.



13. REVIEWS

A review is a personal response that shows your overall impression of a piece of literature, work of art, restaurant, film or theatre.

- It is written from a **personal viewpoint** and therefore uses the first person pronouns (I, me).
- The **present tense** is generally used.
- Use **adjectives** and **emotive words** appropriately to convey thoughts and feelings. The **tone** may be used to **inform** and/or **entertain** the audience.
- **Substantiate** your viewpoint with reference to the text or other reliable sources.
- Comments on **technical aspects** may be made e.g. lighting and sound.
- A **judgement** of the subject is made and **recommendations** may be included.

You should list both positive and negative points.

BOOK REVIEWS

The aim is to offer information about the book and to instil an interest in it.

- The book review should briefly discuss the **plot**, **setting** and **characters** but should not be over-detailed nor too explicit.
- The reviewer has the prerogative of taking a **standpoint** and offering his opinion.
- Based on this, readers will decide whether or not to read this book.

BLURBS

This is the publisher's advertorial which aims to encourage the potential reader to buy the book.

- It is usually found on the **inside jacket** or on the **back cover** of the book.
- The blurb is similar to a book review but it is more of a summary, offering a **brief insight** into the book. The secret is to *whet the reader's appetite* without divulging too much.
- It states the **genre** (type) of the book and briefly introduces the **setting**, **characters** and **plot**.

ENTERTAINMENT - FILMS AND THEATRES

The aim of this short summary is to inform readers about films and plays that are currently on circuit.

- It is possible to **praise and criticise** within the same review.
- The writer (critic) must make his impressions clear and commit himself to an **opinion**.
- All opinions must be **substantiated**.

RESTAURANTS

The reviewer is expected to give his opinion and he may praise and criticise within the same review.

- The restaurant critic is usually an excellent cook or a food connoisseur.
- Different aspects of the **meal** and the **restaurant** will be reviewed. These might include: location, parking facilities, service, presentation, price and most important, the food itself.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

14. FORMAL REPORTS

Reports are factual accounts or summaries written in a formal, concise manner. They are usually commissioned or requested.



- Reports may be either **investigative** or **eye-witnessed**.
- The aim is to **convey** and **record information**.
- The facts must be **correct**, **relevant**, **informative** and able to be **substantiated**.
- **Attention to detail** is essential.
- For clarity, they may be written in **point** form.
- The **tone** will be dependent on the type of report you are writing and the audience to whom it is directed.
- In order to make the report sound more **objective**, avoid using the first person (I or me).

INVESTIGATIVE REPORT:

- **Headings** may include:
  Person or persons to whom the report is addressed, Title of Report, Terms of Reference (by whom requested), **Procedure, Findings, Conclusion and Recommendations.**
- A report must be **signed** and **dated**.

EYE-WITNESS REPORT:

This is a written account of what you would verbalise in a Court of Law.

- Include the **time**, **date** and **facts** of the incident.

15. SUMMARISING/PRECÍS WRITING

A summary is a simplified, condensed account. You will be required to reduce a given extract to a certain number of words.

- Only the **main points** are required.
- **Eliminate** unnecessary information such as **repetition**, **explanations**, **descriptions** and **quotations**.
- By using your **own words,** you will indicate that you understand the passage.
- This is a reported statement and is therefore written in **the past tense** and in **reported speech**.

TECHNIQUES FOR SUMMARISING:

- **Read** the passage carefully in order to gain a general **overview** of the content.
- **Reread** the passage and underline the **key sentence** in each paragraph. This is often the first sentence of the paragraph and what follows merely substantiates it.
- **List** these **main points**. You may prefer to use your **own words**, but keep the context intact.
- **Write** the **first draft** of the summary by combining these ideas in a **logical sequence**.
- **Reread** the draft and **remove** any unnecessary words or information e.g. adjectives and adverbs.
- **Count** the words.
- **Add** or **omit** words or phrases in order to produce a succinct and condensed version of the original.
- **Edit** your summary for spelling or grammatical errors.
- Supply a short **title** if necessary.
- **Rewrite** your final draft carefully, checking that you have used your own words.
- **State** the number of words in a bracket just below your summary.

SUMMARISING IS A LIFE SKILL.



- **Summarising teaches you to be brief and to 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.** **(see pg 62)**
- **The ability to summarise will aid you in your studies and in your career.**

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

16. DIALOGUES

Dialogue is a form of writing used for conversations between two or more people, for interviews or for script writing.

A. WRITTEN DIALOGUES:

- Each sentence is usually a **response** to the previous sentence.
- Dialogues are written in **direct speech**, but there are **no inverted commas.**
- The **speaker's name**, followed by a **colon**, is written on the **left-hand** side of the page.
- **Extra information**, such as an instruction how to say or to do something, is written in parenthesis (brackets).
- The **tone** and **language** will depend on the relationship between the two speakers/characters and the topic of conversation.
- A **line** should be left between each speaker to ensure clarity.

B. INTERVIEWS: (This format will also prove useful for oral work.)

An interview is a structured dialogue between two people. One person responds to the questions of the other, and in the process, gives relevant information. An individual may also be interviewed by a panel.

- The **format** will be **question and answer**.
- The **speaker's** name, followed by a **colon**, is written on the left hand side of the page.
- As in all dialogues, direct speech is written **without inverted commas**.
- Because of the personal nature of the interview, **the first person** (I,my) will usually be used.
  Sam: When did you arrive in Johannesburg?
  Dave: I arrived yesterday.
- In the **introduction**, the interviewer often supplies background information about the person he/she is interviewing.
- In the **body** the interviewer asks relevant questions about a topic and the person interviewed responds to these.

Questions and Responses

- It is important for the questioner to appear **knowledgeable** and the questions, therefore, need careful and intelligent **preparation**.
- **Questions** should be **well structured** in order to gain detailed information or opinions from the interviewee.
- It is helpful to use the **questions** as if they were **topic sentences**, and the **responses** as if they were the **body paragraphs**.
- **Questions** may be **linked** to the previous answer.
- Questions and answers should appear to be **spontaneous**.
- **Responses** should be **substantiated** with facts and/or opinions.
- The **tone and language** will depend on the relationship between the speakers and the topic of conversation.
- **Technical words**/jargon may be appropriate.

C. SCRIPT WRITING:

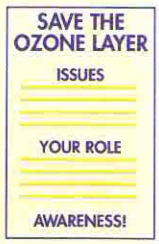
In addition, a script will require the following:

- a **brief synopsis** of the play (background summary)
- **setting** (time and place)
- names of **characters** and a brief description of each character
- development of a **plot** working towards a **climax** and a **conclusion**
- **register** - vocabulary usage to match the time and the audience
- **effects** - costume, musical, technical and lighting



Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

17. PAMPHLETS



Pamphlets may be informative, persuasive or educational.

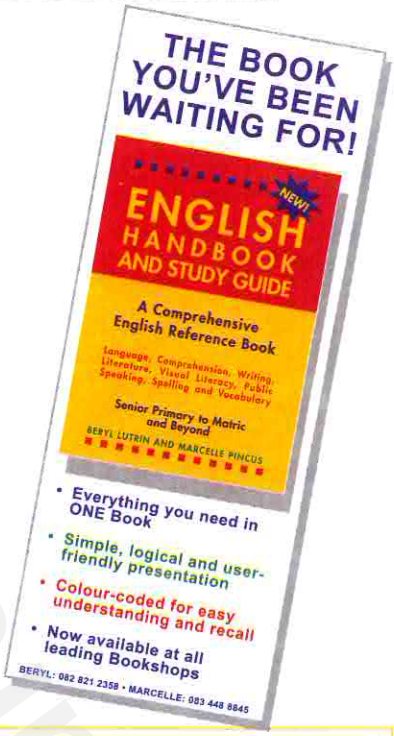
- Information is **organised** under **headings** and **subheadings**.
- To ensure **clarity of meaning**, paragraphs are short.
  Sentences are simply written and are generally brief and to the point.
- **Diagrams** and **pictures** often accompany the writing.
- **Technical language** is used where necessary.
- **Tone**: The material in an informative pamphlet is **factual** and the tone is **neutral**.
  If the goal of the pamphlet is to **persuade** the reader, a more **personal**, **emotive** tone will be used.

18. ADVERTISING

An advertisement promotes a product, usually by emotive and persuasive means.
A successful advertisement will make use of one or more of the following techniques -
creativity, **emotion**, **reason**, **fact** or **opinion**. (Beware of brainwashing!)
Emotion and **subjective opinion** dominate advertising and the consumer needs to be aware of this.

A written advertisement should:

- **interest**, **stimulate** and **influence** the consumer
- **describe** and **promote** the product in an exciting, original manner
- **convince** the buyer that he or she cannot do without the product
- be **targeted** at a specific **market** e.g. children, teenagers, housewives or business people
- provide **information** such as statistical evidence, contact details, price and availability
- be **simple** and **memorable** e.g. by using points in bullet-form rather than sentences



THE A I D A principle: (A I D A is a recognised advertising acronym)

- **A**TTENTION - grab the **attention** of the buyer
- **I**NTEREST - sustain the consumer's **interest**
- **D**ESIRE - create a **desire** to possess the advertised product
- **A**CTION - spur the buyer into **action**

ADVERTISING TACTICS:

- Use **visual effects** - eye-catching headlines, pictures, photographs, cartoons, posters and cleverly designed graphics, including fonts and colours.
- Use **language devices** - well-chosen adjectives, puns, alliteration, assonance, exaggeration, repetition, rhetorical questions, commands, slogans and catchy phrases.
- Appeal to the reader's **emotions and desires** - make the reader feel that it is in his or her interest to buy the object.
- Address the **universal concerns** - self esteem, health, financial and physical security.
- Give **statistical claims and successes** in order to gain credibility.
- Incorporate **humour** - a smile from the recipient will indicate that the advertisement has achieved its objective.
- Make use of **appealing gimmicks** - free gifts, prizes and special offers.
- An **oral presentation** may include **sound effects** - jingles, songs, lyrics or appropriate background sounds.

Advertising is an expensive exercise and demands expertise.





Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

19. ELECTRONIC COMMUNICATION

The speed, ease and economy of electronic communication has made it an important part of our modern life-styles. As in all forms of communication, the register (appropriate use of language for a particular recipient and situation) will determine the writing level and format.

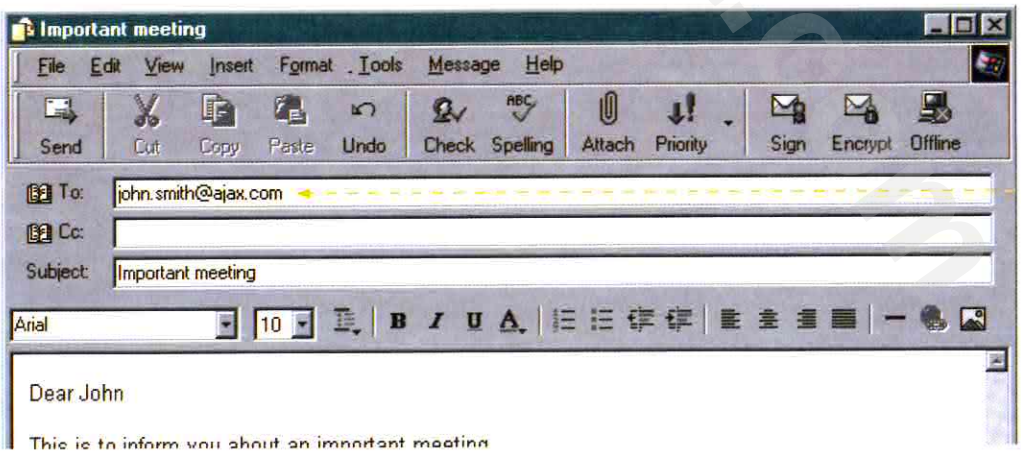
a. E-MAIL

E-mail (short for electronic mail) is the electronic transmission of messages, letters, documents, images and photographs. It has become the most popular and widely used form of electronic communication.

The advantages of using e-mail

- E-mail is an **instant** form of communication - your recipient will be able to access the document within seconds of you sending it. You can set your computer to alert you when the document has been read, as **proof** that the document has been received.
- E-mail is an **economical** form of communication that will save telephone and postage bills.
- E-mail can be sent or retrieved from almost **any computer** in the world. It is a **convenient** way of keeping in touch with **business associates**, **family** and **friends**.
- E-mail is a particularly effective way to communicate with a **group** because you can *broadcast* a message or to everyone in a group at the same time.
- Data-based groups are often targeted with advertising. **Spam** is the term used for unsolicited junk mail.
- After reading your mail, you can **store** it, **forward** it to other users, or **delete** it.
- The convenient **storage** and **retrieval** of data reduces the physical storage of files etc. Copies of documents can be printed should you require a **paper copy**.
- It is easy to send an e-mail with attached image files, including **digital photographs**. These attachments may be in **colour** and are of **quality resolution**.
- Attachments to e-mail also allow the user to add **graphics** and **sound** to messages.

E-mailing is often preferable to faxing, because an e-mail document is generally of high quality resolution and is in a workable format.



e-mail address

("Screen shot reprinted by permission from Microsoft Corporation".)

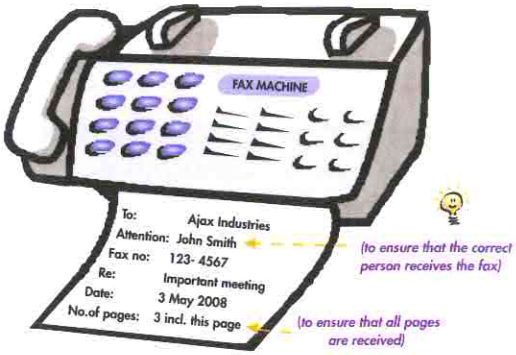
A MODERN FACT: correct spelling, language usage and punctuation have been sacrificed in return for quick and easy e-mail writing. This has given rise to 'internet slang'.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

b. FAX

A fax (short for facsimile or telefacsimile) is a document, sent via a telephone network, usually from one fax machine to another fax machine. It may also be sent to/from a computer or to/from a cellular/mobile telephone. (It is virtually a 'photocopy' of the original document.)

- A fax is an **instantaneous** and relatively **low-cost** form of transmission. A few faxed pages can be sent per minute.
- Faxes are usually sent in **black-and-white**, but may be sent in colour depending on the available technology.
- Formal faxes, and those sent to fax machines with many recipients, often have a **covering page** or section, which is addressed to the fax recipient. This is similar to the envelope of a letter and condenses the necessary information.
- On the **negative** side, faxed documents may **lack privacy**, as they are open for anyone to read.



Although a fax is sent electronically rather than by mail, it is a document, and therefore the rules for formatting and register depend on what is appropriate for that particular type of document.

c. SMS

SMS (Short Message Service) is the instant transmission of a short text message to and from a cellular/mobile phone. These messages are also known as text messages, texts, txts, or SMSs.

It is a **low-cost**, **concise** form of communication that has become popular, particularly with **young people**.

- A SMS exchange between two parties is called **'texting'**. Texts can be sent and received where normal voice conversations would not be possible e.g. at noisy sports events or during meetings.
- They can be sent to one or multiple mobile phones.
- SMS messages often contain **abbreviations**, particularly **numbers** for words and the **omission of vowels**.
- **Predictive text** software 'guesses' words or letters, which makes texting quicker and easier and lessens the need to abbreviate.
- The SMS is an alternate type of **media**. Many people subscribe to texts about news, sports' results, share prices and horoscopes.
- The mobile phone has also become a **marketing tool** and many companies send **advertisements** via this medium.
- It is possible to use the SMS function for **banking**.
- Some mobile phones have **cameras** and you can send photographs via SMS.



Please do not use sms / e-mail jargon when writing formal texts!

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Barlut Books

EXTENDED ACTIVITIES TO DEVELOP OUTCOMES BASED EDUCATION (O.B.E.)

Ideas for Teachers - Activities for Students

How to encourage students to practise what they have learnt!

1. THE SCHOOL NEWSPAPER

A class or school newspaper is an excellent, stimulating vehicle for integrating all writing skills.

- It will allow students to showcase their particular **interests** and **talents**.
- It will foster the O.B.E. principles of **co-operative learning**.
- The contents should be topical and relevant to the students. It should encapsulate and reflect their world.
- The nature of the newspaper will depend on its objectives and the frequency of its publication.

SUGGESTED CONTENTS:

- Title of Newspaper
- Front page - featured articles
- Editorial
- School news
- School successes
- Individual successes
- Sport
- Visiting personalities
- Teacher of the month
- Cultural happenings
- Forthcoming events
- Letters to the Editor
- Community involvement
- Outings
- Advertisements
- Classifieds
- Competitions
- Crossword Puzzles

2. THE SCHOOL MAGAZINE

A class or school magazine is also an excellent, enjoyable means of integrating all writing skills.

- It **reinforces** the writing process.
- It puts **O.B.E. principles** into practice as it makes use of group work, planning, application and assessment.
- It **accommodates differences** in interests, personalities and abilities.

THE FOLLOWING COULD BE EXPLORED AND COVERED:

- Title of Magazine
- Editorial
- Contents
- Articles
- The Short Story
- Letters to the Editor
- Fashion
- Travel
- Sport
- Current Affairs
- Interviews
- Children's Page
- Advice Column
- Crosswords
- Competitions
- Reviews - Books, Films, Theatres, Music, Restaurants
- Advertisements
- Computer information
- Recipes
- Jokes and Riddles
- Horoscopes

Consult various magazines and newspapers for ideas.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

3. BOOK REVIEWS

A. ALTERNATIVES TO A WRITTEN BOOK REPORT:

- Create a written **advertisement**.
- **Script** an extract for dramatisation purposes.
- Design a new **cover** for the book.
- Write a publisher's **blurb** in order to sell the book.
- Write to the **author** describing your feelings about the book.
- Create newspaper **headlines** based on the book.
- Write an imaginary **letter** between two of the characters.
- Compile a **diary** extract or extracts that may be written by one of the characters.
- Create a **collage** or a **'junk sculpture'** of the book's key concerns.
- Create **horoscopes** for the characters.

B. DRAMATISED PRESENTATION:

This activity is a combination of oral and written communication and will require the students to speak, read and act.

- The objective of this enjoyable activity is to persuade potential readers to **read** the book and to develop a **love** of reading.
- The work may be presented **individually** or in **groups**.
- Having read the book, students will be required to prepare an activity within a time limit.

Dramatised Prose

- **Read** a prepared passage to the class.
- **Dramatise** an extract from the book.
- The **suggestion of costumes** e.g. hats and scarves, may be an effective touch.
- **Discuss** a character or a short section without divulging too much of the plot.

