

# English

## Home Language

CLASS TEXT & STUDY GUIDE

Sue Jordaan, Gail Wallace & Jeanne Maclay-Mayers

GRADE

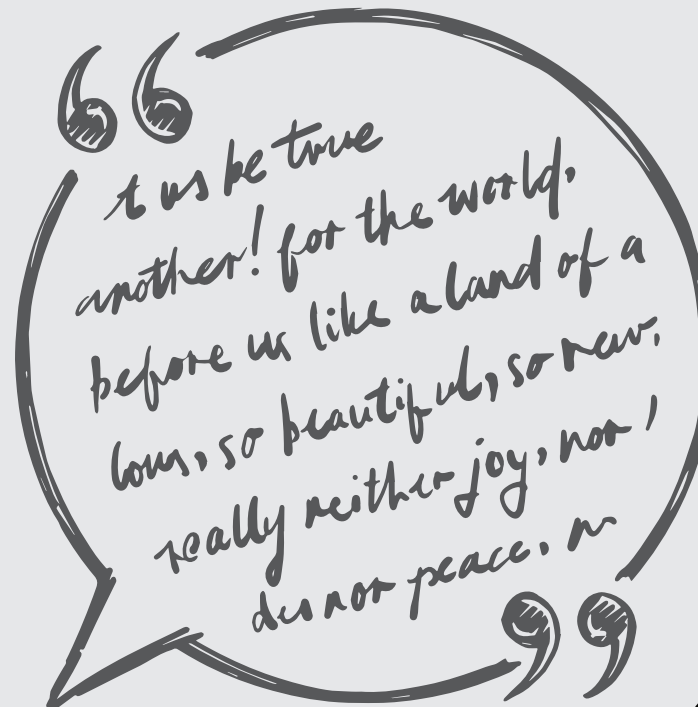
# 12

CAPS

3-in-1



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# Grade 12 **English HL** 3-in-1 CAPS

## CLASS TEXT & STUDY GUIDE

This Grade 12 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)

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### 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

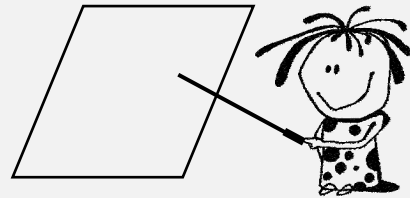
eBook  
available 



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## REPORT

(4 – 5 minutes)

A **report** is a clear presentation of information that has been gathered on a particular topic. The information must be well organised, and the style should be neutral and factual.

The format of a spoken report can follow the structure of a written investigative report or a written short report. However, because a spoken report is meant to last 4–5 minutes in Grade 12, it is better to follow the format of an investigative report, and to add more detail into the spoken report than you would put into the written investigative report.

Below is an example of an investigative report into the needs for dance classes as an extra-mural activity. The written report (see the Writing & Presenting section) was prepared for the principal of the school, but the spoken report has been prepared to be presented in assembly to the whole school.

### Report on the investigation into the demand for extra-mural dance classes

Mrs Black asked the Representative Council of Learners to investigate how many learners would take part in general dance classes if they were offered as an extra-mural at Bothasig High School.

Three members of the RCL undertook this investigation, and created a questionnaire to find out how many learners were interested in dance classes, as well as what kind of dance styles they would like to see included in these classes.

Friday afternoon was proposed as the time that the dance classes could take place, because fewer extra-mural activities are offered on Fridays than on other school days.

The questionnaire also tried to determine whether parents would be prepared to pay for these classes.

The questionnaire was distributed to all the learners, and the results were collated and analysed.

What was revealed was that girls were much more interested in dance classes than boys: 85% of the girls were interested but only 20% of the boys found the prospect appealing.

However, more than half of those learners that were interested would not be able to join the classes because they are already too busy with other extra-curricular activities or take part in team matches on Fridays.

Only thirteen learners indicated that they would definitely join dance classes held on Friday afternoons.

Learners were also very concerned about the actual genres of dance on offer. The demand mainly seemed to be for hip-hop and ballroom dancing. Some learners were also interested in modern dance, and one learner requested to be taught the highland fling. In addition, a number of learners wanted to prepare for flash-mobs that could then be held in shopping centres and beaches over the weekend.

To clarify, this investigation was looking at general dance classes, which would teach a variety of dance styles. For example, it was envisioned that one lesson would focus on hip-hop, while others could teach the cha-cha and the waltz. If there was more interest shown in the highland fling that too could be considered. However, the idea was to prepare learners to take part in social events that involved dance rather than to make anyone into an award-winning solo dancer in any particular dance form.

