

English

Home Language

CLASS TEXT & STUDY GUIDE

Sue Jordaan, Gail Wallace, Lindi Clarke & Jeanne Maclay-Mayers

GRADE

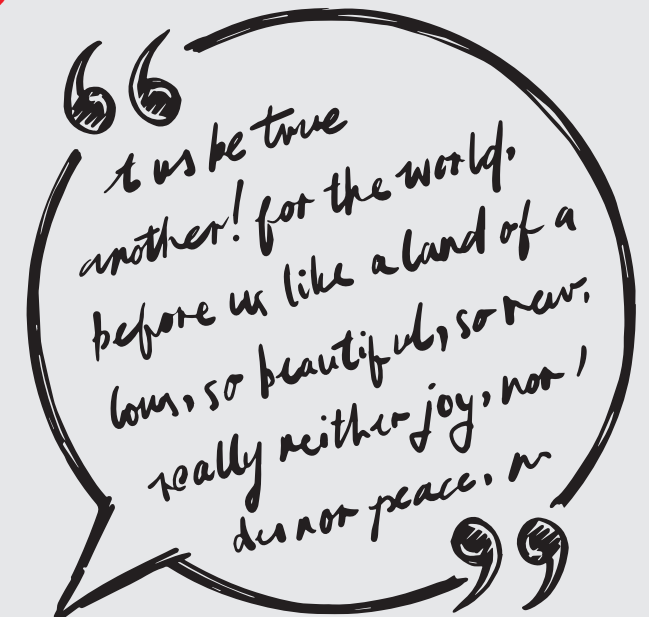
11

CAPS

3-in-1



THE
ANSWER
SERIES *Your Key to Exam Success*





Grade 11 **English HL** 3-in-1 CAPS

CLASS TEXT & STUDY GUIDE

This Grade 11 English Home Language 3-in-1 study guide offers a full walkthrough for learners writing both the DBE (National) exams and the IEB exams, and offers an original DBE-style Paper 1 and an original IEB-style Paper I. The book is organised into bite sized, manageable chunks, focusing on one thing at a time so that you can confidently explore and begin to master the four main skills – Listening & Speaking; Reading & Viewing; Writing & Presenting; Language Structures & Conventions.

Key Features:

- Comprehensive, memorable notes on each of the 4 skills
- Carefully selected exercises with full answers on each of the skills
- Sample paper 1's and memos (DBE and IEB)

GRADE

11

CAPS

3-in-1

English


Home Language

Sue Jordaan, Gail Wallace, Lindi Clarke & Jeanne Maclay-Mayers

THIS CLASS TEXT & STUDY GUIDE INCLUDES

- 1 Stimulating Notes on each of the four skills
- 2 Exercises
- 3 Answers

Plus two *sample* Exam Paper 1s and Memos

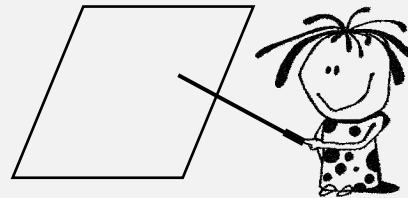
eBook
available 



CONTENTS

A note about CAPS and about the DBE (National) exams and IEB exams	ii
Gr 11 CAPS Formal Assessment Tasks	iii
Gr 11 IEB Formal Assessment Tasks	iv

PART 1: Listening and Speaking 1



Part 2: Reading and Viewing 22



Part 3: Writing and Presenting 95



Part 4: Language Structures and Conventions 112



Exam Papers and Memos 155

A DBE-style Paper 1	155
An IEB-style Paper 1	160
Memo for DBE-style Paper 1	167
Memo for IEB-style Paper 1	168

1 PREPARED SPEECH

AIM	▶ To inform, enlighten, present an argument, persuade
ESSENTIAL FEATURES	<ul style="list-style-type: none"> ▶ Thorough research and planning ▶ Systematic and logical organisation of material ▶ Arresting introduction ▶ Clear development of relevant points, with varied and appropriate substantiation and evidence ▶ A conclusion that summarises the main points and closes with a memorable statement that leaves the audience with something to think about
REQUIRED SKILLS	<ul style="list-style-type: none"> ▶ Ability to research effectively from a range of resources ▶ Ability to select relevant information and evidence to support a point of view ▶ Ability to organise an argument or explanation systematically ▶ Ability to identify facts and opinions and to express these clearly ▶ Ability to select and use vocabulary effectively ▶ Ability to adopt a particular style of delivery to suit the aim ▶ Ability to create relevant and succinct visual material to enhance a presentation ▶ Ability to make effective notes and to use these in a way that does not become a distraction for the audience ▶ Ability to deliver a presentation with or without audio and/or visual aids and props ▶ Ability to use rhetorical devices to enhance meaning and to hold the attention of the audience ▶ Ability to use appropriate body language, gestures and facial expressions to add impact to the delivery and to convey emotion

HOW TO APPROACH THIS WITH CONFIDENCE



- Consider this as a practised performance rather than the reading of an essay to an audience.
- Decide on your aim and ensure that you keep to it.
- Brainstorm your points and then organise them (see **OPTIONS FOR THE STRUCTURE** box).

- Present each point clearly:
 - ▶ a clear topic sentence
 - ▶ explanation of the topic sentence
 - ▶ evidence to illustrate or support the point
 - ▶ link to the aim of the speech.
- Use transition words (see **TRANSITION WORDS** box).
- Use appropriate rhetorical devices (see **RHETORICAL DEVICES** box).