Advertisements (see pg 85)

- The **subject** and the **audience** will determine the nature of the presentation.
- The **title** is the catch-phrase, as this is what you want the audience to remember.
- Offer approximately three **reasons** why the book should be read. (Too many will lessen the impact.)
- Enhance your advertisement with the use of slogans, songs, rap, jingles and other appropriate **sound effects** e.g. musical instruments.
- **Visual effects** such as posters or suggestion of costumes (hats and scarves) could be included.

c. Interviews (see pg 84)

The interview may be conducted in pairs or as a panel discussion.

- The format will be **question** and **answer**.
- The questions need careful and intelligent **preparation**.
- It is important for the questioner to appear **knowledgeable**.
- Questions and answers should appear to be **spontaneous**.

An interview with an author

The author needs to **'sell'** herself or himself as well as the book.

An interview with a character or some of the characters from a book.

This will give us **insight** into the characters and bring them to life.

d. A Puppet Show

The puppets may enact scenes from the book, discuss or promote the book.

Puppet-making could be integrated with the Art Class.

- Hand puppets, finger puppets or shadow puppets could be used.



Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza

4. ANTHOLOGIES

An Anthology is a collection of diverse writing such as poetry, prose, short stories, articles and even song writing.

You may wish to create an Anthology or a Portfolio.
This is your chance to read, explore and enjoy prose and poetry.

CHOOSE A THEME THAT INTERESTS YOU AND THEN FIND RELATED PIECES.

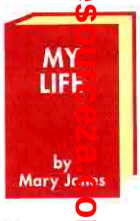
- Include your **own** writing.
  The Anthology presents an ideal opportunity for you to develop your own writing skills.
- Remember to direct your work at a specific **audience** - a book for children will differ from a book for teenagers.
- Include an exciting **Title**, a **Dedication** page and a **Contents'** page.
- **Integrate** your writing across the **curriculum** and include your cultural studies, computer and artistic skills.
- Make use of **different forms of poetry**: narratives, lyrics, ballads, limericks, sonnets and free verse.

Topics of interest may include:

Animals
Children in Literature
Entertainment
Fantasy
Festivals
Food
Friendship
Ghosts
School
Space
Teenagers
The Environment
The New Millennium
The Sea
Travel
War and Peace

5. AUTOBIOGRAPHIES

The Autobiography is a self-written account of one's life.



- An autobiography highlights **events** throughout your life - some pleasant, others not.
- It is a journey of **self-discovery**, helping you to see your life in perspective.
- It is written in the **first person** (I, me) and in the **past tense**.
- It has to be planned and structured **chronologically** and intelligently.
- The **preparatory stage** is exciting as it allows you to delve into your past via family discussions, collections of birth insertions, photographs, certificates and other memorabilia.
- The writing of the autobiography may develop into a **joint family venture** which fosters memorable and valuable family ties.
- The autobiography deserves to be written in a **special book** that will be treasured.

Highlights that may be included:

Family tree (if possible)
Family - description of members
Family events - birthdays, births, deaths, celebrations
Special friendships
School days - Play School, Nursery School, Primary School, High School
Achievements - academic, sporting and cultural
Experiences - special holidays, school tours
People who have touched your life and made a difference
Pets
Favourite possessions
Hobbies
Likes and **dislikes**
Dreams and **aspirations**

The true value of the autobiography in the classroom is that it forms a partnership between teacher, student and home.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

6. THE SHORT STORY

The short story is an expanded essay - longer than an essay, but shorter than a novel. It captures an event in a short space of time, in contrast to the novel, which may cover a longer span of time, more characters and various events.

- The **title** of the short story should interest the reader immediately.
- A story needs a **plot**, which should develop towards a **climax** (peak) and be rounded off to a **conclusion**.

THE SHORT STORY MAY BE LIKENED TO A SAUSAGE DOG:

- **a small head (short introduction)**
- **a long body (the development of the story)**
- **an interesting, twisty tail (climax) followed by a conclusion**



- The **setting** (time and place) should be introduced at an early stage.
- You should ensure **chronological correctness** e.g. as regards the dress and the events of the time in which the story is set. The inclusion of a television set during the First World War would be an **anachronism**.
- Each story should be pitched at a definite **audience**.
- This will dictate the **style**, **vocabulary**, **characters**, **plot** and **tone**.
- There should be a limited number of **characters** - too many will fragment the focus.
- Characters' **names** should suit their personalities e.g. a fairy could be called 'Floaterfly' and a gangster could be called 'Nasty Ned'.
- Limited and discriminate use of **direct speech** will add identity and reality to the characters.
- In the use of **indirect speech**, guard against using '***he said***' and '***she said***' too often.
- This writing format lends itself perfectly to **S I D E S** and writing through the **senses**. (see pg 72)

The Short Story is most students' only attempt at serious writing. It will provide a wonderful souvenir of a particular age and stage of life.

7. FOLLOWING A PROCEDURE

Recipes and experiments are examples of this text type.

This writing format shows how something can be done through a series of steps.



- **Plan** your work by sequentially listing the steps needed to complete the procedure.
- Begin with an **opening statement** which outlines the **aim** and procedure.
- **State** the directions for the **method** chronologically. These directions are generally given as **commands** in an **impersonal tone**.
- **Clear**, **precise language** is necessary.
- **Technical** language and **jargon** may be used.
- **Specific details** are used to indicate how, when and where particular actions should be performed e.g. *on the right, diagonally opposite* and *beside*.
- **Connecting words** are used to indicate chronological order e.g. *before, first, next, as soon as, now* and *after*.

8. CURRICULUM VITAE (CV)

Formats and requirements may differ according to your age and academic stage.



A curriculum vitae is a comprehensive biographical statement of your personal details, achievements and activities.

Headings should include:

- **Personal Details** - Surname, First Name, Date of Birth, I.D. Number, Home Language, Home Address, Postal Address, Email Address and Contact Numbers
- **Formal Education** - Primary School, High School (subjects passed, including grades)
- **Hobbies, Interests and Achievements**
- **Work Experience** (if relevant)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

9. POETRY WRITING

The following forms may act as a stimulus to independent poetry writing.

- These short examples of **'free verse'** (non-conformist patterns) are enhanced by the use of Figures of Speech.
- These exercises are preceded by **brain-storming** words into patterns.

A. THE WORD POEM

Note the pattern - one word building up to five words.

The Astronaut

Space (1)
Explore it (2)
Land on moon (3)
Aliens meet the earthlings (4)
Earth like a pin prick (5)



B. THE SYLLABLE POEM

Note the pattern - one syllable building up to five syllables.
This could also be written in descending order.

The Astronaut

Space (1)
Ex / plore (2)
A / li / ens (3)
Com / ing clo / ser (4)
Blast off back to earth (5)

C. HAIKU

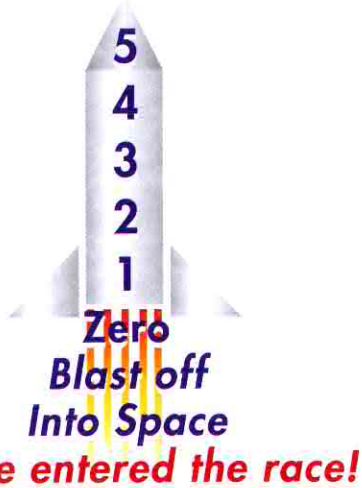
Haiku is a form of Japanese Poetry comprising three lines.
The pattern is made up of five syllables in the first line, seven syllables in the second line and five syllables in the third line.

The Astronaut

Blast off the ro / cket (5)
Up in / to the at / mos / phere (7)
Mee / ting of two worlds (5)

D. THE SHAPE POEM

The words are written in the shape of the subject of the poem.
The initial effect is **visual**. This, together with **appropriate word choice**, is the key to the success of a shape poem.



Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

E. RHYMING POETRY

Examples of rhyming poetry may be found on page 99.

F. THE LIMERICK

The limerick is a humorous five-line poem. It was made famous by Edward Lear.

The Limerick follows a definite pattern:

The first, second and last lines rhyme.
The third and fourth lines are shorter than the rest.
Often, the last line is a repeat of the first line.

*There was a kind bear called **Pooh***
*Whose friends were Kanga and **Roo***
*They always **played***
*And never **strayed***
*Because that's what good friends **do**.*

G. CONVERSION OF PROSE INTO POETRY

The conversion of prose into poetry is useful for:

- **Creative** development
- Ability to **analyse** and **summarise**
- Self-written poetry **anthologies**
- **Portfolio** writing

Steps to follow:

1. **Remove** any unnecessary words.
2. Form a **pattern**.
3. Create a **rhythm**.

The following is a paragraph of prose consisting of full sentences:

It is midnight in the forest. The symphony of chirping crickets, hooting owls and rustling leaves enhances the magical atmosphere. Sitting on her throne, the moon brightens the dark sky. Stars twinkle as they nod to the sleeping world. Suddenly there is a flash of lightning and a clap of thunder! A raging storm is about to shatter the serenity of the scene.

Midnight in the forest
Midnight!
In the forest
A symphony:
Chirping crickets, hooting owls, rustling leaves -
A magical atmosphere.

Enthroned,
The moon
Brightens the dark sky.

Stars twinkle -
Nod to the sleeping world.

Suddenly -
A flash of lightning!
A clap of thunder!
The raging storm
About to shatter!
Serenity gone.

This is an example of 'free verse'.



Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

LITERATURE
SUMMARY OF CONTENTS

A **LITERARY ANALYSIS** 95-97
1 Title 95
2 Setting 95
3 Characters 95
4 Plot/Narrative 96
5 Themes and Sub-Themes 96
6 Style 96
7 Tone 96
8 Mood/Atmosphere 96
9 Register 96
10 Intention/Purpose 97
11 Comparative Literature/Intertextual Reading 97

B **THE LITERARY ESSAY** 97

C **POETRY** 98-103
Poets and their Times 98

Analysis of Poetry 98-100
1 Theme or Main Idea 98
2 Form 98
3 Diction (Word Choice) 98
4 Tone 99
5 Imagery 99
6 Rhythm 99
7 Rhyme 99
8 Metre 100

A **Poetic Forms** 101-103
Narrative Poetry 101
1. The Ballad
2. The Epic
3. The Allegory
4. Dramatic Monologue

B The Lyric 102-103
1. The Sonnet 102
   a. Elizabethan or Shakespearean Sonnets 102
   b. Petrarchan or Italian Sonnets 103
   c. Modern Sonnets 103
2. The Ode 103
3. The Elegy 103

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

LITERATURE

Literature includes Fiction (Novels and Short Stories), Non-Fiction, Drama (Plays), Poetry and Visual Literacy

Literary texts are written versions of our world and our relationships.



On the surface, a book tells a story. However, on further analysis, one reaches a deeper level of understanding and appreciation. Every reader gains something personal and subjective from the reading experience.

A. WHEN STUDYING OR ANALYSING A LITERARY WORK, IT IS IMPORTANT TO CONSIDER:

1. TITLE

The title encapsulates, introduces and identifies a particular piece of work.

- It becomes **synonymous** with the work.

2. SETTING

This is the background against which the novel, short story or play is set.

- The setting provides the **framework of time and place**. It establishes the **context** of the work. This context reflects the attitudes and values in which the work is set, written and received.
- The reader needs to identify the setting, which is achieved by direct information as well as by language usage. This is often the key to identifying the theme, sub-themes and characters.

3. CHARACTERS

a. **Characters are studied and analysed for their physical appearances, personalities and actions.**

Appearance: age, physical appearance, dress, social class, mannerisms, mode of speech (accent, dialect, choice of words)

Personality: intelligence, sensitivity, attitude, introverted or extroverted character, positive or negative qualities, strengths or weaknesses, sincerity or falseness

Action: The actions of the characters are interwoven with the plot, sub-plots and themes.

b. **You learn to know and understand the characters as a result of:**

- what the writer says about them
- what other characters say and think about them
- what they say and think about themselves
- their actions and reactions to certain situations and other characters

You may find it useful to make a list of the characters as you encounter them.

These aspects allow you to **visualise** the characters and make them credible and real.

c. **The main characters are called Protagonists.**

- You become aware of their **strengths and weaknesses**. For example, in Shakespearean tragedies, characters often have a basic weakness or **flaw** which leads to their downfall e.g. Othello's jealousy and Macbeth's ambition.
- The protagonist often shares his innermost thoughts with the audience by means of a **soliloquy** - a speech in which the character appears to be talking to himself e.g. Hamlet's famous soliloquy: *'To be, or not to be, - that is the question:- '*.
- In most literature, **conflict** occurs. This causes the characters to develop and adapt to changing circumstances. Conflict is the disagreement, the differences or the confrontations between characters. Readers and audiences are made aware of internal (emotional) or external conflicts portrayed by the characters.
- Characters cannot be studied in isolation. They have to be seen **in context** against the backdrop of their settings and the other characters. Contrasting characters often act as **'foils'**, setting off other characters to advantage or disadvantage.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

4. PLOT/NARRATIVE

The plot is the sequenced storyline that the writer or playwright develops.

- Narratives may be **linear** (chronological), **flashbacks** or **prophetic**.
- The plot comprises various events or **sub-plots**, all of which are intertwined and are usually resolved in the **climax** or conclusion of the work.
- The unfolding of the plot is referred to as the **dénouement**.
- The writer's ability to create emotions such as excitement, curiosity, suspense or romance will ensure a credible plot.

5. THEMES AND SUB-THEMES

Themes are the main ideas of literary works e.g. love, ambition or war.

- Themes convey the **message** or messages of the writer and may contain his **beliefs** and **opinions**.
- The main themes are often introduced in the opening sequence of the work and this is known as the **exposition**.
- Themes are sometimes conveyed **figuratively**. They will then be revealed and may only be understood with in-depth study.
- If the main or common theme was **'the supernatural'**, the **sub-themes** might include **water**, **blood** or **fire**. These sub-themes would then be **symbolic**.
- **Symbolism** is therefore the substitution of a concrete image for an abstract idea.

6. STYLE

Style is the manner in which the work has been written, so as to achieve the writer or speaker's purpose.

- Writers develop individual styles.
- The style is created and developed by **diction (word choice)** and **language usage**.
- The style may be literal or figurative, formal or informal (colloquial), detailed or concise, simple or verbose.
- Styles differ depending on the use of the first or third person (narrative point of view).

Style is dependent on:

- the **purpose** of the work - a text book would differ in style from a novel
- the **setting** - the time and place in which the work occurs
- the **audience** (readership) for which the work is intended

(The style of a Charles Dickens novel differs radically from that of Roald Dahl.)

7. TONE

Tone is the manner in which the author expresses himself or herself.

- Tone conveys the **emotions**, **underlying feelings** and **attitude** of the writer. This is imparted through choice of vocabulary, especially in direct speech, sentence length and punctuation.
- The tone may be described as **friendly**, **sharp**, **sarcastic**, **ironic**, **angry**, **humorous** or **condescending**.
- Tone helps to create the desired **atmosphere**.

(What tone would the author use if he were to read his work out aloud?)

8. MOOD/ATMOSPHERE

Mood/atmosphere is the pervading feeling that the reader experiences.

It is created by the author through various **language devices** and through his **tone**.

9. REGISTER

Register is the appropriateness of style, tone and word choice.

- **Word choice** and **language usage** will differ e.g. between children, teenagers and adults.
- Register depends on the **type** of writing, its **purpose**, the **setting** and the **audience**.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

10. INTENTION/PURPOSE

Intention is the purpose behind the work.

- The intention may be to **entertain**, **inform** or **educate**. A combination of the three may be present.
- The success of a literary work depends, to a large extent, on whether this intention has been met.

11. COMPARATIVE LITERATURE/INTERTEXTUAL READING

It is possible to compare and contrast all aspects of literature.

- The comparison and contrast may be within one literary work or between different literary works.
- This analysis is referred to as **intertextual reading**.
- **Allusion** and **Appropriation** are examples of intertextuality. (see pgs 40 and 42)
- This interesting exercise forces you to **focus** and extends your ability to think **laterally**.

B. THE LITERARY ESSAY

The literary essay is written in response to a given statement. You should structure your response as a logical and persuasive argument. Marks will be allocated for content as well as for style.
You will be required to **draw conclusions**, **make evaluations** and **offer opinions**.

> It is this skill which will enable you to write a successful literary essay, as opposed to a simple retelling of the plot or description of the characters.

1. TO ENSURE A CRITICAL ANALYSIS OF THE WORK:

- Consider all the points discussed previously in **Section A**.
- Form your own **opinions** and **evaluations**.
- Where applicable, your essay should be substantiated with **references** and **quotes** from the text. These quotes must be written in inverted commas and replicated exactly as originally written. If the exact words, punctuation and format are not known, then briefly summarise the quotation.

2. TAKE NOTE OF THE FORMAT:

- The style is **formal**.
- The essay is written in the **present tense**, in order to depict the timelessness of the literary work.
- It is written in the **third person** (he, she, it, they).
- Careful **planning** is needed and the **blocked paragraph format** is used to develop a logical and sequential argument. This should include:
  a. a strong **introduction**, which may require you to agree or disagree with the given statement.
  b. a **development** of your argument, which must at all times be supported with references from the text. **Linking words** such as *however*, *in addition* or *nonetheless* enhance the quality of the work.
  c. a **conclusion**, which must tie up your persuasive arguments.

> **Note the way in which a QUOTATION is written:**
> Neil Armstrong's famous words are: "One small step for man; one giant leap for mankind."
>
> **In the case of POETRY, the quotation must follow the exact words and lines.**
> **Shakespeare wrote the following:**
> "Shall I compare thee to a summer's day?
> Thou art more lovely and more temperate:"

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

POETRY

A Poem is a composition in verse. It paints pictures by means of poetic devices such as figurative language, rhythm and rhyme.

POETS AND THEIR TIMES

Poets reflect the events and ideas of their times through poetry.

- **An understanding of the poet's time may lead to an understanding of his ideas.**
  Chaucer's poetry differs from that of T.S. Eliot.
- **Knowledge of a poet's background also gives us an insight into his poetry:**
  Wilfred Owen (War Poet)
  Oodgeroo Noonuccal/Kath Walker (Aboriginal Rights' Poetess)
  Oswald Mtshali (South African Anti-Apartheid Poet)
  Samuel Coleridge (Opium Addict)
- **We often refer to 'Schools of Poets':**
  The Metaphysical Poets e.g. John Donne
  The Romantic Poets e.g. William Wordsworth
  The War Poets e.g. Rupert Brooke

ANALYSIS OF POETRY

1. THEME OR MAIN IDEA

Every poem will have a theme or a main idea.

- Each poem conveys the **messages** or **intentions** of the poet and these may be explicit (obvious) or implicit (implied).
- The poem may be a **narrative** which tells a story, or a **lyric** which describes the personal feelings of the poet.