Regarding flash-mobs: they are an exciting phenomenon happening in many places in the world. However, before organising any on school property or in public places, we would need to consider the full implications and discuss these with the principal.

Regarding cost, some learners were concerned that the cost of classes would mean that they would not be able to take these classes. This is, of course, an important consideration. The more learners that take the class, the less the external dance teacher would charge per learner. At present we do not know what the charge would be for such dance classes.

To conclude, while there is interest in general dance classes at Bothasig High School, they probably would not be a well-supported activity. Too many learners are already over-committed in the afternoons and do not have time to take part. Others are interested in one genre of dance only and would not be interested if any other genre were offered. The cost of these classes could also be prohibitive.

Therefore it does not seem that holding general dance lessons in the afternoon would be viable, but it is recommended that the school consider making dance a bigger part of the Physical Education classes.



*When presenting a report you need to stand straight and speak formally.*

### Try This!

### Exercise 11

Stand up and present the above report in a formal register, a polite tone, and take care to articulate the words (which means to pronounce them clearly and distinctly).

### Try This!

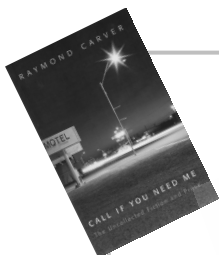
### Exercise 12

Imagine that you had been asked to investigate how well the tuckshop was meeting the diverse needs of the learners at your school, and that you had undertaken this investigation. Write a spoken report about the investigation that could be delivered at a school assembly.

## ATTENDING TO A WRITER'S AVOIDANCE OF SPECIFIC PARTS OF SPEECH

When writing a story, it is difficult to completely avoid using any particular part of speech. However, some writers seldom use a particular part of speech.

For example, Raymond Carver is known to use few adjectives, and his minimalist approach allows the facts of a situation to speak for themselves, rather than their being filtered through an emotive lens. An extract from his work is given below.



Myers called his wife, but she hung up on him. She wouldn't even talk to him, let alone have him anywhere near the house. She had a lawyer and a restraining order. So he took a few things, boarded a bus, and went to live near the ocean in a room in a house owned by a man named Sol who had run an ad in the paper.

Source: Raymond Carver. *Call If You Need Me: The Uncollected Fiction and Prose by Raymond Carver*.

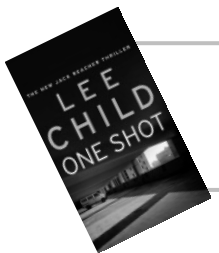
Online: <http://www.theguardian.com/books/2000/aug/02/raymondcarver>. Retrieved 5 May 2015.

Other writers may avoid using a particular part of speech in a certain section of a story, or, may avoid using finite verbs rather than all verbs.

### Try This!

### Exercise 16

The following extract is the opening paragraph from the novel *One Shot* by Lee Child. Suggest why the writer has used only one finite verb in this paragraph.



Friday. Five o'clock in the afternoon. Maybe the hardest time to move unobserved through a city. Or, maybe the easiest. Because at five o'clock on a Friday afternoon nobody pays attention to anything. Except the road ahead.

Source: Lee Child. *One Shot*. Quoted in: In: Jim Miller. *A Critical Introduction to Syntax*. Continuum.

## ANALYSING A WRITER'S CHOICE OF TENSE

Traditionally stories have been written in the past tense, because this seems a natural way of telling a story and is a clear and easy way to present information. These days some fiction writers choose to use the present tense instead, to give the readers a sense of immediacy and to draw them into the narrator's thought processes.

### Try This!

### Exercise 17

17.1 Read the following extract, and suggest why the writer has used the past tense.



I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed, 'Let me in—let me in!'

Source: Emily Bronte. *Wuthering Heights*.

17.2 Read the following extract, and suggest why the writer has used the present tense.



Cordelia and I are riding on the streetcar, going downtown, as we do on winter Saturdays. The streetcar is muggy with twice-breathed air and the smell of wool. Cordelia sits with nonchalance, nudging me with her elbow now and then, staring blankly at other people with her gray-green eyes, opaque and glinting as metal. She can outstare anyone, and I am almost as good. We're impervious, we scintillate, we are thirteen.

Source: Margaret Atwood. *Cat's Eye*.

## THE FIVE TYPES OF COMPREHENSION QUESTIONS

'To comprehend' means to understand, and you are expected to be able to understand and respond to both written and visual texts.

Comprehension tasks have to ask literal, reorganisation, inference, evaluation and appreciation questions.