TIPS FOR SUCCESS



- 1 Instead of considering a topic that simply provides factual information (i.e. addresses **WHAT** and **WHEN**), choose a topic that considers **HOW** and **WHY**.
- 2 Print your notes on cue cards (small index cards), not a large A4 page: these will not be distracting and will leave both hands free to make gestures.
- 3 Practise your speech: present it aloud, in front of a mirror.
- 4 Speak slowly and clearly.
- 5 Ensure that you **speak**, with natural phrasing (*Do not read!*).
- 6 Use your notes in a way that is not obvious: look up more than you look at the notes.
- 7 Do not learn the full speech and then merely recite it.
- 8 Use your voice effectively: vary your pace, pitch, volume and tone.
- 9 Remember to pause: do not be afraid of silences.
- 10 Be aware of the importance of eye contact: look around at your audience as you speak.
- 11 Use natural body language and appropriate gestures.
- 12 Use facial expressions to emphasise points and to convey emotion.
- 13 If you are using visual aids, do not turn away from your audience and speak to the screen.

ALLUSIONS

To make an **allusion** is to refer indirectly to a person, place or thing of historical, cultural or political significance.

An allusion does not describe in detail the person or thing to which it refers. The writer assumes that the allusion is familiar to the reader.

If the reader does not understand the allusion, its meaning will be lost.



For example: *My cat is a real Houdini: I never know where she is.*

If the reader has never heard of Houdini – who was famous for escaping from any means of restraint – the meaning will be lost.



Houdini before making an escape

Source: The Library of Congress, McManus-Young Collection, <http://www.loc.gov/r/r/rarebook/coll/154.html>, Wikimedia Commons.

When a person uses the structure of an existing quotation but changes it in some way, this is also an allusion.

For example: when Emmanuel Macron said, 'Make our planet great again' this was an allusion to Donald Trump's slogan 'Make America great again'.



Emmanuel Macron, President of France

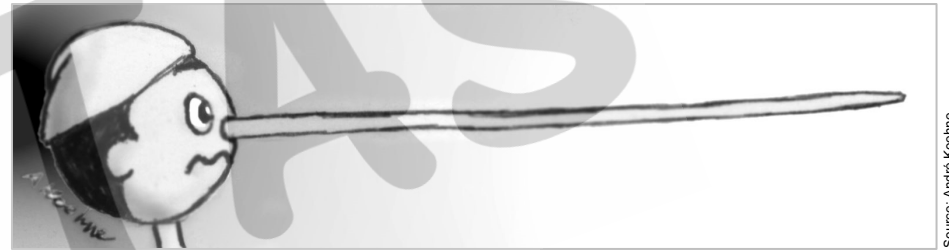
Source: OFFICIAL LEWEB PHOTOS, Wikimedia Commons.

TRY THIS!

Exercise 22

Complete each sentence by alluding to one of the people shown in the pictures.

- 22.1 My boss is a real _____; he will never give us a bonus.
- 22.2 That politician should have a nose like _____'s.
- 22.3 Gertrude is trying to diet, but chocolate is always her _____ heel.
- 22.4 He thinks he's a _____ and doesn't know that we all hate his singing.



Pinocchio is a puppet-boy whose nose grows longer when he tells a lie.

Source: Anrié Koehne, Wikimedia Commons.



Pavarotti was a famous Italian opera singer.

Source: Presidential Press and Information Office, <http://www.kremlin.ru/events/photos/2003/05/46482.shtml>, Wikimedia Commons.



Achilles was a Greek hero, who had magical protection and could not be hurt except through his heel.

Auguste Couder, Musée du Louvre, Atlas database: entry 15307, Wikimedia Commons.



Scrooge is a character who hoards his money. He is from *A Christmas Carol* by Charles Dickens.

Source: Fred Barnard, Wikimedia Commons.

TRY THIS!

Exercise 41

- 41.1 Name the language that supplied the root of each underlined word.
- The clairvoyant told him that he could expect good results in future.
 - My father has always had liberal views.
 - We sent the sample through to the pathology lab.
- 41.2 Discuss how the use of these underlined words affects the sentences.

STYLE

The **style** of a text is the way in which it is written. You need to come to a conclusion about the overall style of a text. For example, it may be: 'critical', 'passionate', or 'joyous'.

To decide on which words to use to describe the style of a piece of writing, you need to take into account the following aspects:

- Tone** – This describes the feeling behind the words.
For example: The phrase 'those long, sunny evenings' has a tone of longing and nostalgia, while the phrase 'those evenings that dragged by' shows a frustrated tone.
- Diction** – This refers to a writer's choice of words.
For example: 'Skinny' is a more negative word than 'slim'.
- Register** – This describes the level of formality of a text.
For example: 'Good afternoon' has a formal register and 'howzit' has an informal register.
- Use of subjective or objective language** – This refers to whether the writing is emotional or unemotional.
For example: Romance novels will use a lot of subjective language while medical textbooks will use objective language.
- Use of figurative language** – This refers to how often figures of speech are used.
For example: Poetry is often full of figures of speech while a set of instructions usually contains none at all.
- Use of adjectives** – This refers to how many adjectives are used.
For example: Descriptive writing will use many adjectives while maths textbooks will not.
- Use of adverbs** – This refers to how many adverbs are used.
For example: Concise writing uses more specific verbs, such as 'stride' instead of relying on adverbs to modify verbs, as in the phrase 'walk confidently'.