2. FORM

A poem is written in a particular form.

- Poems are usually written in **lines**.
- These lines may be grouped into **stanzas** (verses).
- Poems do not necessarily have to be divided into stanzas and may be written as **single entities**.
- In **free verse**, especially modern free verse, the poet defines his own form. There are no restrictions as to rhythm, rhyme or pattern.
- Poets may also make use of '**poetic licence**'. This allows them to depart from restrictions in order to express themselves more effectively.
  e.g. '**He** galloped to the West' may be written as 'Galloped **he** to the West'.
- **Enjambment** or **run-on** lines are found only in poetry. They occur at the end of a line where there is no punctuation. The sense usually continues into the next line and the poet's thoughts remain unbroken. (see lines 1 - 2 of Sonnet 116 pg 103)

3. DICTION (WORD CHOICE)

The poet's use of words creates the mood/atmosphere and sets the poem in its correct time and place (context).

- Word choice also influences the **rhythm** of the poem.
- In a **rhyming** poem, appropriate word choice is crucial.
- **Jargon** and **slang** may be used for effect.
- The use of **repetition** is also an effective device.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

4. TONE

The tone of the poem will reveal the poet's subjective views and attitudes.

- Tone helps to create the desired **mood** or **atmosphere**. This is achieved by word choice as well as by the rhythm and sounds of the words.
- As in other forms of literature, the tone may be described as **friendly**, **sharp**, **sarcastic**, **ironic**, **angry**, **humorous** or **condescending**.
  (Consider what tone the poet would use if he were to read his work out aloud.)

5. IMAGERY

Imagery, often involving the senses, conjures up word pictures.
It achieves this through a combination of literal and figurative language. (see Figures of Speech pg 40)

- These affect us **emotionally** and **intellectually**.
- Poetry may use **metaphors**, **similes** or **personification** for comparisons. If the same metaphor is woven throughout the poem, it is called an **extended metaphor**.
- The creative use of the **sound devices** such as **alliteration**, **assonance** and **onomatopoeia** enhances the imagery of the poem.

6. RHYTHM

Poetry often has a rhythm or a flow. In this way poetry is similar to music.

- The rhythm sets the **pace** of the poem and should match the **meaning**.
- A **slow** rhythm would reinforce a **sombre** meaning and a **quicker-paced** rhythm could reflect a **happy** mood.
- When reading a poem aloud, ***feel*** the change of pace and how this affects the mood of the poem.
- **Poetic sound devices** such as **onomatopoeia**, **alliteration** and **assonance** influence the **pace** (tempo) and the **pause** of poetry speaking.

7. RHYME

Rhyme depends on sound not sight: e.g. valen**tine**/m**ine** b**orn**/d**awn** t**een**/sc**ene**.

- Sensible use of rhyme is an effective form of poetry writing.

Rhyme schemes differ:

In the small African village of Matob**wo**	a
Where the willows sway to an **fro**,	a
The people lived happily ***together***	b
And never worried about the ***weather***.	b

Two consecutively rhyming lines are called a couplet.

She stood on the **stage**	a
And proceeded to ***talk***.	b
Her emotion was **rage**	a
It showed in her ***walk***.	b

A four-lined poem is called a quatrain.

He treasured the **thought**	a
Of childhood ***days***	b
Of teenage ***ways***	b
Memories that can't be **bought**!	a

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Pearlut Books

8. METRE

Metre is the number of stresses, beats or feet in a line of poetry.

KEY			
short beat	,	long beat	/

a. There are four main metrical feet:

(i) The **iambus** - a **rising** rhythm of **two syllables** e.g. , / , / em ploy, in vite

(ii) The **trochee** - a **falling** rhythm of **two syllables** e.g. / , / , re ject un do

(iii) The **anapest** - a **rising** rhythm of **three syllables** e.g. , , / , , / shi ve ring ho ve ring

(iv) The **dactyl** - a **falling** rhythm of **three syllables** e.g. / , , / , , in se cure con se quence

A line of five feet is called a pentameter.

This example of **iambic pentameter** is found in a Shakespearean Sonnet:

, / , / , / , / , /
Shall I compare thee to a sum mer's day?

b. Metre creates special effects to suit the mood of the poem:

/ , / , / , / ,
Double double toil and trouble
/ , / , / , / ,
Fire burn and cauldron bubble

} Note this **metre of four stresses** from Macbeth

or mood of serenity

/ , / , / , /
Deep asleep in fields of green

c. Metre can give a physical effect:

, / , / , / , /
Brain throbs Eyes pierce Heart beats Lungs burn

d. Metre is able to convey movement:

/ , , / , , / , /
Galloping, galloping through the fields

This section (scansion) is not often taught in poetry. An understanding of metre, however, may increase your ability to analyse and write poetry.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

POETIC FORMS

The form of a poem defines the manner in which the poet expresses himself and the meaning that is communicated.

- The poet is bound by the poetic form he chooses e.g. the Sonnet format.
- Most poems are either **narrative** or **lyrical** in form.
- Varied forms of poetry such as **Ballads**, **Sonnets** or **Odes** have evolved over the ages and certain forms are associated with certain periods.

A. NARRATIVE POETRY

A narrative poem tells a story.

- It usually has a **beginning**, a **middle**, a **climax** and a **conclusion**.
- Direct and narrated speech usually make up the form of this poem.
- Narrative poetry was often composed to record **historical**, **political** and **family events**.
- These poems were passed down from generation to generation.
- An example is The Pied Piper of Hamelin by Robert Browning.

1. THE BALLAD

The Ballad is the oldest form of Narrative (Story) Verse.

- At one stage it was **sung** to the accompaniment of a lyre and the listeners joined in the refrain or chorus.
- The **subject matter** usually involves **love**, **death**, **war**, **bravery**, **adventure** and **action**.
- The **rhythm** has a strong beat.
- The Highwayman by Alfred Noyes is an example of a famous ballad.
  (Modern Balladeers are usually songwriters.)

2. THE EPIC

The Epic is a long, narrative poem telling the story of an historical figure or event.

- It has been referred to as **'a novel in verse'**.
- Among the most famous epics are Homer's The Iliad and The Odyssey.

3. THE ALLEGORY

The Allegory is a narrative that often appears in the form of an extended metaphor.

- It conveys a veiled (hidden) **moral** meaning.
- A well known example is Spencer's Faerie Queene.

4. DRAMATIC MONOLOGUE

The Dramatic Monologue is spoken in the first person. (mono = one)

- The speaker addresses an **invisible recipient** or recipients.
- From his words, we often learn more about the speaker than was intended.
- As there is a **story line**, it falls into the narrative family.
- Robert Browning is well known for his monologues e.g. My Last Duchess, Andrea del Sarto and The Laboratory.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza

© Berlut Books

B. THE LYRIC

The Lyric is a poem with a musical or song-like quality.

- It conveys the **personal thoughts** of the poet as in The Daffodils by William Wordsworth.
- Originally, like the ballad, it was accompanied by the **lyre**.
- This format was favoured by the Romantic Poets e.g. Wordsworth, Keats and Shelley.
- Some lyrics may include a narrative element e.g. The Hunchback in the Park by Dylan Thomas.

1. SONNETS

Sonnets are fourteen-line poems, which depend on definite rhyme schemes.
They convey the poet's feelings about a matter of personal importance.

a. THE ELIZABETHAN OR SHAKESPEAREAN SONNET

This form uses three quatrains, followed by a rhyming couplet: abab cdcd efef gg

, /

- It follows the **iambic pentameter** pattern. (five feet of **short long** beats)
- The **rhyming couplet** at the end of the sonnet summarises the theme.
  It ties up the images and feelings of the poem and often states the philosophy of the poet.

WILLIAM SHAKESPEARE - SONNET NO. 116

, / , / , / , / , /

Let me not to the marriage of true minds	a
Admit impediments. Love is not love	b
Which alters when it alteration finds,	a
Or bends with the remover to remove.	b
O, no! it is an ever fix`ed mark,	c
That looks on tempests and is never shaken;	d
It is the star to every wand'ring bark,	c
Whose worth's unknown, although his height be taken.	d
Love's not Time's fool, though rosy lips and cheeks	e
Within his bending sickle's compass come;	f
Love alters not with his brief hours and weeks,	e
But bears it out even to the edge of doom.	f
If this be error and upon me proved,	g
I never writ, nor no man ever loved.	g

Three Quatrains

Rhyming Couplet

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

b. THE PETRARCHAN OR ITALIAN SONNET

Petrarchan Sonnets are generally divided into the octave (first 8 lines) and the sestet (last 6 lines).

- There is a definite break in thought and often the **octave** conveys the **problem** and the **sestet** the **solution**.
- The octave always follows the **abbaabba** rhyme scheme.
- The sestet varies and may comprise rhyme schemes such as **cdecde**, **cdcdcd** or **cddcef.**

JOHN DONNE - SONNET TO DEATH

Death be not proud, though some have called thee	a	Octave – The problem
Mighty and dreadful, for, thou art not so,	b	
For, those whom thou think'st, thou dost overthrow,	b	
Die not, poor death, nor yet can'st thou kill me.	a	
From rest and sleep, which but thy pictures be,	a	
Much pleasure, then from thee, much more must flow,	b	
And soonest our best men with thee do go,	b	
Rest of their bones, and soul's delivery.	a	
Thou art slave to Fate, Chance, kings and desperate men	c	Sestet – The solution
And dost with poison, war, and sickness dwell,	d	
And poppy or charms can make us sleep as well,	d	
And better than they stroke; why swell'st thou then?	c	
One short sleep past, we wake eternally,	e	
And death shall be no more; death, thou shalt die.	f	

c. MODERN SONNETS

These often combine aspects of the Shakespearean and Petrarchan forms.

- They may even create their own forms, but always retain the 14 lines.

2. THE ODE

The Ode is an address or tribute in praise of something.

- It is a lyrical poem, describing the **personal feelings** of the poet.
- Originally it was sung as an accompaniment to a Greek Dance.
- Later it was used as an address in praise of an **inanimate object**
  e.g. John Keats' Ode to a Grecian Urn and Percy Byssche Shelley's Ode to the West Wind.

3. THE ELEGY

The Elegy is a reflective poem or lament often dealing with topics such as death or mourning.

- Gray's Elegy Written in a Country Churchyard is well known.
- Other famous elegies are Milton's Lycidas and Tennyson's In Memoriam.



You will notice that the titles of poems are underlined.
They may, however, also be written in 'inverted commas'.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

VISUAL LITERACY/ANALYSIS
SUMMARY OF CONTENTS

FILM STUDY 105-109

A FILM ANALYSIS 105-106
1. Film Title
2. Genre - Type of Film
3. Plot - Scenes and Sequences
4. Themes
5. Characterisation
6. Sets, Costumes and Setting
7. Mood or Atmosphere

B CINEMATOGRAPHIC EFFECTS 106-109

1 **Sound Effects** 106
- a. Voices
- b. Music
- c. Technical Sound Effects

2 **Visual Effects** 106-107
- a. Framing
- b. Composition
- c. Line
- d. Lighting
- e. Focus
- f. Colour

3 **Camera Shots** 107-108
- a. Extreme long shots
- b. Long shots
- c. Medium shots
- d. Close-up shots
- e. Extreme close-up shots (zoom)
- f. Wide shots
- g. Point of view shots

4 **Camera Angles** 108
- a. High angled shots
- b. Aerial shots (bird's eye view)
- c. Low angled shots
- d. Underhead shots (worm's eye view)
- e. Eye-level shots

5 **Camera Techniques/Movements** 109
- a. Fading
- b. Dissolve
- c. Zoom
- d. Panning
- e. Tracking
- f. Dolly
- g. Tilt

C FILM CREATORS 109
1. Director
2. Producer
3. Cinematographer
4. Editor
5. Scriptwriter

D PHOTOGRAPHS, PICTURES AND CARTOONS 110

General Analysis of Visual Subject Matter

1 **Photographs** 110
- Visual Effects
- Placement of elements
- Focal or main point

2 **Pictures** 110
- Composition and line
- Colour and texture
- Light and shadow
- Perspective and depth
- Placement of elements
- Focal or main point

3 **Cartoons** 110-111
- a. Characters
- b. Background and Setting
- c. Language and Punctuation
- d. Actions
- e. Objectives

4 **Animated Cartoons** 111
Subtle humour/deeper meaning

E VALUE OF VISUAL LITERACY 111
Interpretive skills

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

VISUAL LITERACY/ANALYSIS

Visual material includes films, television programmes, pictures, photographs, cartoons, billboards and advertisements.

Please note this is a broad outline. For Matric and advanced Visual Literacy Studies, it is recommended that you use additional material.

The visual material you will be required to analyse is planned and composed.
In analysing any visual, including films, pictures, and photographs, you should be aware of the following:

- Visual material will always be viewed **subjectively** and individual responses will differ.
- There are, however, basic **guidelines** that can help you to analyse visual material.

FILM STUDY



Film is a modern literary form.

A. Films may be **studied** with the same criteria we use to analyse written material (see pgs 95-97)
e.g. **characters**, **setting**, **plot** and **atmosphere**.

B. When studying films, however, we also need to analyse the **cinematographic effects** used to create a successful film from a script. (It is these processes that bring the written word to life.)

C. In the same way that an author writes a literary work, certain **people** are associated with bringing a film to life. It is important to know who these **film creators** are, the roles they play and their styles of work.

A. FILM ANALYSIS

1. FILM TITLE

The title is important as it identifies and becomes synonymous with the film.

2. GENRE - TYPE OF FILM

Genres include Comedy, Suspense, Horror, Musical, Drama, Western or Science Fiction.

- The genre develops from a **successful formula**.
- Genres often have **stereotyped** characters and plots.
- Each genre attracts a specific following of **fans**.

3. PLOT - SCENES AND SEQUENCES

The plot is the storyline with its different threads.

- In visual literature, the essential events of the story are arranged into **scenes**.
- Scenes provide a **skeleton** for the film.
- Each scene is filmed in a **sequence of shots**.
- The sequences fit together like pieces of a **puzzle**.
- The **opening sequence** is of vital importance.
  It sets the scene, the tone and the mood for what is to follow.

4. THEMES

The main theme is the message imparted by the film.

- Common themes include **life**, **death**, **war**, **peace**, **friendship**, **romance**, **marriage**, **fantasy** or **tragedy**.
- **Symbolism and imagery** help to create the main themes.
  In the theme of **death**, **blood** may be a recurring image.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

5. CHARACTERISATION

As in all literature, each character may be analysed.

- In visual analysis you are able to study **facial expressions**, **vocal modulation** and **body language**.
- The actors may also be discussed for their suitability in the **roles** they play.

6. SETS, COSTUMES AND SETTING

These provide the visual background of time and place.

- The characters and actions are seen against this background.

7. MOOD OR ATMOSPHERE

The cinematographic effects create the pervading mood and atmosphere of the film.

B. CINEMATOGRAPHIC EFFECTS

With modern technology, computer generated effects can simulate and enhance any camera or sound effect.

The director manipulates his audience by means of sound effects and visual effects.

1. SOUND EFFECTS

a. VOICES

- These may be dialogues between characters, background voices or commentaries.

b. MUSIC

- Music is used to create or enhance **atmosphere**, heighten **tension**, **relax** the senses and identify the subject.

c. TECHNICAL SOUND EFFECTS

- **Realistic** or **natural** sound effects establish credibility and realism.
- **Dramatic** sound effects add atmosphere and enhance the mood.
- **Silence** may be used to contrast with sound or music and may create a feeling of loneliness or isolation.

2. VISUAL EFFECTS

(See General Analysis of Visual Subject Matter pg 110)

a. FRAMING

The film that we see is actually a number of frames.

- These have been joined or **edited** to form a **sequence**.
- When each frame is isolated and frozen, it will appear almost like a **photograph**.

b. COMPOSITION

The director carefully composes or positions the setting and the characters within each frame.

- This positioning affects the way you respond to the scene.
- Each composition contains a **focal point** or main subject. The objective of the director is to alert you to this point.
- It is important to note the positioning of the characters in relation to one another and in relation to the setting, the background and the foreground.
- The proximity (closeness or distance) between the characters within the frame is referred to as **proxemic range** or **distance**. This may provide an insight into the relationships between characters.
- All the elements are composed to create a unified picture. This gives rise to an overall visual appearance known as the ***mise-en-scene***. If the elements of the film are not unified or in balance, it is possible that the director is implying or introducing disorder.

c. LINE

The image on the screen may give the impression of linear direction.
The director may use line to create a desired mood or atmosphere.

horizontal lines	=	peace and harmony
vertical lines	||	strength or spiritual leanings
diagonal lines	//	movement and activity

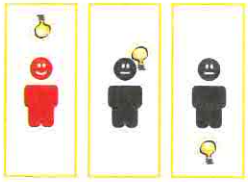
Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

d. LIGHTING

1. Lighting enhances the effect of a scene.

- Through his choice of lighting, the director portrays the scene as he wishes you to view it.
- Lighting may be **natural** or **artificial**.
- Lighting comes from different **angles**.



Lighting from **above** portrays the character in a positive light.
Lighting from **behind** (silhouette) or **below**, creates a negative impression.

- Lighting may be bright, soft, muted or diffused.
  A **bright** light may portray **happiness** or **daylight**.
  A **dim** light may reflect **sadness**, a **sombre** mood or **night-time**.

2. The most important types of lighting include:

key lighting	provides the main source of lighting on the set, and is often used to **highlight** a central subject.
backlighting	creates a shadow effect or a **silhouette** on the subject, as the light is placed behind the subject.
fill lighting	may be used to **create or eliminate shadows** or to emphasise certain aspects.

e. FOCUS

The focus of the camera lens can give the picture soft or sharp lines.
This is achieved by means of different filters and lenses.

soft focus	slightly blurred and is used to create a **romantic**, **peaceful**, **gentle** or **surreal** atmosphere
sharp focus	reflects **reality**
differentiated focus	**combines** focused detail with an unfocused background
freezing of camera shots	forces us to **focus** on a particular scene

f. COLOUR

Colour expresses and affects moods and emotions.

- Colour may be **dark**, **light**, **bright**, **dull**, **muted**, **warm** or **cold**.
- Colours are often used to suggest certain **moods** or **effects**:

white	innocence/purity	**red**	danger/anger/passion	**yellow**	happiness
black	darkness/evil	**blue**	aloofness/coldness	**green**	growth/hope

3. CAMERA SHOTS

The director manipulates the viewer's perception through his choice of shot.

a. EXTREME LONG SHOTS

These are establishing shots as they set the scene.