**Literal questions** are questions that deal with information explicitly stated in the text. For example, literal questions could ask you to name or describe people or places, or to identify certain facts or reasons.

**Reorganisation questions** are questions that require the analysis, synthesis or organisation of information explicitly stated in the text. For example, reorganisation questions could ask you to summarise the main ideas, to state the similarities or differences between two things, or to group the common elements.

**Inference questions** are questions that require you to draw on your personal experiences to engage with information not explicitly stated in the text. For example, you could be asked to explain the cause of something, the main idea of a text, or to say what a character's action reveals about that character.

**Evaluation questions** deal with judgements concerning value, facts and opinions, realism, credibility, validity, logic and reasoning, and issues such as the desirability and acceptability of decisions and actions in terms of moral values. For example, you could be asked to evaluate whether an argument is logical or a story is realistic.

**Appreciation questions** are intended to assess how you are affected by the text. They focus on emotional responses to the content, identification with characters or incidents, and reactions to the writer's use of language (such as word choice and imagery). For example, you could be asked what your response would have been in a particular situation, or to say how effective the writer's imagery is.

### Tips on answering comprehension questions

- 1 Do not repeat the question in your answer.
- 2 Use full sentences unless it is clear that these are not required.
- 3 Provide only the information that was asked for, but answer the question fully.
- 4 Use the mark allocation to decide how much to write.
- 5 Unless you are asked to quote, try to use words that were not used in the original text, which is referred to as 'using your own words'.
- 6 If you quote, use quotation marks, and if necessary refer to a line or a paragraph when you quote. For example, 'In line 4, the word 'yummy' was used.'
- 7 Introduce and explain your quotations, unless you have been asked simply to quote.
- 8 Do not quote a long sentence when a word or phrase is adequate.
- 9 When asked to give your view on something, also supply a good reason that is based on the text.
- 10 Don't use abbreviations or slang.

## Try This!

## Exercise 57

Read the following extract from a speech by J.K. Rowling titled 'The Fringe Benefits of Failure, and the Importance of Imagination'. Then answer the questions that follow.



J.K. Rowling

Source: Flickr: 100405\_asterEggRoll\_683

Now, I am not going to stand here and tell you that failure is fun. That period of my life was a dark one, and I had no idea that there was going to be what the press has since represented as a kind of fairy tale resolution. I had no idea then how far the tunnel extended, and for a long time, any light at the end of it was a hope rather than a reality.

So why do I talk about the benefits of failure? Simply because failure meant a stripping away of the inessential. I stopped pretending to myself that I was anything other than what I was, and began to direct all my energy into finishing the only work that mattered to me. ... And so rock bottom became the solid foundation on which I rebuilt my life.

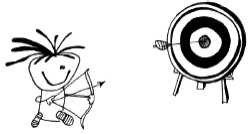
Source: J.K. Rowling. *Harvard Magazine*. Online: <http://harvardmagazine.com>.

- 57.1 Why does Rowling perceive failure as having a benefit? (a literal question)
- 57.2 What is the main difference between the two paragraphs in this extract? (a reorganisation question)
- 57.3 Rowling refers to 'what the press has since represented as a kind of fairy tale resolution'. What does this comment reveal about her life after her period of failure? (an inference question)
- 57.4 Do you think this extract gives a realistic insight into a part of Rowling's life? Why? (an evaluation question)
- 57.5 How effective do you find the imagery that is used in the last sentence? Why? (an appreciation question)



## 2 The target market

Every advertisement is aimed at a particular group of people: the **target market**. For example, this advertisement was aimed at mothers.



Advertisers often target people based on their age, gender, income level, ethnicity and/or location.



Source: <http://www.luxuryprams.co.uk/plaatjes/pedigree/9.jpg>.

### Try This!

### Exercise 67

The British Broadcasting Corporation (BBC) is a major provider of news and entertainment on the radio and television in the United Kingdom and internationally.

Look at this photograph of an advertisement placed in London by the BBC, and answer the questions that follow.



Source: : Edward Betts.

- 67.1 How does the positioning of this advertisement attract attention to it?
- 67.2 Looking at the context of this advertisement, what kind of people are being targeted by this advertisement?