- Sentence lengths** – This refers to how long sentences are, and whether the writer uses sentences of different lengths.
For example: Descriptive writing usually includes long sentences. A set of directions will use short sentences. In longer pieces of writing, writers will often use varied sentence lengths to keep the reader's interest.
- Use of punctuation** – This refers to whether punctuation is used only when necessary, or whether it is used in a sophisticated way.
For example: A child's story may use two simple sentences, while a poem might use a semi-colon to separate two clauses.
- Use of the active and passive voice** – This refers to whether the subject performs an action or is affected by an action. The active voice is easier to understand but the passive voice can sound more official.
For example: 'I forbid you to enter' can sound less intimidating than 'Entry is forbidden'.

TRY THIS!

Exercise 42

Describe the style of each of the following extracts. Refer to the 10 points discussed above and select those which are relevant.

TEXT A

Russia is vast. Immense. It is six million square miles vast, eleven time zones vast; it is the largest country in the world.

Its forests, lakes, rivers, frozen tundra, steppe, taiga and mountains are all vast. This size has long seeped into our collective consciousness. Wherever we are, there is Russia, perhaps to our east or west, to our north or south – but there is the Russian Bear.

Source: Abridged from: Tim Marshall. 2016. *Prisoners of Geography*. London: Elliott and Thompson.

TEXT B

He was in a terrible haste, he snatched the keys, and began trying them again. But he was unsuccessful. They would not fit in the locks. It was not so much that his hands were shaking, but that he kept making mistakes; though he saw for instance that a key was not the right one and would not fit, still he tried to put it in. Suddenly he remembered and realised that the big key with the deep notches, which was hanging there with the small keys could not possibly belong to the chest of drawers (on his last visit this had struck him), but to some strong box, and that everything perhaps was hidden in that box.

Source: Fodor Dostoevsky. *Crime and Punishment*.
Online: <https://www.gutenberg.org/files/2554/2554-h/2554-h.htm>. Retrieved: 9 November 2017.

2 ANSWERING COMPREHENSIONS IN FOUR STEPS

STEP 1

When you are given a written text for comprehension, look first for any clues that will help you before you even read the whole text. Use these questions to guide you:

- › Does the text have a heading?
- › What does the heading suggest about the text?
- › Is the source of the text mentioned?
- › Is the writer's name included?
- › Does a picture or chart accompany the text?

STEP 2

Read the questions before you read the text. This will mean that you are already looking out for information on your first reading of the text. It will also stop you from feeling alarmed if parts of the text are difficult to understand.

STEP 3

Read the text, keeping the questions in mind.

STEP 4

Begin answering the questions, making sure that you understand what each question is asking. You can do this by highlighting key words in the question.

- › Words such as 'discuss', 'analyse', 'compare', 'explain', 'motivate', and 'list' require different approaches in your answers.
- › Look at the mark allocation for each question. A one-mark question requires a short focused answer; a 3- or 4-mark question requires discussion and detail.

If you are asked to 'answer in your own words' make sure that you use some key words that are different from those in the text.

If there is unfamiliar vocabulary in the text, try to work out the meaning of words from their context.

Answer questions in complete sentences. Scrappy answers of a few words do not give a good impression of your ability.

Do not repeat the question in your answers.

STEP 5

Read over both the questions and your answers.

In the following two comprehensions, all the question types are asked. The first comprehension gives you hints for what is required by each question, but the second comprehension doesn't. Both give you practice in answering exam questions.

TRY THIS!

Exercise 47

Read the text and answer the questions that follow it.

THE BOTTOM LINE

- 1 Spare the rod and spoil the child – that's been South Africans' point of view for decades. A hiding now and then keeps kids in their place and out of jail, right? Definitely not, children's rights activists say.
- 2 In 2007 opponents of corporal punishment by parents were unsuccessful in getting the Children's Act changed to outlaw it, but in May the Department of Social Development will once again hear presentations on the issue.
- 3 The possibility of a law that says you may not smack your own child in your own home is causing much debate. Is corporal punishment really as bad as some people say it is?
- 4 Former Springbok rugby player Chester Williams and his wife Maria say they never lift a hand to their children. They believe that trust and respect are what are needed to raise kids. 'I'll deny them a privilege or send them to a room alone for five minutes,' says Maria. She talks to her children, so they can learn from situations rather than humiliating them with hidings.
- 5 Research by the University of North Carolina shows that 80% of parents from all cultures in America hit their young children and believe that there is nothing wrong with it.
- 6 Four years ago Alma Moolman of Cradock became known internationally as a strict mother. She and her late husband were chosen to be parents for a week or two to two difficult British teens on the reality show 'The World's Strictest Parents'. The teens had a tough time but developed strong affection for the Moolmans.
- 7 Alma believes there's nothing wrong with a hiding at the right time and in controlled circumstances. 'There's a big difference between a hiding and assault. Don't hit when you're angry. It must be done with self-control and love because you want to keep your child on the right path.'
- 8 Some child psychologists and legal experts say that self-control is often absent when parents inflict corporal punishment. Some parents slap their children's faces, or beat them with belts, cables or garden hoses resulting in serious physical injury.
- 9 Apart from the physical harm resulting from corporal punishment, children on the receiving end of it learn that it is acceptable to be violent towards loved ones and may grow up to be aggressive adults. They may also grow up feeling afraid and worthless.
- 10 Cape Town prosecutor Ronel de Jager says: 'Our attempt to have anti-corporal punishment legislation passed isn't aimed at turning parents into criminals; it's the beginning of a process to help parents learn alternative forms of child education. Too often corporal punishment is abuse disguised as discipline. If it is made illegal, anyone – even the child – can report the abuse to the police.'
- 11 This doesn't mean that a parent will be arrested and locked up, De Jager continues. Experts will investigate, determine what caused the violence, then decide what kind of intervention the family needs. Parents may be found to be inexperienced, or under pressure from work. Drastic action, such as removing a child from a family, will only take place if that is in the child's best interest. A parent will only be taken to court if other steps such as counselling and education have failed.
- 12 Today corporal punishment by parents towards their children is illegal in 24 countries, none of them in Africa. Perhaps South Africa will become the first country in Africa to protect vulnerable children.