- The camera is placed at its **furthest distance** from the subject.
- The setting / **background is emphasized** while only revealing certain details of the subject.
- These shots are often used to **introduce the setting** and atmosphere at the beginning of a scene. This gives the **context** in which the material is set.

b. LONG SHOTS

These show all or most of the subject e.g. a person.



- They give an **overall picture**, placing the characters in their **setting**.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
Marie Burnsamp

© Berlut Books

c. MEDIUM SHOTS



These film characters from the waist upwards against their background.

- These allow you to observe **facial expressions** and **body language** such as tension. They also show emotions and **reactions** between characters.
- They reveal details of the characters' **surroundings and environment**.

d. CLOSE UP SHOTS



These move in and focus on detailed aspects of the characters and scenes e.g. the character's face, **showing little or no background.**

- This emphasises **emotions** or **reactions** to various circumstances e.g. conflict in a relationship.
- A **zoom lens** may be used.

e. EXTREME CLOSE UP SHOTS (ZOOM)



These focus on fine details e.g. an eye or insect.

- They may capture **emotions** e.g. surprise / amazement / shock.

f. WIDE SHOTS



These show the characters in full, as well as other characters in the foreground and the background.

- They create a **sense of space** for the characters within their **environment**.
- A **wide-angled lens** may be used.

g. POINT OF VIEW SHOTS

These are taken from the perspective of one of the characters.

- The director may want you to **identify with** this point of view.

4. CAMERA ANGLES

The angles of the camera shots shift the way you perceive the characters and react to situations.

a. HIGH ANGLED SHOTS



These are taken from above.

- These shots detract from the character, making him or her **less significant**, **unimportant** or **vulnerable** at that particular moment.

b. AERIAL SHOTS (BIRD'S EYE VIEW)



These are taken from directly above.

- They are similar to high angled shots, but have a **more extreme** effect.

c. LOW ANGLED SHOTS



These are taken from a low perspective upwards.

- The intention is to make the character appear **more powerful** and **important**.

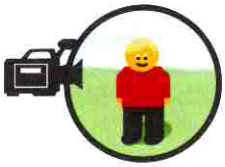
d. UNDERHEAD SHOTS (WORM'S EYE VIEW)



These are taken from directly below.

- They are similar to low angled shots, but have a **more extreme** effect.

e. EYE-LEVEL SHOTS



These are the natural filming and viewing of characters and scenes.

- The effect is usually **neutral**.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

5. CAMERA TECHNIQUES/MOVEMENTS

a. FADING

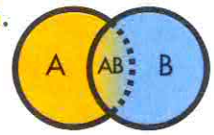


This is used to indicate the end of a scene or to suggest the passage of time.

- The shot fades into or out of **blackness**.

b. DISSOLVE

This occurs when one frame fades out and is gradually replaced by another so that at the midpoint of the dissolve, both frames can be seen on the screen.



- It suggests a **close relationship between the scenes** that dissolve into each other.
- It is used to indicate **flashbacks**, **dreams/thoughts** of a character.

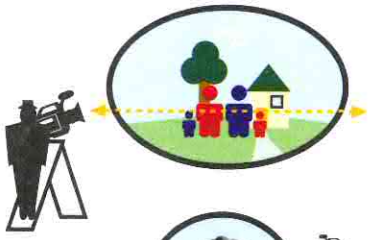
c. ZOOM

The camera focuses but does not move position.



- The **depth and focus change** from wide angle to close-up shots, thus drawing **attention to detail** of the subject or the background.

d. PANNING



The camera, mounted on a fixed point, moves horizontally from side to side.

- This movement may create a **feeling of space** or vastness.

e. TRACKING



The camera moves with the actors or action, always keeping the subject in view.

- This **involves the audience** in the action.

f. DOLLY



The camera, mounted on a dolly (trolley), keeps up with the subject/characters by means of a track.

- This ensures the **viewer's involvement** in the action.

g. TILT



The camera tilts up and down vertically from a fixed position.

- This **emphasises the speed or size** of an object e.g. a building or a character.
- This may create a **feeling of tension or imbalance** for the viewer.

C. FILM CREATORS

The vision, personality and creativity of certain key role-players will significantly influence their films. Their styles of work become recognisable and these often typify the film.

Director	the **technical** and **artistic** chief whose name 'stamps' the film responsible for imagery and sound
Producer	manages the **finances** and legal aspects of the film
Cinematographer	directs the **photography**
Editor	**edits** and sequences the frames and scenes
Scriptwriter	**writes** the original script or **adapts** an existing work



Today, however, these roles are often blurred and interchangeable.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

D. PHOTOGRAPHS, PICTURES AND CARTOONS

GENERAL ANALYSIS OF VISUAL SUBJECT MATTER:

subject	**facial expressions**, **body language** and **relationships**
setting	**time** and **place**
composition and layout	**centre**, **foreground** or **background** How does this composition create meaning?
colour, shading, black and white	What is the effect of this?
actions	Is there something happening in the picture or is it **static**? What can be **seen** and what is **inferred**?
images and symbols	What do they represent/infer?
salient or focal point	How is the **viewer's eye** intended to move across the visual? What is the significance of this?
vectors	They often draw attention to the **focal point** of the picture. Take note if they **connect** objects or people in the picture to each other.
angle	At what angle is the picture taken and what is the significance?
camera shot	Is the picture a **close-up shot**, **long shot** or **medium shot**?
perspective	Where are you in relation to the picture? Are you looking **directly** at the image, **down** at it or **up** at it? What is the effect?
theme or message	What is being conveyed by the visual?

1. PHOTOGRAPHS



A photograph may be likened to a frame in a film.

- When analysing a photograph, you will therefore use the **same visual criteria** as in analysing a film. These include **composition**, **line**, **lighting**, **colour**, **camera shots**, **camera angles** and **focus**.
- The **elements** within the frame are **carefully placed** by the photographer.
- There is always a **focal** or **main point**.

2. PICTURES



The study of a picture is similar to the study of a photograph, with the exception of the camera effects.

- Pictures may be analysed in terms of **composition**, **line**, **colour**, **texture** and the use of **light** and **shadow**.
- **Perspective and depth** are used to create an illusion of distance.
- The **elements** within the picture are **carefully placed** by the artist.
- There is always a **focal** or **main point**.

3. CARTOONS

A cartoon is usually a humorous, drawn picture of a situation.
Cartoons are used to express ideas or to draw attention to a situation or a well-known personality.
They often highlight a current social or political issue.

- Cartoons provide **enjoyment** but may also be vehicles for **serious** and even **biting messages**.
- They establish **character** and **setting**. **Political** or **topical** cartoons have to be seen in **context** against their particular backgrounds. **Symbols** e.g. political, may often be used.
- Cartoons may be purely pictorial, use 'bubble speech', or have a caption. **Dialogue** is used to reveal the author's thoughts and feelings.
- Each drawing is placed in a **frame** and may be presented as a single drawing or as a sequence of drawings.
- Humour may take the form of **satire** or **parody** to draw attention to a particular issue. (see pg 42)

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

WHEN STUDYING CARTOONS, LOOK AT:

a. The characters

- Are they figures in their own rights or do they represent **stereotypes**?
- Are they depicted normally or as **caricatures** (ridiculous exaggerations) of themselves? Well-known personalities are often caricatured with exaggerated facial features.
- Note **facial expressions**, **body language** and relationships between characters.

b. Background and setting

- **Where** and **when** is the scene taking place?
- Is the cartoon based on **fact or fiction**?

c. Language and Punctuation

- **Diction** - does it make use of slang, jargon and/or colloquialism? (see pg 44)
- **Structure** - does it use single words, phrases or sentences?
- How does the **punctuation** affect the mood and the tone?

d. Actions

- These are expressed pictorially by the clever use of **lines**, **facial expressions** and **symbols**.

e. Objectives

- Is the **intention** of the cartoon to educate, inform, entertain or satirise?
- Has the cartoonist achieved his or her objective?
- How has he or she achieved this objective?

Your Commentary

All answers should be substantiated with close reference to the text in question.

- The language in the bubble will be direct speech.
- Your commentary on the cartoon will be written in indirect, narrated or reported speech.

4. THE ANIMATED CARTOON

Animated cartoons appeal to all ages although they are ostensibly aimed at children.

- Adults often enjoy them for their **subtle humour** and **deeper meanings** e.g. The 'Shrek' movie. These are the aspects that are usually discussed.
- Animated cartoons may also be analysed using **film study techniques**.

E. THE VALUE OF VISUAL LITERACY

Visual literacy is a useful tool that may be integrated into the curriculum to enrich and extend every learning area. (O.B.E.)

Visual Literacy provides a springboard for learning interpretative skills such as:

- analysing character traits
- bias
- fact and opinion
- predicting outcomes
- constructive evaluations
- lateral thinking
- discussion of important topics e.g. drug addiction, tolerance
- broadening your outlook by arguing and then adopting varied viewpoints (debating)

Visual literacy fosters awareness, attention to detail and an appreciation of what lies beyond the obvious.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

ORAL COMMUNICATION
SPEECH MAKING/PUBLIC SPEAKING

SUMMARY OF CONTENTS

A **PUBLIC SPEAKING TECHNIQUES** 113-114
1 An Effective Speaker
2 Presentation
3 Audience Contact
4 Key/Cue Cards

B **THE PREPARED SPEECH** 114
1 Choice of Topic
2 Preparation of Speech
3 Construction of Speech
4 Practising your Speech

C **THE IMPROMPTU (UNPREPARED) SPEECH** 115
1 Choose Topic
2 Brainstorm
3 Body - three aspects of topic
4 Introduction and Conclusion
5 Practise
6 Assess

D **DEBATING** 116 -117
1 The Teams
2 Preparation for the Debate
3 The Adjudicator's Criteria
4 The Debate Speech
5 The Format of the Debate 117

E **TEAM SPEAKING (THE FORUM DEBATE)** 117
The Format

PRESENTING POETRY/PROSE

A **PRESENTING POETRY/PROSE** 118-119
1 General
2 Voice Techniques
a. Projection
b. Modulation
c. Articulation
d. Resonance

B **GROUP SPEAKING/CHORAL VERSE** 119
1 Grouping
a. Physical
b. Voice
2 Presentation
a. Focus
b. Controlled gestures

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

ORAL COMMUNICATION
SPEECH MAKING/PUBLIC SPEAKING

Not everyone is a 'born speaker', but everyone has the ability to develop effective oral communication skills.

The ability to speak in public is a life skill that can and should be developed.
You may be asked to speak at your school assembly, to make a farewell speech, to thank a visiting guest or to propose a toast. Within your lifetime you will hopefully be making speeches at your 21st Birthday, Engagement Party and your Wedding.

A. PUBLIC SPEAKING TECHNIQUES

Sincerity, a natural approach and a pleasing tone of voice will endear you to your audience.

1. AN EFFECTIVE SPEAKER:

- makes **listeners** feel needed, wanted and appreciated
- has the power to keep the listener's attention, to make the listener think and to sway the listener's opinion
- **believes** in himself and this gives others the confidence to believe in him
- uses an **holistic** (rounded) approach of mind, heart and body
- embraces Public Speaking with a **positive** attitude

2. PRESENTATION (see pg 118)

The most important aspect of speech making is sincerity. (Be yourself!)

- A poised and relaxed **stance** allows you, the **speaker**, to look confident and as a result, the **listeners** feel comfortable.
- Moderate your **pace** and avoid racing through your speech. Your content deserves to be heard.
- Crisp **articulation** and **projection** are essential. If the listeners cannot understand what is being said, then the ideas, opinions and facts are worthless.
- **Facial** and **vocal inflections** enhance interest.
- Avoid '***ers***' and '***ums***', which detract from the fluency and the sense of what is being said.
- **Modulate** your voice effectively with regard to **volume**, **pitch**, **pace**, **pause** and **inflection**.

PAUSE is the most important of all techniques:

Pauses are **controlling mechanisms**, allowing the speaker to hold the audience's attention.
Pauses achieve **contact** between listener and speaker.
They give the speaker **time** to think of what to say next.
They give the listeners time to **absorb** what has just been said.
They allow the speaker to change **direction** in his or her thinking.
A pause is the **springboard** for the use of other techniques - varied pause lengths allow the speaker to change **volume**, **pitch**, **pace** and **inflection**.

3. AUDIENCE CONTACT

There should be a close rapport between speaker and audience.

Eye contact	This is essential and needs to be directed throughout the audience. It is not a quick glance, but a meaningful meeting with various listeners at various times.
Body language	Your body should be 'in tune' with the message you are delivering. Avoid any distracting movements or mannerisms.
Gestures	If a point needs to be stressed, then an uncontrived (natural) gesture could be effective. This gesture should never be repeated or overdone.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

4. KEY/CUE CARDS

Remember, it is public speaking and not 'public reading'.

- Once you have written your speech, reduce it to key words on cue cards, then destroy the original draft. This will encourage you to **speak**, **rather than read**.
- Your cue cards should be **numbered** to avoid confusion.
- When referring to cue cards, ensure that they are held at a **comfortable** level - not too high and not too low.
- Referral to notes should be a **natural** gesture without obstruction to the flow of the speech.
- Remember, when you look down at your notes, your voice goes down.

If you are not note-bound, you are able to express yourself more freely.
When you have discovered that you have the ability to speak and not read a speech, you will be ready to make use of summarised notes e.g. a Mind Map®, reduced to one card and used only as a reminder or for guidance.

B. THE PREPARED SPEECH

Speeches are made for different purposes. They may be made to persuade, inform or entertain an audience. Originality and a fresh approach will inspire your audience.

1. CHOICE OF TOPIC

Successful communicators are enthusiastic, energetic and passionate about their subjects. They are able to share these qualities with others.

- The choice of topic should be one that **suits** the speaker.
- The speaker is able to motivate the listeners only if he or she has the **interest**, **knowledge** and **belief** in the subject under discussion.
- It is also important to be **sensitive** to the audience's needs and interests.

2. PREPARATION OF THE SPEECH

Careful planning and structuring, editing and re-editing will ensure a successful speech.

- **Brainstorm** and **plan** ideas via a **Mind Map®**, **flow chart** or **plot lines**.
- The **content** of the speech should suit the particular **audience** and the **level of language** should be appropriate.
- **Research** is often necessary, especially in a topic that requires substance and truth e.g. AIDS. Avoid regurgitating chunks from an encyclopedia or the internet.

Balance your opinions with facts, data and statistics.

3. CONSTRUCTION OF THE SPEECH

The introduction should be gripping and should immediately hold the audience's attention.

- This may be achieved by using a **quotation**, an **anecdote**, a **rhetorical question** or a **contentious statement**.

The body of the speech should develop logically.

- **Facts**, **opinions**, **quotations** and, if relevant, a short personal incident or **anecdote** will add to the content of the speech. **(A personal story, however, should not be the basis of your speech)**
- Remember never to humiliate or insult your audience.
- Use humour, where appropriate, but avoid adding it merely for the sake of being funny.

The conclusion should linger and provide the listeners with food for thought.

- Restate your position and summarise the main points of the speech. **(Try to end on a positive note.)**

4. PRACTISING YOUR SPEECH

Remember to greet your audience!

A well-delivered speech needs to be practised.

- A **mirror** provides a useful audience and allows you to see yourself as others see you.
- By listening to yourself on **tape**, you will be aware of your **pace**, **pitch**, **emphasis** and **voice modulation**.

A competent speech takes time and thought. It is not created instantly, but grows and develops.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

C. THE IMPROMPTU (UNPREPARED) SPEECH

In contrast to a prepared speech, an impromptu speech is delivered within a limited time period and with minimal preparation.

- Teach yourself to **improvise** speeches by brainstorming ideas.
- Develop these ideas with effective introductions, content and conclusions.

> The secret is to speak often and to practise for short periods.
> Remember to recognise and appreciate your progress.

THE FOLLOWING POINTS MAY HELP YOU TO PRESENT THIS TYPE OF SPEECH:

1. **Decide on a topic.**
   - As with prepared speaking, the choice of topic should be one to which you can relate.
   - You should have sufficient **knowledge** of the topic to be able to speak on it with limited access to reference material.

2. **Brainstorm this topic in approximately thirty seconds.**
   - **Present** this aloud to yourself and perhaps to your mirror.
   - It may help you to produce a Mind Map®, flow chart or plot lines, using only key words.

3. **You now have the basis for an impromptu speech and need to develop the body.**
   - Focus and build on **three aspects** of your speech.
   - This time give yourself **three** to **five minutes** for preparation in order to refine, add or omit details.

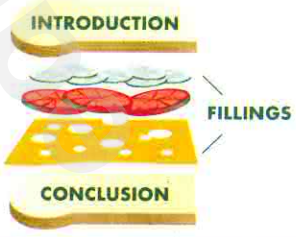
4. **Construct an exciting introductory sentence and a memorable concluding sentence.**
   - Incorporate your introduction, body and conclusion.

5. **Ensure you leave yourself enough time to practise the speech aloud.**
   - Depending on your grade, aim to speak for **one to three minutes**.

6. **Deliver the speech and assess yourself.**
   - Did you think **logically**?
   - Did you speak **clearly** and **fluently**?
   - Did you achieve vocal and facial **inflections**?
   - Was your **stance** poised and relaxed?
   - Did you use **pause** effectively?

THE IMPROMPTU SPEECH IS A LIKE A SANDWICH:

- Two slices of freshly baked bread become the introduction and the conclusion.
- Three fillings give the sandwich excitement and flavour. These three fillings convey three aspects of the impromptu speech.

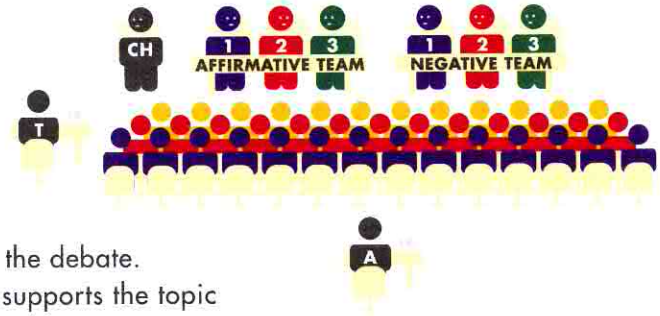


Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

D. DEBATING

In debating, two opposing teams compete with one another.
They aim to convince the adjudicator and the audience that their viewpoint about a given topic is more reasonable and justifiable than that of the opposing team.

1. THE TEAMS



There is a chairperson and two opposing teams - an affirmative team and a negative team.
There are three speakers in each team.
It is the task of each team to prove its own argument and disprove that of the opposing team.
Thus **conflict** and **rebuttal** are essential elements of the debate.

- The affirmative team **proposes** the motion and supports the topic by citing facts and examples.
- The negative team **opposes** the motion and tries to disprove the argument of the affirmative team by presenting valid evidence.