Source: Adapted from: Carol Coetzee. c. 2011. 'The Bottom Line'. In: YOU.

47.1 Discuss the pun used in the heading of this article.

To answer this question, you need to know what a pun is. To discuss a pun, you need to consider both meanings of the pun that is being used. (see p. 73 for notes on puns)



47.2 a) Is 'Spare the rod and spoil the child' a proverb or an idiom? Give a reason for your answer.

b) What does 'Spare the rod and spoil the child' mean?



This question tests your subject knowledge generally. It should be an easy question to answer correctly. (see p. 138 for notes on Idioms & Proverbs)

47.3 Is '...that's been South Africans' point of view for decades' a fact or an opinion? Give a reason for your answer.

This question requires evaluation and an understanding of the difference between facts and opinions.



47.4 Refer to paragraph 4. Suggest a reason why the views of Chester and Maria Williams are quoted in this article.



'Suggest' tells you that there will not only be one 'right' answer and that a convincing idea will be accepted as a good answer.

47.5 Refer to paragraph 5. Write out this symbol as a word: %.

This question tests your knowledge of symbols.



47.6 Refer to paragraph 6. Does the fact that the two British children 'developed strong affection for the Moolmans' surprise you, or not? Give a reason for your answer.



This question requires you to express your own point of view. There is not a 'right' answer, but you need to show that you understand the question and that you have a point of view.

(2) 47.7 Refer to paragraph 7. Taking into account the connotations of each word, explain the difference between a 'hiding' and an 'assault'.



To answer this question, you need to understand the word 'connotations'. The two words are not difficult, but you will need to take into account the feelings attached to each word and explain what is similar and what is different between the words.

(2)

(2)

47.8 Identify and explain the meaning of the figure of speech used in the words: '... you want to keep your child on the right path.'



To answer this question, you need to use your knowledge of figures of speech. If you have this knowledge, the question is easy to answer.

(2)

47.9 Refer to paragraph 9. In your own words, list three negative effects that corporal punishment may have on children.



This is a straightforward question which tests understanding of the content of the text. Make sure that you present points in a 'list' and that you use your own words.

(2)

47.10 The writer is more supportive of one side of the argument regarding corporal punishment of children by their parents. Motivate, with reference to details in the text, which side the writer supports.

This is a more demanding question. On the surface, the writer presents both sides of the argument. You will need to look closely at the writer's choice of diction and at what she chooses to include and exclude. Remember to quote and/or refer to textual details.



(1)

47.11 Refer to paragraph 11. Explain how 'counselling and education' may help parents.



You will need to show that you understand the meanings of 'counselling' and 'education' in the context of the text.

(2)

2 Comic strips

A **comic strip** uses the same techniques as a cartoon to create humour, but it uses a series of frames to tell a story. A comic strip usually relies on something unexpected in the last frame to cause amusement.

TRY THIS!

Exercise 62

Look at the comic strip and then answer the questions below.



- 62.1 Explain why the two figures in the foreground of frame 1 may be described as stereotypes.
- 62.2 What does the body language of the boy in frame 2 tell the viewer about his feelings?
- 62.3 Explain the meaning of the sound effects 'TWEEDLE' (frame 3) and 'SMACK' (frame 4).
- 62.4 a) Why are bold letters used in frame 3?
b) Why are bold letters used in frame 4?
- 62.5 How is humour created in the final frame of this comic strip?

Source: Wikicommons:
<http://www.gocomics.com/pic>

TRY THIS!

Exercise 63

Look at the comic strip and then answer the questions below.



Source: Free Christian Comic Strips - christian-cartoon-6.jpg

- 63.1 Referring to his body language, describe the priest's feelings in frame 1.
- 63.2 Referring to the way he is depicted in frame 2, describe Jimmy's attitude and personality.
- 63.3 How is humour created in frame 4?

Caricatures

A **caricature** is a representation of a person where his/her most recognisable characteristics are exaggerated.

In this cartoon, Donald Trump's head, lips and hair are all exaggerated. Kim Jong Un's cheeks and hair have been exaggerated.



Source: 'Little Boy and Fat Man', published Daily Maverick, June 13, 2018. [Available online at: <https://www.zapro.com/180613dm/>]

STEPS TO WRITING A SUMMARY

- 1 Read the original text to gain an understanding of what it is about.
- 2 Read the text again, underlining the main points.
- 3 Write the main points in a paragraph, **using your own words** as far as possible.
- 4 Scan the original text to make sure that you have not left anything out.
- 5 Read over what you have written, making sure that it flows. Add linking words such as 'so', 'however' and 'nevertheless', if necessary.
- 6 Check the number of words you have used.



If you have too few words, you have probably left out points. If you have too many words, you need to change your expressions to reduce the number of words.

- 7 Write the number of words that you have used at the end of your summary.
- 8 If you are not writing under exam conditions, write out a neat final version of your summary. If you **are** writing under time constraints, your final version can contain corrections.



The important thing is that the marker should be able to read your summary without getting confused.

KEY SKILLS WHEN SUMMARISING

The most important summary skills are the following:

- › Include all the main points from the original text.
- › Shorten the information in the original text without adding anything extra, such as your own point of view.
- › Use your own words instead of lifting words and phrases from the original text.
- › Follow the instructions in the question. (If you are asked to create a list, you must create a list. If you are asked to write one paragraph, write one paragraph.)
- › Pay attention to the purpose and register required. For example, if it is to be part of a speech to other learners, your summary must sound like such a speech.
- › Keep within the word limit specified, and write the number of words that you have used at the end of your summary.
- › Leave out examples.
- › Leave out direct speech.
- › Leave out figurative language and imagery.
- › If a passage has been written in the first-person voice (for example, using terms such as 'we'), you must use the third-person voice (using terms such as 'they' or 'many people').

How a SUMMARY is marked in the DBE (National) exam	How a SUMMARY is marked in the IEB exam
<p>A summary is marked out of 10. The marker takes into account both content and style.</p> <p>CONTENT: 1 mark is given for each point, up to 7 marks.</p> <p>STYLE: 3 marks are given for the way in which the summary has been written.</p> <ul style="list-style-type: none"> › If 6 or 7 of your main points are written correctly, 3 style marks will be given. › If 4 or 5 points are written correctly, 2 style marks will be given. › If 1, 2 or 3 points are written correctly, 1 style mark will be given. <p>If a summary is too long, the marker will read the first 5 words over the limit and discount the rest of the summary, whatever its content.</p>	<p>A summary is marked out of 10. The marker considers the overall impression of the summary's content and style. The marker looks for:</p> <ul style="list-style-type: none"> › the inclusion of the main points of the original text › use of the learner's own words › style and register appropriate for the purpose of the summary › correct use of language. <p>Marking categories are:</p> <ul style="list-style-type: none"> › very good (8,5–10) › good (7–8) › average (5,5½–6,5½) › below average (4–5½) › poor (1–3). <p>The marker will stop reading a summary after 10 words over the limit. Marks will be deducted if the word count is exceeded, or if the number of words is not stated or is incorrectly stated.</p>



2 RHETORICAL DEVICES

Rhetoric is the art of using language effectively, and it includes the use of figures of speech.

Skilled writers and speakers use rhetorical devices to give strength to their messages and to influence their audience.

The table below lists some commonly used rhetorical devices.

RHETORICAL DEVICES			
TERM	DEFINITION	PURPOSE	EXAMPLES
Rhetorical question	A question that is asked without expecting an answer	To make the point that there is only one answer to the question	Do you want to be free? Are we going to stand by while women and children are abused?
Repetition	To say words or phrases again	To show emphasis	There are rats in the cupboards; rats under the sink; rats behind the skirting boards; rats in the ceiling: rats are everywhere in this house.
Euphemism	A statement expressing a harsh truth in a gentler way	To be sensitive and polite	He has been asked to leave his job. (Meaning: he has been fired.)
Sarcasm	The statement of something that is the opposite of true in order to mock someone	To be hurtful or critical	Congratulations! My family has looked after that vase for generations, just so that you could knock it down and break it.
Paradox	A statement that seems to be a contradiction, but actually makes sense	To emphasise the complexity of the message	Sometimes you have to be cruel to be kind.
Litotes	A type of understatement that uses a negative grammatical structure	To be more interesting	She is not a bad-looking girl. (Meaning: she is good looking.)

Oxymoron	The use of contrasting words side by side	To create a dramatic effect or emphasise complex nuances	We have a love-hate relationship. He exhibits passive-aggressive behaviour.
Antithesis	Two contrasting ideas placed side by side	To create a dramatic effect	That's one small step for man; one giant leap for mankind. <small>Source: https://en.wikiquote.org/wiki/Neil_Armstrong. Retrieved 22 July 2017.</small> (This was said by Neil Armstrong, the first person to step onto the moon.)
Symbol	A concrete thing used to represent an abstract concept	To add a deeper meaning	I will show you fear in a handful of dust. <small>Source: T.S. Eliot, 'The Wasteland'. Online: https://www.poetryfoundation.org/poems/47311/the-waste-land-56d227a99ddeb. Retrieved: 22 July 2017.</small> (Meaning: the dust is a symbol for death.)
Synecdoche	The reference to a part of something to represent the whole	To add impact	Polonius: 'All hands on deck!' (Meaning: in this example, the 'hands' represent the entire ship's crew who, in this example, are being called to work on the ship's deck.) <div style="border: 1px solid gray; border-radius: 15px; padding: 5px; display: inline-block; margin-top: 10px;">Remember that 'syn' rhymes with 'in' and for something to be a synecdoche it must be <i>in</i> and therefore a part of the thing it represents.</div> 
Metonymy	The reference to an associated thing to represent something else	To add impact	'Uneasy lies the head that wears a crown' William Shakespeare, <i>Henry VI, Part II, Act 3, Sc. 2</i> (Meaning: in this example, the 'crown' is being used to represent the task of being a monarch. It suggests that a person with great responsibilities, such as a king or queen, has much to worry about and therefore struggles to rest.) <div style="border: 1px solid gray; border-radius: 15px; padding: 5px; display: inline-block; margin-top: 10px;">Remember that if you have 'met' something you have been close to it, and for something to be metonymy it must be closely/ conceptually linked to the thing it represents.</div> 
Wit	The clever and quick use of words	To be humorous	Shaw: I am enclosing two tickets to the first night of my new play; bring a friend – if you have one. Churchill: Cannot possibly attend first night; will attend second – if there is one. <small>Source: http://www.goodreads.com/quotes/110604-i-am-enclosing-two-tickets-to-the-first-night-of. Retrieved 22 July 2017.</small>