2. PREPARATION FOR THE DEBATE

Team work is essential to ensure forceful and effective debating. This involves:

- **brainstorming** of the topic by individual members
- **pooling of ideas** and analysis of the topic to form the foundation of the argument
- **defining** the topic and deciding on the team's approach
- determining points and specific **examples** to be incorporated
- **allocating** various aspects of the argument to individual speakers to ensure a structured, logical approach

3. THE ADJUDICATOR'S CRITERIA

Knowledge of the adjudicator's criteria will help you to plan and structure your argument.
The adjudicator bases his/her decision on:

matter/ content	**definition** of the topic the **correctness** and **strength** of the arguments use of suitable **material** to support the evidence method of **rebuttal** to refute the case of the opposing team
manner	the way in which the speakers present their speeches the **power** and **impact** of the presentation
method	the **logical** structure of the presentation whether the arguments are **rounded off** or left 'hanging' by the individual speakers or by the team as a whole

4. THE DEBATE SPEECH

- Formally **greet** the chairperson and the audience.
- In the **introduction**, make clear reference to the **definition** and **topic** of the debate.
- In the **body** make **three points** to support the thesis statement.
  Facts, **statistics** and **quotations** may be used to support your viewpoint.
- **Refute** your opponent's argument forcefully.
- **Conclude** with a brief **summary** of the argument and **appeal** for **support** from the audience.

Debaters should prepare themselves for unexpected responses and should be able to '*think on their feet*'.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

5. THE FORMAT OF THE DEBATE (Debate formats may differ.)

Chairperson	**introduces** the **topic** under discussion and the various team members **introduces** each **person** when it is his/her turn to speak
Timekeeper	ensures **correct timing** - under or over-timing may be penalised
First Affirmative Speaker	**defines** the topic **introduces** the basic line of argument of the team by supplying concrete examples **prepares** the way for his team members and re-affirms the team's standpoint
First Negative Speaker	briefly **attacks** the Affirmative's case and definition accepts or **amends** the definition accordingly **presents** the basic line of argument of his team and summarises its standpoint
Second Affirmative Speaker	**debates** the definition and may **amend** it briefly **rebuts** the argument of the Negative team by focusing on its flaws **restates** and **develops** the argument of the Affirmative team
Second Negative Speaker	briefly **attacks** the line of argument of the opposing team **develops** and completes the argument of the Negative team
Third Affirmative Speaker	**reviews** both sides of the argument by comparing and contrasting them **rebuts** the argument of the second Negative speaker **summates** or rounds off his team's position with a strong conclusion
Third Negative Speaker	cannot bring in any new material **refutes** the argument of the third Affirmative speaker **reviews** both sides of the argument **attacks** the argument of the opposing team **defends** and **summates** the position of the Negative team
Adjudicator	**gives** an overall judgement and feedback to each team **announces** the winning team

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

E. TEAM SPEAKING (THE FORUM DEBATE)

Another exciting method of debating is Team Speaking or Forum Debates.
This may be used against other schools, or in the classroom by dividing students into teams of four.

TEAM SPEAKING IS COMPRISED OF FOUR SPEAKERS.

- There is a **Chairperson** and **three other speakers**, each of whom will speak on a **different aspect of the same topic.**
- The leader of the group is the Chairperson. He or she introduces the topic, introduces and links the speeches and concludes by summing up the entire presentation.
- The techniques for all four speakers are the same as those stated for individual public speaking.
- It is important for the group to be **unified** and **listen** to one another's speeches, without detracting in any way from each other. (Try to listen as if hearing the speech for the first time.)
- Always adhere to the specified **time limits**.
- An **Adjudicator** decides on the winning team.



© Berlut Books

PRESENTING POETRY/PROSE
DRAMATISING THE WRITTEN WORD

Poetry needs to be spoken or read aloud in order to gain maximum impact.

A. PRESENTING POETRY/PROSE



1. GENERAL:

Sincerity is the key to effective poetry/prose speaking.

a. **Understand** and **enjoy** what you are speaking or reading.
b. **Visualise** what you are saying and share it with your listeners.
c. Let your **eyes** and **voice** reflect the feelings or the **emotions** conveyed by the poet.
d. A **poised and relaxed stance** is essential.
e. Your stance is enhanced by correct **breath control**.

Breathing Exercise:
Take a deep breath in through the nose and whisper aloud from one to three.
Relax, take a breath and whisper aloud from one to five.
Relax, take another breath, count aloud slowly (if possible on one breath) from one to ten.

f. Watch the **run-on lines** (enjambments) as these will monitor your meaning, your pace and your pauses.
g. Adhere to **punctuation** marks such as commas, colons, dashes and parentheses. These will help you to vary your pauses.
h. When speaking a **narrative poem**, an **accent** could be used for interpretative reasons, if this accent fits the poem.
i. When speaking the **lyric**, you are only the **messenger** of the poet and therefore the poem should not be overdramatised or self-interpreted.

2. VOICE TECHNIQUES:

a. Project your voice but remember never to shout.

- Correct use of the **neutral vowel sound** as in 'th**e**' or 'daught**er**', is important. This allows the work to flow and to sound natural.

b. Modulation: In order to emphasise words or phrases, vary your voice in terms of:

pitch - the height and depth of the voice
inflection - the rise and fall of the voice within the pitch
pace - going faster or slower
power - the loudness and softness of the voice
pause - the most important technique. It gives you a chance to visualise the scene, gives the listeners time to absorb what is being said and allows you to phrase correctly by adhering to the written form e.g. punctuation and enjambed lines.

c. Crisp articulation (the clear ending of words) ensures the clarity of the spoken word.

Articulation Exercise:
Pit a pat, pit a pat
What was that?
Eight fat raindrops

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

d. **Work on your resonance (amplification of sounds) by practising humming sounds.**

Resonance Exercise:
Humm, humm, *bumble bees* ***humming,***
Humm, humm, *summer is* ***coming.***



Exercises should be practised often, in short spurts.

B. GROUP SPEAKING OR CHORAL VERSE

The interpretation of the poem by the group has to be uniform in order to convey the message of the poem.

1. GROUPING

Grouping plays an important part in choral verse.

a. **Physical grouping:**
Group artistically, but avoid spreading the group too far apart.
- Vary the **levels** of the speakers e.g. some standing on chairs, some sitting on chairs, standing on floor level, sitting on the floor and even using ladders or rostra (platforms).
- **Sizes** of groups within the group may be varied.

b. **Voice grouping:**
The group should appear to speak together, feel together and think together.
- Most of the poem is usually spoken by the **entire** group.
- Certain lines and sections may be interpreted by various voices according to **tone** - girls/boys, high/low.
- Occasionally an **individual** voice may be used.

2. PRESENTATION

All the techniques for presenting poetry are also necessary for group speaking.
In addition, the group needs the following disciplines:

a. **Focus**
The group should focus on the same point e.g. the adjudicator.
- At times there may be a reason to look at one another, or to synchronise a visual movement e.g. looking in the same direction at something approaching.
- This gives a feeling of **togetherness**.

b. **Controlled gestures** (e.g. hand or head movements)
- These may add to the **effectiveness** of the work and are perfectly permissible.
- However, these ***should not be overdone*** and unnecessary movements or movement for the sake of movement should be avoided.



The overall aim of Choral Speaking is to speak together, feel together, think together.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

SPELLING
SUMMARY OF CONTENTS

A	The English Alphabet	121
B	Consonant Blends	121
C	Short Vowel Sounds	122
D	Silent 'e'	122
E	Long Vowel Sounds	123
F	Methods for Learning Spelling	124
	1. Syllabification 2. The V.A.K.T. Method 3. Look, Say, Cover, Write, Check	
G	The Doubling Rule	12
H	ck or k ? tch or ch ? dge or ge ?	12
I	The 'C' Rules	12
	1. Soft 'c' 2. The 'k' Rule 3. 'ch' says 'k' 4. 'ch' says 'sh'	
J	The 'G' Rules	12
	1. Soft 'g' 2. 'gu' says 'g' 3. 'gh' says 'f' ('ph' says 'f')	
K	Suffixes (Endings)	128-12
L	'le' Endings	13
M	Adding Suffixes to Words	13
N	Frequently Misspelled Words	132-13
O	Silent Letters	13

Downloaded from edu resourceza.com

Downloaded from edu resourceza.com

eduresourceza.com

This Spelling Programme aims to teach spelling in a logical rather than a systematic manner. Once the logic of English spelling is understood, it is possible to work out the spelling of most words.

ODE TO A SPELL CHEQUER

Eye halve a spelling chequer, it came with my pea sea.
It plainly marks four my revue miss steaks eye kin not sea.
Eye strike a quay and type a word and weight four it two say
Whether eye yam wrong oar write - it shows me strait a weigh.
As soon as a mist ache is maid, it nose bee fore two long
And eye can put the era rite - its rare lea ever wrong.
Eye have run this poem threw it, I am shore your pleased two no
Its letter perfect awl the way - my chequer told me sew!

Author unknown

Question:
Why do you think the spell checker didn't pick up any errors?

© Berlut Books

THE ENGLISH ALPHABET

The English Alphabet consists of 26 letters divided into consonants and vowels.

consonants	vowels

a b c d e f g h i j k l m n o p q r s t u v w x y z

sometimes y

a	apple	n	nose
b	bat	o	orange
c	cat	p	pen
d	dog	q	queen
e	egg	r	rose
f	frog	s	sun
g	goat	t	tap
h	hat	u	umbrella
i	igloo	v	van
j	jug	w	watch
k	kite	x	xylophone box
l	lamb	y	yes baby my
m	man	z	zoo



y may be used as a vowel sound when it says ie as in baby, or eye as in try

CONSONANT BLENDS

black	clock	fly	glass	plane		
broom	crab	frog	grape	tree		
scarf	slide	smoke	snake	spoon	star	swan
scratch	shrimp	splash	spring	squirrel	string	
twig	dwarf					
chest	shed	there	when			

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

eduresourceza.com

© Berlut Books

SHORT VOWEL SOUNDS

a man cat apple	**o** pot orange octopus
e egg bell exception	**u** bus jug umbrella
i pig igloo Indian	**y** baby (ie) cry (eye) yesterday* × (* In this word y is a consonant)

SILENT 'E'

(vowel - consonant - e)

When we have a short vowel followed by a consonant and then an e,
the sound of the short vowel changes and corresponds to its alphabetical name.

a - e (ay) cake frame table	**o - e** (oh) note smoke hope
e - e (ee) these athlete complete	**u - e** (you) tube use plume
i - e (eye) ice pipe wine	**y - e** (why) type style

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

LONG VOWEL SOUNDS

These are new sounds that are formed when there are two or three vowels together, or a vowel and a consonant are placed together.

THERE ARE 3 GROUPS OF LONG VOWEL SOUNDS:

a. **Double Vowel Sounds** (2 vowels together forming a new sound)
cockroach poodle peach chief

b. **Vowel Digraphs** (vowel + consonant which together form a new sound)
church walk stork

c. **Silent 'e'** (vowel - consonant - e)
compose mistake write

SOUND							
ah!	ar farm yard	al calm half	au laugh draught				
awful!	aw straw yawn	au Autumn laundry	or fork storm	al walk almost	oa oars roar	ou thought pour	oo floor door
eek!	ee feet beef	ea meat clean	ie thief believe	ei * ceiling receive	ey key money	e-e athlete these	
eh!	ea bread healthy	ai hair fairy	ei heir leisure			a-e scare share	
'er' excuse me!	er her serve	ir girl bird	ur nurse turn	ar dollar scholar	or doctor collector	our colour journey	ea earth learn
great!	ay play holiday	ai rain paint	ei eight reign	ea great steak		a-e cake name	
groovy!	oo book room	ew new jewel	ue blue fuel	ui fruit juice	ou could through	u-e tube fuse	
oh!	oa boat groan	ow slow grow	ou although dough	o gold roll	oe toe Joel	o-e rope choke	oo brooch
ouch!	ow clown owl	ou sound cloud					
oy!	oy toy enjoy	oi boil joint					
yuch!	ou touch enough	oo blood flood				o-e love glove	

* i before e except after c: ceiling conceited deceit receipt
Exceptions: foreign height heir leisure seize weight weird

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
Educational Resource

© Berlut Books

METHODS FOR LEARNING SPELLING

1. SYLLABIFICATION

Syllabification is the sounding out and dividing of words into syllables for reading and spelling purposes.



It is often helpful to 'clap' out the word in order to 'feel' the syllables.

1. **Every syllable contains one vowel sound, which can be either long or short.**
   mea / sure / ment (3 vowel sounds = 3 syllables)
   fan / tas / ti / cal / ly (5 vowel sounds = 5 syllables)

2. **Where there are double consonants, we separate the 'terrible twins'.**
   syl / la / bles **plan / ning** **ac / com / mo / da / tion**

3. **If possible, try to start each new syllable with a consonant.**
   You may be required to separate a consonant blend in order to do this.
   ven / ti / la / tion **de / part / men / ta / lise** **ad / ver / ti / sing**

THE VALUE OF SYLLABIFICATION:

- By sounding out the words into their syllables, you are able to **read and spell with greater ease and accuracy**.
- Eventually, you read and spell without consciously doing so, but to begin with, or if you are faced with a new or difficult word, it helps to use syllabification.

2. THE V.A.K.T. METHOD

These four stages should be used in conjunction with one another to aid in the learning and recall of spelling.

V = visual (you see the word)

A = auditory (you hear the word by sounding it out aloud)

K = kinetic (you experience the word by writing it, either on paper or in the air.)
This gets your body to ***feel*** the movement, flow and direction of the letters.
You use this same method when you use your hands to show that you are turning a tap on or off, or when you explain a route for someone to follow.

T = tactile (you touch or feel the word by tracing it with your fingers, after it has been written in sand, in plasticine, on sandpaper or with wax crayons.)



The V.A.K.T. Method is especially useful for learning sight words.
These are words that do not follow usual spelling rules or patterns and cannot therefore be sounded out logically. Some examples of sight words are:
anxious enough cough laugh iron draught stomach Europe

3. LOOK, SAY, COVER, WRITE, CHECK

LOOK - Look at the word and take note of its configuration (shape), the consonants and vowel sounds.
SAY - Say the word out aloud.
COVER - Cover the word and try to picture it.
WRITE - Write the word while sounding it out aloud.
CHECK - Check the word you have written against the original word.
Mark the errors in a different colour so that they stand out.

© Berlut Books

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

THE DOUBLING RULE

The rule to double the consonant or not depends on whether it is preceded by a short or a long vowel sound.
Apply the 1:1 rule - if there is a 1 vowel followed by 1 consonant, we double the consonant before adding an ending which begins with a vowel.



We have to double the consonant after a short vowel in order to prevent the formation of a 'silent e' (vowel consonant e = a new sound).

SHORT VOWEL SOUND			LONG VOWEL SOUND		
	+ ed	+ ing		+ ed	+ ing
fit	fitted	fitting	shout	shouted	shouting
plan	planned	planning	clean	cleaned	cleaning
hop	hopped	hopping	hope	hoped	hoping
hug	hugged	hugging	walk	walked	walking
	+ ll			+ l	
full	wall	pull	fool	curl	meal
	+ le			+ le	
battle	little		beetle	castle	
scribble	hobble		trouble	humble	Bible
apple	ripple		people	purple	simple

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

CK OR K? TCH OR CH? DGE OR GE?

It is often confusing to decide whether to use a ck or a k, a tch or a ch, a dge or a ge.
The rule here is also dependent on whether we are using a *short* or a *long* vowel sound.

SHORT VOWEL SOUND				LONG VOWEL SOUND			
ck *	black	cricket	lucky	k	bleak	bake	stalk
tch	catch	kitchen	fetch	ch **	teacher	perch	screech
dge	fridge	ledge	badge	ge	lounge	huge	stranger

* Words of one syllable end in ick - flick trick pick
Words of more than one syllable ending in ick use only ic - ma/gic mu/sic a/rith/me/tic

** Exceptions: such much rich which ostrich sandwich bachelor

© Berlut Books

THE 'C' RULES

1. SOFT 'C'

The c in a word usually says k, but when it is followed by e, i or y, it says s.

caterpillar }
helicopter }
cu/cumber } c says k
clutter }

centre }
circle } c says s
bicycle }

accept	cell	centre	century	certain	conceal	concern
concert	December	decent	entrance	except	grocer	innocent
magnificent	necessary	parcel	price	recent	sincere	success
accident	cigarette	circus	circle	circumstance	citizen	city
civilisation	decide	discipline	excite	incident	medicine	pencil
bicycle	cycle	cyclone	Cyclops			

There are, however, some words which end in se:

base	case	chase	dense	dose	else	expense
false	horse	house	loose	moose	mouse	nonsense
noose	promise	rinse	sense	tense		

2. THE 'K' RULE

If ce, ci and cy, says s, then we are forced to use a k if we want to say ke, ki or ky.
(Try to spell these words with a c and see what you get!)