TRY THIS!

Exercise 1

Write a **narrative** essay in response to one of the topics listed below. Remember to give your story a title.

- 1.1 Write a story where the main character never stops moving.
- 1.2 Start your narrative essay with the following sentence:
'Overnight, the grass had grown to waist height'.
- 1.3 Write a story that includes the phrase 'This time, things were different'.
- 1.4 Write a story with the title 'Guilt'.
- 1.5 Use the following image as inspiration for your narrative essay. The link between the picture and your essay must be clear to the reader.



Source: <https://pixabay.com/en/moon-astronaut-planet-space-834635/>

DESCRIPTIVE ESSAY

The descriptive essay paints a picture in words. It may be a description of a person, a place, an object or an event. Decide what mood you are trying to create and choose words that help you enhance this.

Where appropriate, include descriptions that relate to the five senses: sight, smell, taste, touch and hearing. Use original images, but guard against the over-use of adjectives.

As with any other essay, your first paragraph should be interesting enough to capture the reader's attention.

Alongside is an example of a descriptive essay.



Going nowhere slowly

By Sonya Solanki

Just as we reach the foothills of the mountain pass, the radio crackles and dies, the sounds of Freshlyground fading into the silent air. We are travelling to Sutherland, the minute town known for its stargazing. Three hours down, still only endless tarred road lies ahead.

It is a hot, humid day. I can feel the heat building up between my back and the car seat. I try to avoid the sun's blaring gaze, which is burning holes in my skin. The only wind is coming from the hot air made by the moving car. It hits my face and suffocates me. Even the water I drink from a Valpré bottle lying next to me is hot.

I look out of the window at the surroundings. Long, straw-coloured grass flies past, stretching out for miles on either side of the car. Ahead, the road shines and blinks and quivers under the heat of the sun. Huge mountains to my left stand like overpowering, hulking guardsmen. Shadows and rocks form intricate patterns on the mountain faces, making them menacing and beautiful at the same time.

We pass some sheep grazing lazily, their tails flicking softly from side to side. Little birds rest on the sheep's broad backs, picking relentlessly at their wool. A lonely windpump stands still in the breathless air, its weathered body resisting the sun. A black charred cottage stands roofless and abandoned in the distance.

As night begins to fall, the sun starts to step down. The overbearing heat lessens. The sky turns from a bright blue, to yellow, to orange, to green, to purple. The shadows lengthen and the mountains become silhouettes. Eventually, all that can be seen are the beams streaming from our car onto the dark road ahead and the little sparkle of liquid light from the stars above us.

I feel my eyes closing. My ears pick up every little sound around me. Above the comforting whoosh of the car on the road, I can hear the humming of the insects outside, a reminder that nature is still awake. A mosquito buzzes restlessly around my ear.

As I shut my senses to everything around me and succumb to sleep, I smile as I think of the next day ahead: new sights, new sounds, new smells, new destinations? Darkness engulfs me and I am swallowed by a new world.

The beginning shows that the writer is leaving her familiar world.

Small details are used to conjure up the experience of being in a hot car.

The writer conjures up a sense of space.

The images support the mood.

The passage of time is observed through the changing of the light.

Contrast is used effectively.

The ending links back to the beginning as it mentions 'a new world'.

FORMAL LETTER OF COMPLAINT

A formal letter (business letter) of complaint should use a firm but polite tone. In your letter, you should describe the problem clearly and state what you are expecting as a result of your letter (for example, a refund, an apology, an exchange, an investigation, etc.).

1 Bedford Avenue Stockton 7987	← The sender's address
15 September 2017	← The date
The Manager	← The recipient's title
Fashionista and Fun 16 Main Road Stockton 7987	← The business address
Dear Sir/Madam	← The greeting
<u>Jeans coming apart at the seams</u>	← The underlined subject line
Last week, on 7 September 2017, I purchased a pair of jeans at Fashionista and Fun for R999. To the eye, they appeared to be of a very good quality. They were admired by a number of people when I wore them to a party. However, after the first wash, the stitching around the zip started pulling loose. The jeans have also shrunk so much that it is impossible for me to get them on.	← The first paragraph explains the problem.
I followed the washing instructions, given on the label, to the letter. The jeans fitted me perfectly when I tried them on in the shop, as you may well remember, since you were the person who served me. I can, therefore, only assume that the denim is of an inferior quality, as I have never before owned jeans that have shrunk so dramatically.	← The second paragraph indicates who is responsible for solving the problem.
I shall be returning the jeans on Wednesday next week, when I have a day off from examinations, and I trust that Fashionista and Fun will be willing either to give me a refund or to replace the jeans with a different brand that I have purchased before.	← The third paragraph states the desired solution.
Yours faithfully	← The closing
<i>A. McDonald</i>	← The sender's signature
Annie McDonald	← The sender's name

TRY THIS!

Exercise 7

You have purchased a two-year membership from a private gym with a heated pool so that you can swim all year round. However, the pool is no longer functional owing to the city's water restrictions. **Write a letter to the manager requesting a refund.**

FORMAL LETTER TO THE PRESS

A formal letter to the press addresses a current issue about which you feel strongly. You need to use a formal and polite register, no matter how strongly you feel about the issue you are addressing.

If your letter is chosen by the editor, it will be published in the letters page of the newspaper, so that your views are shared with the wider community.

20 Oak Lane Claremont 7708	← The sender's address
30 September 2016	← The date
The Editor	← The recipient's title
<i>Southern Suburbs Tatler</i> P.O. Box 790 Cape Town 8000	← The newspaper's title and address
Dear Sir/Madam	← The greeting
<u>Protest about proposed shopping centre in Upper Newlands</u>	← The underlined subject line
The Southern Suburbs are very well served with shopping centres such as Cavendish Square, Kenilworth Centre and Constantia Village. I was, therefore, appalled to read in the <i>Southern Suburbs Tatler</i> of 8 September 2016 that an enormous shopping centre is to be constructed on one of the most scenic tracts of land close to Newlands Forest.	← The first paragraph introduces the issue.
For years, the land near the forest has been regarded as a green lung and a bird sanctuary, and many residents of the adjoining suburbs spend hours rambling along the footpaths. The council has clearly not considered the damaging impact that a large shopping centre is likely to have on the ecology of the area.	← The second paragraph explains the main problem.
It is also clear that the authorities have not taken the current traffic congestion into account. How will our already stretched infrastructure cope with the daily influx of thousands more cars?	← The third paragraph explains an additional problem.
I remain unconvinced that yet more supermarkets and fancy boutiques will be able to make up for the loss of the forest trails. Capetonians need to speak out against this unnecessary evil before the plans are set in concrete and it is too late.	← The last paragraph includes a call to action.
Yours faithfully	← The closing
<i>G. Brown</i>	← The sender's signature
George Brown	← The sender's name

TRY THIS!