Kevin	Kenneth	keg	keen	kennel	kettle	keep
sketch	skeleton	key	ketchup	handkerchief		
kiss	kick	kilo	kind	king	kipper	kit
kite	kitchen	kidney	kill	kiln	kilt	skid
Eskimo	skill	skim	skin	skip	skirt	skittle
sky	Kyle					

3. 'CH' SAYS 'K'

In words, usually of Greek origin, the ch says k e.g. chemist.

ache	anchor	architect	architecture	character	chaos	chemist
chemical	chemistry	chorus	choir	Christmas	Christian	Christopher
Christine	chronicle	echo	mechanic	mechanical	orchestra	scheme
scholar	school	stomach	technical			

4. 'CH' SAYS 'SH'

In words, usually of French origin, the ch says sh e.g. chef.

brochure	chauffeur	machine	parachute

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

THE 'G' RULES

1. SOFT 'G'

The g in a word usually says g, but when it is followed by e, i or y, it says j.

garage	}		general	}	
gosh	}	g says g	giraffe	}	g says j
gumboot	}		gymnasium	}	
grumble	}				

agent	algebra	angel	danger	emergency	gem	general
generous	genius	gentle	gentleman	George	German	gesture
intelligent	pigeon	suggest	stranger	tragedy		

'There is a rule you must obey, a word may never end in j.'

exchange fringe garage orange postage village

engine	engineer	giant	gin	ginger	giraffe	imagine
magic	regiment	register				

Egypt gypsy gymnasium gyroscope stingy

Exceptions:
get girl give begin gift

2. 'GU' SAYS 'G'

If ge, gi and gy says j, we have to insert a u if we want it to say g:

disguise	guess	guest	guide	guile	guilt	guy
languish	plague	rogue	tongue	vague	vogue	

3. 'GH' SAYS 'F' (Greek origin)

cough	enough	laugh	laughter	rough	tough	trough

'PH' ALSO SAYS 'F' (Greek origin)

alphabet	elephant	emphasis	geography	graph	nephew	orphan
paragraph	phantom	pharmacy	pharaoh	phenomenon	philharmonic	Phillip
phobia	phony	photo	photographer	phrase	physical	physician
prophet	telephone	triumph				

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza

© Pocket Books

SUFFIXES (ENDINGS)

TION (SHIN)

action
addition
ambition
attention
circulation
competition
conversation
correction
creation
decoration
destruction
devotion
direction
education
election
examination
exclamation
exhibition
fraction
function
generation
indigestion
information
inspection
perfection
population
position
preparation
preposition
prescription
reception
relation
sensation
separation
tuition
ventilation
but
pension
tension
mansion
cushion
fashion

MENT

enchantment
excitement

peppermint is the only word ending in 'mint'

SSION (SHIN)

admission
aggression
compassion
concession
discussion
expression
impression
omission
passion
permission
possession
procession
profession
succession

SION (ZHIN)

conclusion
confusion
decision
division
erosion
exclusion
explosion
invasion
occasion
precision
revision
television
vision

TURE (CHER)

adventure
capture
creature
culture
denture
fracture
furniture
future
lecture
manufacture
mixture
nature
picture
puncture
scripture
structure

i (Y)

audience
behaviour
brilliant
champion
companion
convenient
curious
experience
familiar
glorious
immediate
industrious
inferior
junior
million
mysterious
obedient
onion
opinion
peculiar
previous
radiant
radio
saviour
senior
serious
studious
superior
union
various
victorious
warrior

OUR (ER)

(American = or)
colour
favour
flavour
glamour
harbour
honour
humour
labour
odour
parlour
rumour
vapour
vigour

OR (ER)

(mainly occupations)
actor
author
calculator
collector
conductor
dictator
director
doctor
educator
exterminator
governor
inspector
instructor
major
mayor
minor
navigator
operator
professor
sailor
selector
tailor
visitor

AR (ER)

altar
beggar
burglar
cellar
collar
dollar
grammar
muscular
particular
pillar
popular
regular
scholar
singular
vicar
vinegar

ER

father
mother
passenger
voyager

Downloaded from edurresourceza.com
Downloaded from edurresourceza.com
edurresourceza.com

© Berlut Books

ABLE

(Most of these words can stand on their own without the able.)

adaptable
admirable
advisable
amiable
approachable
believable
changeable
comfortable
comparable
creditable
curable
debatable
desirable
enjoyable
excitable
identifiable
indispensable
irritable
liable
noticeable
portable
probable
readable
serviceable
suitable
traceable
valuable
variable

IBLE

(Most of these words cannot stand on their own without the ible.)

accessible
contemptible
convertible
divisible
edible
impossible
incredible
invincible
invisible
legible
negligible
permissible
responsible
sensible
visible

ERY

(usually nouns)

artillery
bribery
cemetery
crockery
cutlery
delivery
discovery
embroidery
flattery
greenery
grocery
machinery
mastery
monastery
mystery
nursery
refinery
stationery (pens etc.)
surgery
winery

ORY

compulsory
dormitory
factory
introductory
laboratory
lavatory

ARY

(usually adjectives)

boundary
anniversary
contrary
dictionary
disciplinary
elementary
estuary
imaginary
legendary
library
ordinary
preliminary
secondary
secretary
solitary
stationary (still)
voluntary

AGE

carriage
cottage
courage
hostage
language
marriage
postage
village

ANT

assistant
defiant
ignorant
observant
pleasant
servant

note

ANCE

(usually abstract nouns)

acceptance
annoyance
assistance
assurance
entrance
defiance
disappearance
ignorance

ENT

(usually adjectives)

different
excellent
innocent
intelligent
magnificent
sufficient
superintendent

note

ENCE

(usually abstract nouns)

absence
audience
difference
excellence
existence
innocence
intelligence
offence
pretence
sentence

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
uploaded to Realize

© Berlut Books

'LE' ENDINGS

Take note of the short or long vowel sound.

(see The Doubling Rule pg 125)

BLE

Bible
bubble
cable
capable
cobble
double
feeble
horrible
humble
nibble
possible
probable
responsible
scribble
sensible
stable
table
terrible
thimble
trouble
visible

PLE

ample
apple
couple
cripple
crumple
dimple
example
people
pimple
principle
purple
ripple
sample
simple
steeple
tipple

DLE

candle
cradle
cuddle
fiddle
handle
idle
meddle
middle
muddle
needle
poodle
puddle
riddle
saddle
waddle

ZLE

dazzle
drizzle
nozzle
puzzle

TLE

battle
beetle
bottle
bristle
brittle
castle
cattle
kettle
little
rattle
scuttle
settle
skittle
thistle
throttle
title
whistle

GLE

angle
bugle
eagle
giggle
jingle
jungle
single
snuggle
struggle
wriggle

FLE

rifle
stifle
baffle
raffle
waffle
sniffle
muffle
scuffle

CLE

article
circle
cycle
miracle
muscle
obstacle
particle
spectacle
uncle

K/CKLE

ankle
sparkle
wrinkle
buckle
knuckle
tickle

EXCEPTIONS TO 'LE' ENDINGS

(There are no mle, nle, rle, sle, vle, or wle endings.)

M-L

animal
camel
decimal
dismal

UAL

individual
usual
unusual
factual
manual
gradual
mutual

N-L

channel
exceptional
final
flannel
funnel
kennel
maternal
original
panel
paternal
signal
tunnel

R-L

April
cathedral
central
funeral
general
peril
several

V-L

marvel
naval
novel
rival
travel

S-L

controversial
disposal
reprisal
universal

W-L

jewel
renewal
towel
vowel

EXCEPTIONS TO THE ABOVE -AL

cannibal
crystal
dental
fatal
hospital
local
medal
mental
pedal
petal
practical
regal
sandal
scandal
special
total
typical

EXCEPTIONS TO THE ABOVE -L

idol
label
pistol
pupil
rebel

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

ADDING SUFFIXES TO WORDS

■ consonants ■ vowels

1. If a word ends in a consonant and you add a consonant suffix, simply join the two parts.	enjoy + ment = enjoyment glad + ness = gladness
2. If a word contains a long vowel + consonant ending and you add a vowel suffix, simply join the two parts.	clean + ing = cleaning join + ed = joined train + able = trainable
3. If a word contains a short vowel + consonant ending and you add a vowel suffix, double the consonant in order to prevent the formation of a 'silent e' (long sound.)	sit + ing = sitting hop + ed = hopped stop + able = stoppable
4. If a two syllable word has a consonant ending and you add a vowel suffix: a. double the consonant if the emphasis is on the second syllable. b. do not double the consonant if the emphasis is on the first syllable.	regret + ing = regretting submit + ed = submitted market + ing = marketing profit + able = profitable
5. If a word ends in a vowel and you add a suffix ending, simply join the two parts.	nice + ly = nicely manage + ment = management
6. If a word ends in an e and you add a vowel suffix, drop the e as the vowel suffix now plays the role of the e in making a long vowel sound.	love + able = lovable fame + ous = famous like + ing = liking
7. If a word ends in ce or ge ('soft c' and 'soft g') and you add a vowel suffix (other than ing), retain the e in order to keep the correct pronunciation of the word. (ce = s, ge = j)	service + able = serviceable advantage + ous = advantageous
8. If a word ends in a y and you add a suffix, the y changes to an i.	rely + able = reliable envy + ous = envious heavy + ness = heaviness
9. If you add the suffix full onto a word, drop one l.	beauty + full = beautiful disgrace + full = disgraceful wonder + full = wonderful

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza

© Berlut Books

FREQUENTLY MISSPELT WORDS

accommodation
acquire
address
a lot of
already
all right
although
altogether
ambiguous
amount
analysis
anxious
anxiety
appalling
apparatus
apparently
appropriate
aquarium
argument
assassinate
associate
as well
attachment
attitude
author
awkward

bachelor
balloon
basically
beautiful
beginning
believe
benefited
bicycle
boisterous
burglar
business

calendar
campaign
careful
caricature
carriage
category
cemetery
centre *
century
chaos
character
chief
cigarette
circuit
collaborate
colleague
colonel
coming
commemorate
commission
committed
committee
comparison
competent
completely
conceive
concentrate
condemn
conjure
conscience
conscientious
conscious
consensus
consistent
conspiracy
contemporary
continuation
continuous
controversial
co-operation
correspondence
corroborate
counterfeit
courageous
courteous
criticism
cruelly
curiosity
cynicism

deceit
decision
defence
definite
degradation
democracy
dependant (noun)
dependent (adj)
descent
description
despair
desperate
detached
deteriorate
deterrent
develop
diarrhoea
difference
dilapidated
dilemma
disappear
disappoint
disastrous
discipline
disillusioned
disobeyed
disservice
dissolve
duly

ecstasy
eerie
eighth
elegant
eligible
embarrassed
emperor
endeavour
enormous
enthusiastic
envelope
environment
emphasis
exaggerate
exceed
excellent
except
excitement
exciting
exercise
exhibition
exhilarating
existence
expense
experience
extraordinary
extravagant
extremely
exuberant

faithfully
familiar
famous
favourite
feasible
February
fiery
fluorescent
foreigner
forfeit
fortunately
forty
fourteen
friend
fulfil
furniture
gauge
glamorous
goddess
government
grammar
grandeur
grievous
guarantee
guard

haemorrhage
handkerchief
happiness
harass
heaven
height
heir
hero
hindrance
horizon
humorous
hungrily
hygiene
hypocrisy
hysterically

identical
illegibly
imaginary
imagination
immediately
imminent
in between
incident
independence
in fact
infinite
initiative
innocence
innuendo
inoculate
in spite of
install
intellectual
intelligent
intention
invitation
irregularly
irrelevant
irreparable
irresistible
irreverent
island
isosceles
itinerary

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

jealous
jeopardy
jewellery

keenness
kilometre *
knowledgeable

laboratory
laborious
language
leisure
liaison
library
lightning
likelihood
literature
loathsome
loneliness
lose - lost
loose

machinery
maintain
manageable
manoeuvring
marriage
marvellous
mathematician
meant
medicine
medieval
Mediterranean
messenger
metaphor
millennium
mimic
miniature
miscellaneous
mischievous
monstrous
murmured
mystifying
monastery

naïve
navigable
neutral
negligent
necessary
negotiate
neighbour *
nervous
ninth
noticeable
nuance
nuisance
nutritious

obedient
occasionally
occurred
offer
omission
omitted
opportunity
ordinary
organisation *

paraffin
parallel
paralysed
parliament
particularly
peculiar
perceive
permanent
permissible
pigeon
plague
playwright
poisonous
possession
practice (noun)
practise (verb)
precede
preferred
prejudice
preliminary
preparation
presence
pretence
primitive
privilege
probably
procedure
process
professor
professional
programme *
pronunciation
psychiatrist
pursue

quarrel
quarter
queue
questionnaire
quietly
quite

raisin
really
receipt
receive
recent
recommend

refer
reference
refrigerator
religious
reminisce
responsibility
restaurant
rhyme
rhythm
ridiculous

sacrilegious
salary
Saturday
scandal
satellite
scenery
science
scissors
secretary
separate
silhouette
similarly
sincerely
skilful
solicitor
soldier
souvenir
stationary (still)
stationery (pens etc.)
statistics
subtly
successful
summarise
supersede
surprise
survivor
symmetry
systematic
sovereignty

technical
technique
temperature
temporary
tendency
terrifically
terrifying
thermometer
though
thought
thorough
threw (the ball)
through (the door)
tobacco
tomorrow
tongue
tragedy

tranquillity
truly

unique
unnecessary
until
upon
useful

vacuum
valley
valuable
vegetable
vehicle
vengeance
veterinarian
vicious
vigorous
villain
virtually
visible
vitamins
valuable

Wednesday
weird
wholly
wield
wilful
wiry
withhold
witticism
woollen
worshipped
woeful

yacht
yield



* British spelling

American Spelling
center
kilometer
neighbor
organization
program

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
uloztezasamples

© Berlut Books

SILENT LETTERS



(Shhh!!!!! There are letters sleeping in these words - don't wake them!)

board
extraordinary
parliament

bomb
climb
comb
crumb
debt
doubt
lamb
limb
numb
plumber
subtle
thumb
tomb

adolescence
ascend
descend
indict
muscle
scene
scent
science
scissors

yacht

handkerchief
sandwich

align
campaign
design
foreign
gnash
gnat
gnaw
gnome
gnu
reign
sign

bought
bright
caught
daughter
eight
fright
height
light
naughty
neighbour
night
slaughter
thought
weight

exhaust
exhibit
ghastly
ghost
ghoul
heir
honest
honour
hour
rhapsody
rheumatism
rhinoceros
rhombus
rhyme
rhythm
Thames

what
when
where
which
why



medicine

knack
knapsack
knead
knee
knew
knife
knight

knit
knob
knot
know
knowledge
knuckle

almond
calf
calm
chalk
could
folk
half
palm
salmon
should
talk
walk
would
yolk

autumn
column
condemn
environment
government
hymn
solemn

chocolate

cupboard
pneumatic
pneumonia
psalm
psychologist
raspberry

corps

aisle
island

bristle
castle
Christmas
fasten
hasten
listen
mortgage
often
thistle
whistle

biscuit
build
disguise
guest

antique
catalogue
colleague
dialogue
epilogue
fatigue
intrigue
league
monologue
physique
prologue
tongue
unique
vague

answer
sword
who
whole
whom
whose
wreck
wrinkle
wrist
write
wrong
wrote
wrought



INVISIBLE LETTERS

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

eduresourceza.com

© Berlut Books

VOCABULARY
SUMMARY OF CONTENTS

A	Months	136
B	Days of the Week	136
C	Times of the Day	136
D	Meals	136
E	Clothes	136
F	Rooms	136
G	Colours	136
H	Pets	136
I	Family Members	137
J	Household Items	137
K	Parts of the Body	137
L	Food	137
M	School	138
N	Sport	138
O	Hobbies and Interests	138
P	The Matric Dance/The Prom	139
Q	The Teenage Years	139
R	The Environment	139
S	Travel	140
T	Holiday at the Sea	140
U	The Game Reserve/Safari	140
V	Occupations	141
W	Everyone is different	141
X	The New Millennium	142
Y	City Life	142
Z	Some Basic/Useful Verbs	143
AA	Words from your Lessons	144
	a. Geography	144
	b. History	144
	c. Health/Life Science	144
	d. Science	145
	e. Biology	145
	f. Mathematics	145
	g. Life Skills	145



If English is not your first language, it may help you to write the words in your language on the lines next to the words.

© Berlut Books

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

eduresourceza.com

VOCABULARY

MONTHS

January
February
March
April
May
June
July
August
September
October
November
December

DAYS OF THE WEEK

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

TIMES OF THE DAY

afternoon
day
evening
midday
midnight
morning
night
sunrise/dawn
sunset/dusk/twilight
the day after tomorrow
the day before yesterday
today
tomorrow
weekend
yesterday

MEALS

breakfast
lunch
dinner/supper
tea-time
snacks

CLOTHES

blouse
boots
cap
coat
denims
dress
dressing gown
gloves
handkerchief
hat
jacket
jeans
jersey/sweater
jumper
panties
pantihose
pyjamas
sandals
scarf
shirt
shoes
skirt
slippers
socks
tackies/sneakers
suit
sunglasses
sweatshirt
tie
tracksuit
trousers
umbrella
underpants

ROOMS

bathroom
bedroom
dining room
entrance
garage
kitchen
lounge
pantry
playroom
scullery
study
toilet

COLOURS

beige
black
blue
brown
cream
crimson
gold
green
grey
indigo
lilac
lemon
maroon
mauve
navy blue
orange
pink
purple
red
scarlet
silver
turquoise
violet
white
yellow

PETS

bird
budgerigar (budgie)
canary
cat
dog
fish
goldfish
guinea pig
hamster
horse
kitten
monkey
parrot
puppy
rabbit
silkworms
snake
tortoise

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

FAMILY MEMBERS

aunt
brother
brother-in-law
cousins
daughter
father
father-in-law
godfather
godmother
grandfather
grandmother
grandparents
mother
mother-in-law
nephew
niece
parents
sister
sister-in-law
son
stepdaughter
stepfather
stepmother
stepson
uncle

HOUSEHOLD ITEMS

bed
blanket
carpet
chair
couch
crockery
curtain
cutlery
desk
furniture
iron
kettle
linen
microwave oven
pillow
refrigerator
stove
table
television
toaster
towel
vacuum cleaner
washing machine

PARTS OF THE BODY

ankle
arm
armpit
back
buttocks
cheek
chest
chin
ear
elbow
eye
eyebrow
eyelash
finger
forehead
hair
hand
head
heart
heel
hip
kidneys
knee
leg
lips
liver
lungs
mouth
nail
navel
neck
nose
private parts
pulse
shoulder
shin
skin
stomach
teeth
thigh
thumb
toe
tongue
waist
wrist

FOOD

apple
banana
beverage
biscuit
bread
butter
cake
cereal
cheese
chicken
chips
chocolate
cream
coffee
cool drink
cottage cheese
dessert
egg
fast food
fish
fruit
fruit juice
grapes
hamburger
hotdog
ice-cream
jam
junk food
margarine
meat
milk
nut
orange
peanut butter
pizza
popcorn
potato
potato crisps
salad
sandwich
sausage
sausage roll
soda
soup
sugar
sushi
sweet/candy
tea
toast
vegetable
water

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

SCHOOL	SPORT	HOBBIES AND INTERESTS (may overlap with Sport)
assembly	athlete	art
auditorium	athletics	baking
badge	baseball	ballet
blackboard	basketball	bird-watching
blazer	camaraderie	board games
break/recess	captain	calligraphy
ceremony	character	card games
classroom	coach	carpentry
cloakroom	Colours (awards)	CD/DVD
computer	competition	chess
desk	competitive	coins
detention	cricket	collection
discipline	cycling	comic
examination	equipment	computer
extra-mural activity	fitness	crossword puzzle
friendship	football	dancing
fund-raising	golf	darts
hall	healthy	decoupage
Headmaster/mistress	hiking	drama
high school	hockey	films
holidays	involvement	gymnastics
homework	lose	hiking
kindergarten	match	horse riding
library	medal	ice-skating
lunch box	mountaineering	internet
media centre	netball	jogging
monitor	participate	knitting
motto	player	magazines
obedience	record	model building
parent body	referee	modelling
playground	rowing	music
prefect	rugby	painting
pre-school	rules	photography
primary school	score	pottery
Principal	skateboarding	puzzle
prize-giving	soccer	radio
punishment	spectators	reading
pupil/student/learner	sportsfield	remote-controlled car
report	sportsman	rollerblading
satchel	sportsmanship	rollerskating
sport	squash	scrap book
sportsfield	supporters	sculpture
staffroom	swim/swimming	sewing
stationery	table tennis	sketching
subject	team	spinning
teacher	tennis	stamps
term/semester	trophy	stickers
test	umpire	television
tuckshop/canteen	victory	ten-pin bowling
uniform	win	videos
worksheet	x-treme sports	yoga

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

THE MATRIC DANCE/THE PROM

after-party
band
before-party
bouquet
bow tie
button-hole (carnation)
caterer
cocktails
dance committee
décor
decorate
designer
dessert
discothéque
emotional
evening wear
exciting
exhausted
farewell
flowers
formal
hairdresser
highlight
hors d'oeuvres
invitation
limousine
main course
make-up
manicure
Matric year
memento
memorable
menu
organiser
partner
photographer
photograph
preparation
romantic
smart
sociable
sophisticated
suit
theme
traditional
tuxedo (evening suit)
unforgettable
venue
video

THE TEENAGE YEARS

acceptance
acne, pimples
adolescence
alcohol
alternate
anorexia
boyfriend
bulimia
carefree years
car licence
cigarettes
clothes-conscious
confidence
confused
difficult
drug addict
drugs
emotional
exciting
experiment
fashionable
friends
fun-filled
girlfriend
important
influence
insecure
interests
make-up
maturity
music
obsessed
party
peer group
peer pressure
pop-music
popular
problem
puberty
rebellious
relationship
self-conscious
self-confidence
smoking
socialise
the 'in-thing'
unconventional
weight conscious

THE ENVIRONMENT

acid rain
annihilation
appreciation
atmosphere
birth rate
CFCs
change
conservation
conservationist
conserve
deforestation
destroy
destruction of our planet
drought
earth's temperature
ecology
endangered
environment
environmentally friendly
erosion
extinction
flood
fossil fuel
future
greenhouse effect
heatwave
hole in ozone layer
litter
ignorance
Mother Nature
nature
overpopulation
ozone friendly
ozone layer
poaching
poisonous
pollute
pollution
preservation
problem
protection
rain forest
recycle
respect
responsible
scientist
smog
smoke
soil erosion
survival
weather pattern

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

TRAVEL

accommodation
air travel
airport
arrangements
arrival
backpack
Business Class
cruise
curio
currency
customs
departure
Economy Class
entertainment
exciting
expenses
experiences
farewell
friendship
holiday
hotel
inoculation
insurance
interesting
itinerary
jet-lag
journey
local
luggage
organise
overseas
pack
passenger
passport
photograph
relax
reservations
restaurant
sight-seeing
souvenir
stimulating
ticket
tour
tourist attractions
tourist
travel agent
traveller's cheque
visa
weight limit
youth hostel

HOLIDAY AT THE SEA

bait
beach
beach chair
beach cottage
beachball
boat
bucket and spade
coral
crab
dolphin
fishing
fishing rod
flippers
fun-filled
harbour
holiday resort
hotel
ice-cream
life-guard
lighthouse
motor boat
picnic basket
refreshments
relax
rock pool
rock
sailing boat
sand castle
sea sand
seaweed
seagull
shark
shell
ship
shore
sun hat
sunglasses
sunscreen (block-out)
sunstroke
suntan
surf
swim
swimming costume
swimming pool
time-share
towel
umbrella
water ski
wave
weather
whale watching

THE GAME RESERVE/SAFARI

African artifacts
animal
'Big Five'
a 'kill'
baboon
barbecue
biltong/jerky
binoculars
bird
buck
bungalow
bush
camera
campfire
camp
caravan
crocodile
drive slowly
early
elephant
game ranger
game spotting
giraffe
guide
hippopotamus
khaki clothes
kill
lion
map
monkey
pamphlet
refreshments
relaxing
reservation
restaurant
rhinoceros
river
sand road
shop
sociable
sunrise
sunset
tent
thatched roof
tree
viewing point
zebra

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

OCCUPATIONS

accountant
actor
actuary
advertising agent
air hostess
analyst
archeologist
architect
artist
astronaut
athlete
au pair
auditor
author
baker
barber
beautician
builder
businessman
businesswoman
butcher
carpenter
chef
chiropodist
computer programmer
constable
cook
dentist
dietician
doctor
dressmaker
editor
electrician
engineer
environmentalist
farmer
financial advisor
fireman
florist
game ranger
gardener
graphic designer
hairdresser
horticulturist
housewife
information technologist
insurance broker
interior decorator
interior designer
journalist
lawyer
lecturer
librarian
locksmith
manager
mechanic
medical specialist
miner
musician
nurse
optometrist
orthodontist
painter
personal trainer
pharmacist
physiotherapist
pilot
plumber
podiatrist
policeman
politician
postman
psychologist
racing driver
receptionist
sales representative
salesman
scientist
secretary
shopkeeper
singer
soldier
solicitor
sports coach
stockbroker
surgeon
teacher
telephonist
train driver
travel agent
typist
veterinarian
waiter

EVERYONE IS DIFFERENT

ability
achievement
appearance
aspirations
attitudes
beliefs
career choice
character
colour
confidence
creed
culture
dreams
economic status
education
emotions
expectations
features
gender
goals
habits
ideologies
interests
language
life-style
likes/dislikes
mannerisms
nationality
personality
physique
profession
qualities
race
religion
self-esteem
sensitivity
social status
strengths
training
values
weaknesses

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

THE NEW MILLENNIUM

abortion
aerobics
AIDS
alcohol abuse
anorexia
audio-visual
Barbie doll
body piercing
bulimia
bungee jumping
buzz word
CD player
cell (ular) phone
clone
computer age
computer geek
computer literate
computer programme
computer virus
couch potato
credit card
cult
cult figure
digital diary
discothéque
drug abuse
drug addict
DVD
eco-friendly
edutainment
electronic
e-mail
e-mail address
euro
exercise machine
fax machine
fax message
filofax
foodaholic
global
groovy
grotty
guys
hacker
health food
health club
high fashion
HIV
home industry
internet
internet cafe
intranet
infotainment
jet lagged
jetsetter
karaoke bar
kick boxing
Mexican wave
laptop computer
lottery
media
millennium
mobile phone
mod cons
mouse
network
New Age
ozone friendly
palm top
pizza
pocket calculator
politically correct (pc)
punk
reality television
recycle
scratch card
SMS
spa bath
stress
sushi
tattoo
technology
teeny bopper
television (TV)
TV addict
TV programme
terrorism
trendy
ultra-... (very)
user-friendly
vegetarian
video arcade
video game
video shop
virtual reality
virus
whiz kid
women's lib
workaholic
x-treme sports
yuppie
zit

CITY LIFE

airport
apartment
arcade
architecture
bank
billboard
bridge
building
bus station
church
cinema
City Council
City Hall
clothing store
downtown
harbour
hawker
hospital
hotel
industry
laundromat
Mayor
mosque
neon light
newspaper vendor
parking space
park
pedestrian
pedestrian crossing
police station
post office
power station
public library
public toilet
railway station
restaurant
road
school
shopping centre
shop
skyscraper
sports facility
suburb
subway
supermarket
swimming pool
synagogue
theatre
traffic
traffic light
water reservoir

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

SOME BASIC/USEFUL VERBS

address
acknowledge
admire
advertise
advise
affect
afford
agree
allow
amuse
analyse
answer
argue
ascend
ask
assemble
believe
boast
brush
build
buy
calculate
call
carry
catch
cease
celebrate
cheat
clarify
comment
commit
communicate
compare
complain
complete
compose
conclude
condemn
consider
construct
contrast
contribute
cook
count
create
criticise
cry
cut
cycle
dance
debate
decide
delete
demonstrate
depart
descend
describe
die
discriminate
discover
discuss
distinguish
draw
dress
drink
drive
drown
eat
educate
elaborate
eliminate
encourage
endure
enjoy
entertain
escape
estimate
examine
explain
explore
find
fly
forget
give
grasp
grow
guarantee
hate
have
hear
hit
identify
illustrate
imagine
include
influence
inform
inhabit
inspire
instruct
impress
interpret
introduce
investigate
invite
joke
jump
kick
kiss
laugh
learn
leave
liberate
lie
like
listen
live
look
lose
love
marry
meet
name
narrate
notice
notify
obey
occupy
open
oppose
organise
paint
participate
paste
pause
pay
persuade
play
preach
predict
prepare
promote
propose
prove
punish
push
read
recall
record
reduce
relate
relax
rely
remember
repeat
reply
resume
reveal
reward
ride
ridicule
run
save
say
see
sell
sew
show
sit
sleep
smell
smile
spend
steal
study
support
surf
surprise
swear
swim
talk
taste
telephone
tempt
tolerate
tour
travel
trespass
throw
touch
try
understand
unite
use
visit
walk
warn
wash
waste
watch
wait
wear
wish
write

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

WORDS FROM YOUR LESSONS

GEOGRAPHY

Africa
agriculture
America
Asia
Antarctic
Arctic
Atlantic Ocean
Australia
city
climate
community
continent
country
currency
current
desert
eclipse
equator
equinox
Europe
farming
global
hemisphere
Indian Ocean
industry
inhabitant
island
language
latitude
longitude
Mediterranean
mountain
occupation
ocean
Pacific Ocean
pollution
population
rainfall
rain forests
savannah
season
settlement
solstice
temperature
tropical
urbanisation
valley
vegetation
village

HISTORY

ancestor
ancient
anthropologist
archaeologist
archaeology
army
artifact
battle
cavemen
civilisation
colonisation
conquest
custom
descendent
discoverer
discovery
empire
evidence
extinct
forefather
fossil
government
historian
hieroglyphics
invention
Middle Ages
monarchy
period
philosophy
pioneer
pre-historic
pyramids
Reformation
religion
Renaissance
revolution
route
slavery
soldier
source
timeline
trade
traditional
voyages
war

HEALTH/LIFE SCIENCE

balanced diet
blood
carbohydrate
carbon dioxide
cell
circulation
cleanliness
dairy product
deficiency
development
digestion
disease
energy
excretion
exercise
fibre
growth
healthy
hygiene
immunisation
inoculation
medication
membrane
mental
mineral salts
moderation
muscle
nerve
nourishment
nutrition
oxygen
physical
protein
puberty
respiration
roughage
sense
sight
skin
vegetable
vision
vitamin

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

WORDS FROM YOUR LESSONS

SCIENCE

apparatus
aquarium
atom
carbon dioxide
chemical
conclusion
contraction
cylinder
definition
density
diagram
distillation
electricity
energy
equipment
expansion
experiment
force
formula
gas/gases
glass tubing
hydrogen
instrument
laboratory
liquid
measurement
method
molecule
nitrogen
observation
oxygen
particle
pollution
pressure
property
purification
scientific
solid
sulphur
temperature
terrarium
thermometer

BIOLOGY

abdomen
adaptation
amphibian
arachnid
bird
camouflage
carnivore
cephalothorax
chlorophyll
conservation
crustacean
dicotyledon
division
evolution
fish
flora and fauna
habitation
herbivore
hermaphrodite
insect
invertebrate
locomotion
mammal
marsupial
membrane
monocotyledon
nocturnal
omnivore
parasite
photosynthesis
predator
primate
reproduction
reptile
respiration
rodent
scavenger
skeleton
stigmata
stomata
symbiosis
thorax
vertebrate

MATHEMATICS

addition
algebra
area
arithmetic
calculation
calculus
circle
circumference
diameter
difference
division
equation
factor
fraction
geometry
maximum
minimum
multiplication
numeracy
parallel
perimeter
product
quotient
radius
ratio
square
subtraction
theorem
triangle
trigonometry
volume

LIFE SKILLS

addiction awareness
communication
computer
drug awareness
eating disorder
financial planning
first-aid
home economics
literacy
numeracy
puberty
safety
sex education
social awareness
study skills
technology

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

ALPHABETICAL INDEX

abbreviations 58
abstract nouns 17
acronyms 58
active voice 32
adjectives 26
adverbs 33
advertising 85
agreement/concord 34
allegory 101
alliteration 41
allusion 40
ambiguity 73
anachronism 91
animal sounds 25
animated cartoons 111
anticlimax/bathos 43
anthology 90
antonym (opposite) 52
antithesis 41
apostrophe (figurative) 40
apostrophe (punctuation) 13
appropriation (borrowing) 42
articles 23
articulation 113, 118
assonance 41
atmosphere 96, 106
audience 74, 96
autobiography 90
auxiliary verbs 29
ballad 101
bias/prejudice 45
blurb 82
body language 113
book review 82, 89
brainstorm 69
brackets (parenthesis) 11
breath control 118
camera angles 108
camera shots 107
camera techniques/movements 109
capital letters 10
cartoons 110
characters 95
choral verse 119
cinematographic effects 106
clauses 9
clichés 73
climax 43, 71
cloze procedure 64
collective nouns 17, 18
colloquial language 44
colon 11
comma 10
commands/imperatives 6
common nouns 16
complement 7, 29
comprehension skills 61
concord/agreement 34
conflict 95
conjunctions 35
connotation 45
consonants 121
contractions 13
context 95
curriculum vitae (cv) 87
dash 12
debate 116
degrees of comparison 27
denotation 45
dénouement 96
dialogue 84
diaries 80
diction 74, 96, 98
dictionary skills 60
diminutives 25
direct speech 38
dramatic monologue 101
dramatisation 118
editing 74
editorial 82
electronic communication 86
elegy 103
ellipsis 12
e-mail 86
emotive language 45
envelope 79
enjambment 98
epic 101
epigram 42
essay writing 75
euphemism 42
exaggeration 42
exclamation 11
exposition 96
eye-contact 113
fact 45
fax 87
feature articles 81
figurative language 36
figures of speech 40
film study/analysis 105
flow chart 69
focus (film) 107
full stop 10
gender 24
genre 95
gerund 17, 30
grouping 119
homonyms 54
homophones 55
hyperbole 42
hyphen 12
idioms 56
imagery 99
indirect speech 38
infinitive 28
innuendo 43
instructions 65
instruction words 66
intention 97
interjection 11
interview 84, 89
intransitive verbs 29
inverted commas 11
invitations 80
irony 41, 42

Downloaded from edureSourceza.com
Downloaded from edureSourceza.com
edureSourceza.com

© Berlut Books

ALPHABETICAL INDEX

jargon 44
key/cue cards 114
letters 77-79
limericks 93
linking verb 29
linking words 35
listening skills 65
literary essay 97
litotes 42
lyric 102
magazine articles 81
malapropisms 43
metaphor 40
metre 100
metonomy 43
Mind Map® 70
minutes 80
modulation 113, 118
mood/atmosphere 96, 106
mood of the verb 29
narrative poetry 101
newspaper report 81
nouns 16
numerals 73
O.B.E. activities 88
object (direct/indirect) 7
ode 103
onomatopoeia 41
opinion 45
opposites (antonyms) 52
oxymoron 41
pace 113, 118
pamphlets 85
paradox 41
parody 42
paragraphing 68
parenthesis 11
participles 30
parts of speech 15
passive voice 32
pause 113, 118
personification 40
photographs 110
phrases 8
picture analysis 64, 110
pitch 113, 118
plot 96, 105
plot lines 69
poetic forms 98, 101
poetry 98
precis 83
predicate 7
prefixes 46
prejudice/bias 45
preposition 36
pronouns 19
proper nouns 16
politically correct language 45
possession (apostrophe) 14
procedure 91
propaganda 45
postcards 79
public speaking 113
puns 43
punctuation 10
question marks 11
question types 63, 64
quotation marks 11
reading 67
redundancy 73
register 74,96
repetition 73
reported speech 38
reports 83
resonance 119
reviews 82
rhetorical questions 43
rhyme 99
rhythm 99
sarcasm 42
satire 42
scansion 100
semi-colon 10
sensationalism 45
sentences 6
sequencing 64
setting 91, 95
short story 91
simile 40
singular and plural 22
slang 44
soliloquy 95
sonnets 102
sound effects 106
speech making 113
spelling rules/logic 120
spoonerisms 43
statements 6
stereotypes 111
stress (accent) 100
strong verbs 51
style 96
subject 7
subjectivity/objectivity 45
suffixes 47, 128
summarising 83
syllabification 124
symbolism 96
synecdoche 43
synonyms 48
tautology 73
team speaking 117
tense 28
themes/sub-themes 96
thesaurus skills 60
title 95, 105
tone 96, 99
transactional writing 77
transitive verbs 29
understatement 42
verbosity 73
verbs 28
visual effects 106
visual literacy 105
vocabulary 135
vowels 121

Downloaded from edurresourceza.com
Downloaded from edurresourceza.com

© Berlut Books

TEACH YOURSELF ENGLISH

This will be particularly useful for English second language students.

Dear Student
Here are some ideas to help you speak and write better English – and you can do it by yourself!

By using *The English Handbook and Study Guide*, together with an article that you have enjoyed from a newspaper, magazine or on the internet, you can teach yourself most aspects of the English language. These are:

Reading: The article should be interesting to read silently or aloud. With practice, you will read more quickly and fluently and learn how to pronounce English correctly. Take special note of the punctuation – the full stops, commas, semi-colons, question marks and exclamation marks. You will see how punctuation affects the flow and meaning of the sentence and makes it read more easily.

Comprehension: You will be able to understand any article by asking yourself:
Who? What? When? Where? Why? and **How?**
Look out for the key words and key sentences – they are the ones that tell you what the article is about. Note the main ideas in each paragraph.
Pretend you are the teacher and set your own comprehensions or tests, by using the question words as well as the other questioning techniques, which are explained in the book.
This will help you to understand how the people who set the exams think.

Grammar: Try to understand the English usage in the article. The 'parts of speech' are the nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions and articles. There are also structures such as sentences, phrases, clauses, punctuation, tense, direct and indirect speech, active and passive voice, emotive language and idiomatic language. These are all detailed in the **Handbook**. Many of the lists such as synonyms and antonyms are excellent for improving your spelling and vocabulary.

Writing: By writing a brief summary of the article, you will gain practice in writing short extracts. In time, and with practice, you will be able to recognise, correct and edit your own mistakes. You may also want to write longer essays based on the articles. Practise the different types of essays and make use of '*Hints to Enhance Your Writing*' (pg 72) and '*The Editing Process*' (pg 74) in the **Handbook**.
If possible, ask someone to check and correct your writing.
Teachers are usually very happy to help students who are keen to help themselves!