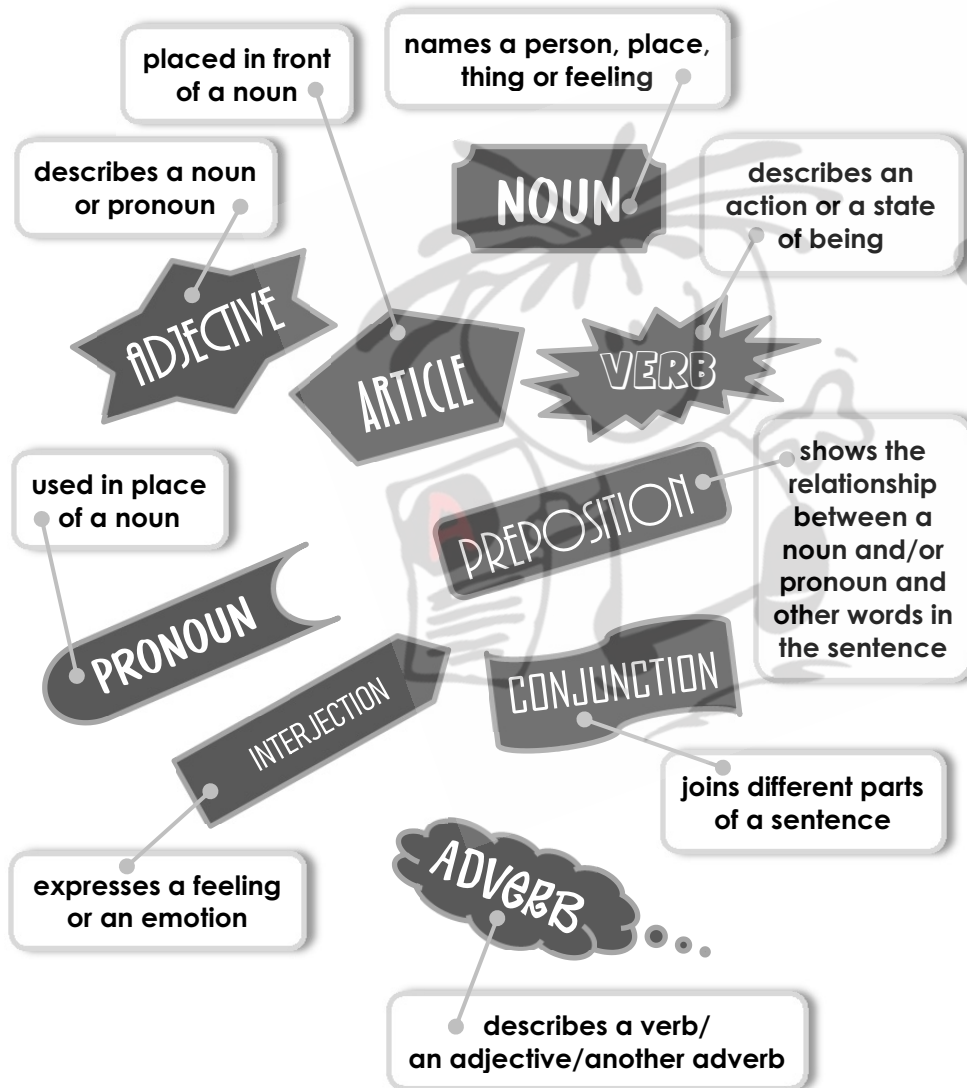
Exercise 8

The recent increase in the number of young students abducted on their way to school has disturbed you very much. **Write a letter to the local newspaper expressing your concern about the lack of action taken by local law enforcement to address the issue.**

PARTS OF SPEECH

Parts of speech are the building blocks of language: They are an essential foundation for improving your writing and expression. Each part of speech has its own function in a sentence.

There are nine parts of speech or word classes:



NOUNS

A noun is a word that names a person, place, thing or feeling.

• Types of nouns:

Common noun	A general person, place or thing	e.g. kitten, bus, mountain
Proper noun	A specific person, place or thing	e.g. Siphon, Singapore, Kilimanjaro
Collective noun	A word given to a group	e.g. a <i>swarm</i> of bees, a <i>herd</i> of cattle, a <i>constellation</i> of stars
Abstract noun	Something that is intangible: it is a word given to a feeling, state, concept or idea	e.g. kindness, success, freedom, friendship

• Some other terms associated with nouns:

Concrete	Refers to a common, proper or collective noun that can be experienced with one of the five senses: you can see, hear, smell, touch or taste it	Orange River, noise, phone, milk
Compound	A combination of words that form a noun, creating a word with a different meaning from the words used to form it	headache, fireplace, pick-me-up
Diminutive	A noun that indicates something small, the young of an animal or something endearing or cute	duckling, booklet, Charlie
Gender	A noun that specifies whether what is being named is masculine , feminine or common (either masculine or feminine) The term neuter is used for nouns that are neither masculine nor feminine	Masculine: stallion Feminine: mare Common: horse paper, tree, music
Gerund	A verbal noun: it is a word that ends in “-ing” and performs the function of a noun	She plans to make <i>acting</i> her career.
Noun modifier	A noun that is used to describe another noun	She plans to study business management next year. He is a History teacher.

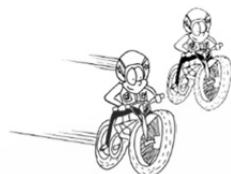
PHRASES AND CLAUSES

PHRASES

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

A phrase can have the function of:

- › a noun
- › an adjective
- › an adverb.



e.g.

Early the next morning, a large group of cyclists with extensive experience of difficult competitions rode up the steep, winding mountain pass.

adverbial phrase of time *noun phrase* *adjectival phrase*

adjectival phrase *adverbial phrase of place*

PHRASAL VERBS IN ACTION

Impact on / enter into / protest against ...

e.g. 'The rain has had an impact on today's schedule.'

NOTE: A **phrasal verb** is not the same as a verb phrase.

The term "phrasal verb" describes an expression that consists of a finite verb and a preposition OR an adverb that gives the *verb* a particular meaning:

e.g.

'To give in' <i>This can mean:</i> (a) <i>give way / agree to</i> OR (b) <i>to submit</i>	They refused to give in to the kidnappers' demands. I plan to give in my application before the end of the week.
'To give up' <i>This means to stop doing something</i>	Harriet gave up smoking four years ago on the advice of her doctor.

CLAUSES

A clause is a unit of words that has a subject and a predicate (which has a finite verb). It expresses a complete thought.

There are two types of clauses:

1. MAIN OR INDEPENDENT CLAUSES

A main clause can stand on its own as a complete sentence. It has a subject and a verb and expresses a complete thought.

e.g. Aisha changed the plug all by herself

2. SUBORDINATE OR DEPENDENT CLAUSES

- A subordinate clause cannot stand on its own as a complete sentence.
- It is introduced by a conjunction that provides the link with the main clause.
- It does not have any meaning unless it is attached to a main or independent clause.
- Dependent clauses can be placed either
 - › before a main clause
 - › after a main clause
 - › within a main clause.

e.g. Please ensure you return home **before the sun sets**.
 In this example, 'before the sun sets' is a dependent clause.

Now consider the following sentence:

When she submitted the essay, she heaved a sigh of relief because it had been a project which had demanded a great deal of time and effort.

The above sentence has **FOUR finite verbs** (they are underlined).

- Therefore it has **four clauses** (one finite verb for each clause).
- It has **one main idea**: she heaved a sigh of relief
- Therefore it has **THREE subordinate clauses**, each linked to the main clause by a conjunction. The conjunctions are in bold below:

When she submitted the essay, she heaved a sigh of relief **because** it had been a project **which** had demanded a great deal of time and effort.

She heaved a sigh of relief ...	<i>main clause</i>
... when she submitted the essay	<i>subordinate (adverbial) clause</i>
... because it had been a project	<i>subordinate (adverbial) clause</i>
... which had demanded a great deal of time and effort	<i>subordinate (adjectival) clause</i>