Spelling: Analyse the spelling of various words and try to understand and learn the rules. The spelling and meaning of new words should certainly be learnt.

Vocabulary: From the articles, the **Handbook** and a dictionary, you will get to know more and more words. You will also learn about different subjects and will then have more to write about and discuss. Look up new or unknown words and try to supply synonyms or antonyms for certain words in the article. The vocabulary lists are also excellent for improving your spelling.

Oral Communication: By using the articles for ideas and inspiration, you will be able to discuss various topics. You can also prepare speeches, debates, interviews and dialogues. It may be useful to practise these in the mirror, which will give you an idea of how others see you. It will also help with your body language and eye contact. A tape recording will reflect how you sound and help you to work on your voice techniques.

Creative Activities: The articles will give you ideas for many creative activities such as letters, postcards, diary extracts, newspaper articles, interviews, advertisements and many others. You may wish to keep a journal or file of such activities for your own enjoyment and to monitor your progress.

By working on articles as described above, you will definitely improve your English knowledge and skills. In addition, read as much English as possible and watch English television programmes and films. **The English Handbook and Study Guide** should be your constant companion as a reference book or guide.
The more you practise English, the better you will become.

Wishing you lots of luck and success
BERYL LUTRIN & MARCELLE PINCUS

P.S. Please write and tell us how the book has helped you. Our contact details are on the inside cover.

Downloaded from edureSourceza.com
Downloaded from edureSourceza.com

© Berlut Books

A TEACHER'S GUIDE

TO

THE ENGLISH HANDBOOK AND STUDY GUIDE

TASKS AND OUTCOMES TO HELP YOU IN THE PLANNING, PREPARATION AND TEACHING OF ENGLISH

Downloaded from eduresourceza.com

Downloaded from eduresourceza.com

© Berlut Books

LANGUAGE TASKS (Pages 4-60)	OUTCOMES
Learners should be taught to:	**The outcome of this will be:**
• practise various **sentence structures – statements, questions, exclamations** and **commands**	• the knowledge of language structures and conventions, which will assist learners in achieving grammatically correct and appropriate communication
• use **conjunctions** to join sentences	• the use of correct word order and the understanding of how this influences meaning
• progress from **simple sentence** structures to **compound** and then **complex sentences**	• the gradual build-up to increasingly complex sentences
• practise **verb patterns** and **tenses** beginning with **today, yesterday** and **tomorrow**	• the ability to use verb patterns and irregular verbs correctly
• use **time, place, manner** and **conditional phrases** and **clauses**	• the building of advanced language patterns, which will allow for more specific communication
• understand and practise **punctuation**	• the correct use of punctuation, which will clarify meaning, show grammatical relationships and provide emphasis
• practise **concord** – agreement of subject and verb	• the understanding of the agreement between subject and verb – this is often a problem for second-language learners who may not yet have a 'feel' for the language
• practise **pronouns** – in pairs or in groups	• the correct use of pronouns and verbs, which indicates a good grasp of a second language
• practise situations involving **direct to indirect (reported) speech** and vice versa	• the ability to report what has been said by changing pronouns and tenses accordingly
• practise situations involving **active to passive voice** and vice versa	• the ability to use the passive voice correctly and effectively
• replace **nouns** with **synonyms** and add suitable **adjectives** • replace **verbs** with '**strong verbs**' and add suitable **adverbs**	the building of an extended and effective vocabulary.
Teachers should:	
• initiate games in pairs or groups with various language structures e.g. **synonyms, antonyms, homonyms** and **homophones**	• the appropriate use of idioms and figurative language, which will enrich spoken and written language
• provide opportunities for the teaching, discussion and dramatisation of **idioms** and **figurative language**	• the use of normal, colloquial language in everyday communication • the recognition of suitable and appropriate language in certain situations
• place students in situations requiring **formal or informal language – colloquialism, slang, jargon** and **politically correct language**	• the ability to recognise and use objective and subjective language • the recognition of the difference between direct and implied language and denotative and connotative meaning
• create situations enabling students to recognise **emotive language – subjectivity/objectivity, denotation/connotation, fact/opinion, bias/prejudice, propaganda** and **sensationalism**	

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

COMPREHENSION (Pages 61-66)

Reading and comprehension go hand in hand.

Learners will be taught to:

- read for **meaning** – turning words into pictures
- read silently or aloud and then discuss the **who, what, where, when, why and how**
- recognise and discuss the **main ideas**
- identify the **topic sentence** and **supporting sentences**
- **summarise** the article into their own words and discuss it
- recognise and understand various **questioning techniques** and **question-and-instruction words**
- develop an awareness of the various **comprehension skills**
- assume the role of the teacher and **formulate questions** about the passage

READING (Page 67)

Reading and comprehension go hand in hand.

Reading tasks:

- reading and viewing strategies for **enjoyment, information** and **comprehension**
- reading silently or aloud and then discussing the **content, characters, setting, plot, themes, main ideas, diction, audience, register, style, mood, tone** etc.
- discussing why one liked or didn't like the book
- mentioning other books in the same **genre**
- following up with **book reviews** (pg 89)

In addition, learners should be exposed to the four different types of reading:

- **skimming** – running the eyes over quickly, to gain an overview
- **scanning** – looking for a particular piece of information
- **extensive reading** – reading longer texts for pleasure or information, which requires broader background knowledge
- **intensive reading** – reading shorter texts to extract specific information – accurate reading for detail

OUTCOMES

Learners will be able to:

- demonstrate comprehension by answering questions accurately and correctly
- pre-read texts to establish a general understanding of the content
- re-read texts to confirm information, facts and opinions, points of view and purpose
- predict content by asking questions
- use strategies to listen or read for information and reply appropriately
- record main and supporting ideas
- make notes, checklists and summaries
- retell and explain what was heard and understood
- carry out instructions and follow directions

OUTCOMES

Learners will be able to read and understand the following texts:

- prescribed literary texts
- additional reading material e.g. novels
- newspapers and magazines
- advertisements, brochures, pamphlets, posters, labels, notices and timetables
- reference books such as encyclopedias, dictionaries and thesauruses

A competent reader will be able to:

- apply the four different reading techniques as required - skimming, scanning, extensive and intensive reading
- read and respond to written and visual texts
- determine the purpose and intended audience
- find relevant information and details
- identify the points of view expressed and give supporting evidence
- motivate responses with supporting evidence

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

WRITTEN TASKS (Pages 68 – 93)

Learners will be taught:

- the planning of writing using brainstorming, mind-mapping and plot-lines
- the importance of paragraphing
- hints to enhance writing
- what to avoid
- the editing process

They will be taught and given practice in the various types of essay writing:

- personal writing
- narrative writing
- descriptive writing
- persuasive writing
- discursive/expository writing
- writing based on visual stimuli

They will be taught and given practice in the various types of transactional (functional) writing:

- friendly/informal letters
- business/formal letters
- letters to the editor
- addressing the envelope
- postcards
- invitations
- diary extracts
- minutes
- newspaper articles/reports
- magazine articles/reports
- feature articles
- editorials
- reviews
- formal reports
- summarising/précis writing
- dialogues/interviews/script writing
- pamphlets
- advertising
- electronic communication

The following creative activites may be used to develop OBE:

- school newspapers
- school magazines
- book reviews
- anthologies
- autobiographies
- short stories
- following procedures
- curriculum vitae (CV)
- poetry writing

OUTCOMES

Learners should be able to:

- brainstorm ideas and jot them down in a structure
- organise and present information and data in a logical, focused and coherent manner
- write topic sentences and main ideas
- extend main ideas into paragraphs, adding supportive ideas and further details
- construct topic sentences and extend them into paragraphs
- use link devices e.g. conjunctions and clauses to connect sentences into paragraphs
- use a range of sentence beginnings
- choose the correct tone and register for the task
- identify style, register and rhetorical devices to suit the purpose and audience
- plan and write for creative purposes e.g. letter writing (friendly letters, letters to the press, enquiries and responses), different paragraphs and essays (descriptive, discursive, argumentative, narrative, factual or scientific writing) short stories or poems
- plan and write for learning purposes e.g. note taking, answering different types of questions, making judgments, drawing conclusions, summarising, factual and argumentative (discursive) writing
- use different stylistic and literary devices to make writing more effective e.g. literal and figurative language, imagery and symbolism, repetition, emotionally laden words, humour, punctuation and pauses, narrative voice, diction (word choice) that is culturally and contextually sensitive and appropriate
- edit content for factual correctness, appropriateness, sufficiency and logical coherence

Enjoyable, creative activities will give rise to a positive and confident attitude towards English.

Learners will become aware that English is not merely a school subject but an invaluable medium of expression.
The better their grasp of the English language, the better learners will be able to express themselves.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

LITERATURE (Pages 94 – 103)

Literary analysis will be taught in terms of:

- title
- setting
- characters
- plot/narrative
- themes and sub-themes
- style
- tone
- mood/atmosphere
- register
- intention/purpose
- comparative literature/intertextual reading

The conventions of the **literary essay** will be taught and practised.

Poetry will be taught in terms of:

- poets and their times
- analysis of poetry
- different poetic forms

VISUAL LITERACY (Pages 104 – 111)

Film analysis includes:

- film title
- genre (type of film)
- plot – scenes and sequences
- themes
- characterisation
- sets, costumes and setting
- mood or atmosphere
- film creators

Cinematographic effects include:

- sound effects
- visual effects
- camera shots and angles
- camera techniques/movements

Learners will be exposed to the following **visual subject matter**:

- photographs
- pictures
- paintings
- cartoons
- animated cartoons

OUTCOMES

Learners will be able to:

- identify the background, setting, plot, characterisation, stylistic and literary devices, themes and ideas
- recognise the development of plot, sub-plot, conflict, character and narrator in a novel, short story or a play
- recognise how diction (word choice) affects the tone and atmosphere of a passage
- recognise mood, climax and anti-climax

Learners will be able to write a **literary essay** that is logical and persuasive.
They will be aware of the importance of style as well as content.

In **poetry**, learners will be able to:

- identify and explain the different poetic forms
- recognise how verse and stanza forms, rhyme, rhythm and punctuation shape meaning
- explain how diction (word choices), imagery and sound devices affect mood, meaning and theme

OUTCOMES

Learners will gain knowledge, awareness and appreciation of the various film techniques.
They will be able to analyse and discuss films in a structured, logical and intellectual manner.

They will be made aware of the role and input of the various **film creators** e.g. the producer, director, cinematographer, editor and scriptwriter.

They will be able to identify, understand and appreciate the purpose of various cinematographic effects e.g. camera shots, camera angles, lighting, sound and music.

Visual literacy will provide a springboard for **interpretative skills** such as:

- analysis of character traits
- awareness of bias, fact and opinion
- prediction of outcomes
- constructive evaluations
- lateral thinking
- discussion of important topics e.g. drug addiction, HIV/AIDS, tolerance and environmental issues
- a broadened outlook and an adoption of varied viewpoints

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

© Berlut Books

ORAL COMMUNICATION (Pages 112 – 119)

Learners will be taught the following techniques:

- how to be an effective speaker
- the presentation of the speech
- successful audience contact
- the importance and correct usage of key/cue cards

They will be taught how to construct and practise:

- a prepared speech
- an unprepared/impromptu speech

In addition, learners should be given opportunities to practise the following techniques:

- interpersonal conversations
- group discussions
- telephone conversations
- requests and response to requests
- role-plays
- dramatisations
- dialogues
- retelling of stories

They will be taught and given practice in the following debating techniques:

- the formal debate
- the forum debate (team speaking)

Learners and teachers will participate in:

- presenting poetry or prose
- group speaking/choral verse

OUTCOMES

Learners will be able to:

- express ideas logically and coherently
- deliver messages and reply appropriately to sustain dialogue
- discuss and express views
- greet appropriately in different social contexts
- use different forms of address
- give directions and instructions
- defend arguments
- maintain conversations
- develop an awareness of how speaking techniques impact on meaning and promote the understanding of the listener
- develop speaking techniques such as style, tone, choice of words, register, stress, body language and gestures, intonation, dialect, repetition, rhetorical questions, pitch, volume, pace and pauses
- use non-verbal prompts such as nodding, eye-contact, facial expressions, hand gestures, touch and tone

Healthy debate is academically stimulating and character building.

Public performances in these areas will:

- provide an enjoyable experience
- develop confidence and self-esteem
- expose the talents of the learners
- expose the talents of the school in an extended arena

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com
eduresourceza.com

© Berlut Books

SPELLING (Pages 120 – 134)

The spelling programme has been written with the older learner in mind. It is based on logical reasoning rather than on a phonic, systematic approach.

Once the logic of English spelling is understood, it is possible to deduce the spelling of most words.

The following spelling programme will prove helpful:

1. Systematically go through the **spelling programme in the English Handbook** (pages 120 - 134).

2. Learn the **vocabulary lists** for spelling purposes (pages 135 – 145).

3. Compile spelling lists from the current **classroom themes, set-work books** and **cultural lessons.**

4. Use the following **grammar sections** for spelling purposes:
   - plurals
   - gender
   - diminutives
   - animal sounds
   - adjectives
   - degrees of comparison
   - adverbs
   - prefixes
   - suffixes
   - synonyms
   - antonyms
   - strong verbs
   - irregular verbs
   - words often confused
   - homonyms
   - homophones

VOCABULARY (Pages 135 - 145)

The vocabulary lists progress from high-frequency, basic words to topics needed for essays.
Each of the **32 lists** contains the vocabulary and ideas needed for that category.
They will provide excellent material for oral expression and written communication.

Many of the areas in the **language section,** as listed in the spelling section above, are also useful for vocabulary extension.

The vocabulary lists are also useful **spelling lists** that develop progressively from basic vocabulary to specific terminology.

OUTCOMES

- Learners will develop knowledge of spelling patterns, rules and conventions.
- Learners will develop an understanding of the logic of English spelling and this will enable them to work out the spelling of most words.

Learners will be exposed to a systematic, comprehensive spelling programme that will result in the exposure to and the learning of thousands of words.
These words will be learnt within themes or sections and will not just be randomly given.
This will enhance the vocabulary of the learner and encourage the use of these words.

By practising the words within sentences, learners will learn the spelling and the meaning of the words.

The words from the 'cultural lessons' e.g. Science and Geography, will ensure that learners learn the spelling as well as the content of these subjects.
In cultural tests, teachers are often confronted with the question, "Does spelling count?"
It is very difficult to subtract marks for incorrect spelling in a science or geography test, but it is, in fact, important to be able to spell words such as 'oxygen' and 'Europe'.

OUTCOMES

- Learners will build up a progressive vocabulary within the framework of specific categories.
- With access to the necessary words and ideas, learners will become more confident and will be encouraged to speak and write English.
- By practising words within sentences, learners will learn the meaning and spelling of the words.
- Learners will apply 'word attack skills' such as grammar and syntax, roots, prefixes and suffixes to infer meaning.

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

ABOUT THE AUTHORS

MARCELLE PINCUS

MARCELLE PINCUS is a household name in English and Drama circles in Johannesburg, throughout South Africa and even in the neighbouring countries, where she is often invited to lecture to teachers, or to adjudicate and examine students. She also presents English and Drama Workshops throughout the country. In her book, **'Brainstorm'**, Marcelle shares her teaching ideas and methodologies. She is currently the National and Cultural Facilitator of the Crawford Preparatory Schools.

Anyone who has been taught by Marcelle, remembers her with love and gratitude. It is not difficult to understand why, when you know the rationale behind her teaching. Marcelle teaches ***'English through Drama and Drama through English'***. She concentrates on combining academic skills with life skills. Every lesson is based on a skill such as listening, lateral thinking or the challenge of discovery. The life skills she weaves into her lessons foster self-confidence, a positive attitude and co-operative group work.

Marcelle believes that a teacher should be energetic and enthusiastic in order to motivate and stimulate students. The result is that her students love learning and extending their knowledge. They develop a passion for English. For Marcelle, English is not a subject, but a way of life. Through English she aims to touch every student s life and to make him or her aware of being unique and a winner. Her overall objective is for every student to reach his or her potential and to be a happy and secure human being.

BERYL LUTRIN

BERYL LUTRIN is an English teacher with a special interest in Remedial Education. She gained valuable teaching experience at Crossroads Remedial School in Johannesburg, and has put these principles into general teaching practice. She believes that in order to be understood, work has to be presented in a simple, visual and logical manner. She enjoys reducing content and concepts to their simplest forms. The philosophy of her teaching is that once a student has grasped the basics, he or she is able to grow and develop from there.

In 1999 Beryl wrote **The Afrikaans Handbook and Study Guide"** which has become a best-seller in South Africa. She wrote the book after finding that her ex-students were using her primary school notes at high school and even up to matric level. This reinforced that ***simple is better*** . She realised that content should not be based according to age or school grade, but rather logically developed, irrespective of these.

Beryl s love of teaching has influenced many of her students to become teachers. This is one of her proudest achievements.

Marcelle and Beryl are both dedicated to the upliftment of education in South Africa. It is their vision as educationalists that has challenged them to write **The English Handbook and Study Guide"**, which they hope will assist and inspire many generations of students, teachers and parents. They have each brought their own skills and expertise to **The English Handbook and Study Guide"**. Their winning partnership has resulted in a reference book, which fills the gap in the market for a publication of this nature.



A winning formula: simple, visual and logical!
A winning team: Marcelle = the magic + Beryl = the logic!

© Berlut Books

Downloaded from eduresourceza.com
Downloaded from eduresourceza.com

STUDENTS

- The book you've been waiting for - a Reference Book that covers everything you need in ONE book!
- You will use this practical and user-friendly book from Senior Primary to Matric and beyond.
- The rules and explanations are written in a simple, logical format and are colour-coded for easy understanding and recall.
- It may be used in the classroom or for independent home study.
- Through constant usage, the information will become familiar and will be retained from year to year.
- This book may be used in conjunction with any other classroom text.

TEACHERS

- An invaluable teaching tool presented in a simple, logical format.
- It will provide your students with a comprehensive set of notes, which will take them from Senior Primary to Matric and beyond.
- It will allow you to teach English in context by using whatever is current, relevant and of interest to your students.
- There will be no need to re-teach from the beginning every year. You will simply revise and add or omit at your discretion.
- It will save you the time, effort and expense of compiling and photocopying notes. These notes are usually discarded and the information is lost.
- This book will provide the basis for teaching English in a manner that fosters Outcomes Based Education principles and applications.

THE OUTCOME OF THIS BOOK IS COMMUNICATION IN ENGLISH

ISBN 978-0-620-32583-7



A TEACHER'S HANDBOOK • A STUDENT'S TEXTBOOK • A HOME REFERENCE BOOK

ded from eduresourceza.com
ded from eduresourceza.com
eduresource.co.za