### Try This!

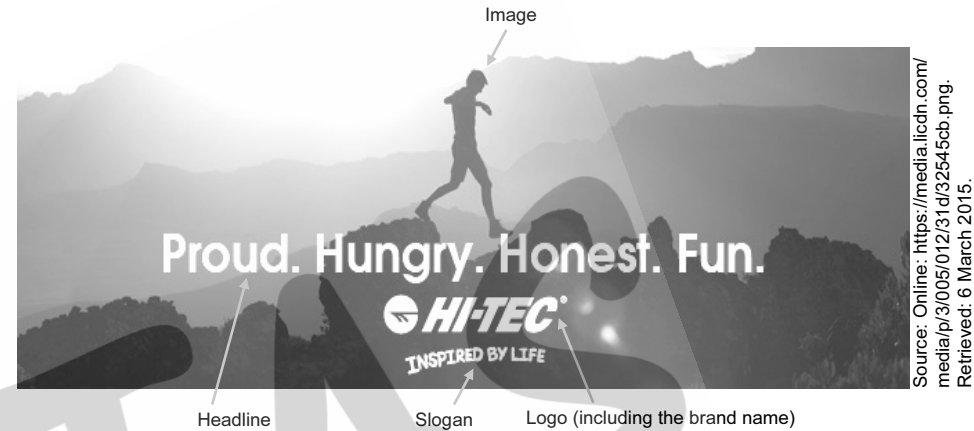
### Exercise 68

For each of the following kinds of products, suggest who the advertisers should target.

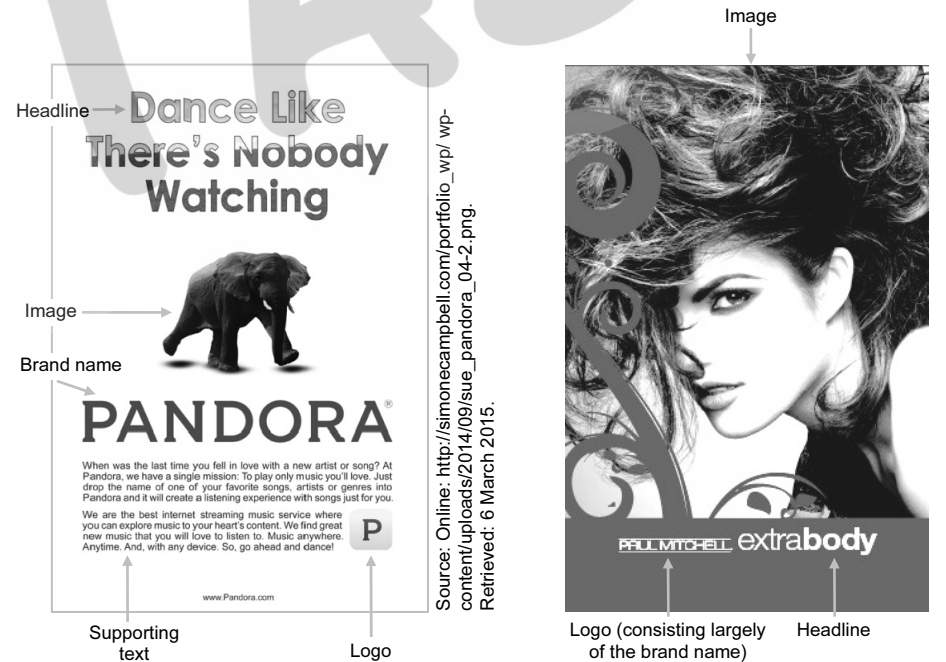
- 68.1 iPhone apps for popular music
- 68.2 Vitamin-enriched drinks
- 68.3 Security gates
- 68.4 Luxury sports cars

## The key features of an advertisement

An advertisement is usually made up of both **written text** (the written copy) and **visual text** (the visual copy or images).



Source: Online: <https://media.licdn.com/media/p/3/005/012/31/d/32545cb.png>. Retrieved: 6 March 2015.



Source: Online: [http://simonecampbell.com/portfolio\\_wp/wp-content/uploads/2014/09/sue\\_pandora\\_04-2.png](http://simonecampbell.com/portfolio_wp/wp-content/uploads/2014/09/sue_pandora_04-2.png). Retrieved: 6 March 2015.

**A typical print advertisement includes an image, a headline, a logo and a slogan. However some advertisements have a lot more written text, while others have very little.**

## How cartoons and comic strips reflect and shape values, attitudes, prejudices and stereotypes

Cartoons and comic strips often reflect some of society's values and attitudes, as well as some of its prejudices and stereotypes.

For example, the cartoon on page 80 of the child soldier reflects the attitude of the artist (and that of many other people) that it is wrong to use children as soldiers in warfare. The cartoon attempts to shape viewers' attitudes so that they too will be against this practice.

Other cartoons that are less political can still communicate values and attitudes, such as the cartoon shown below.



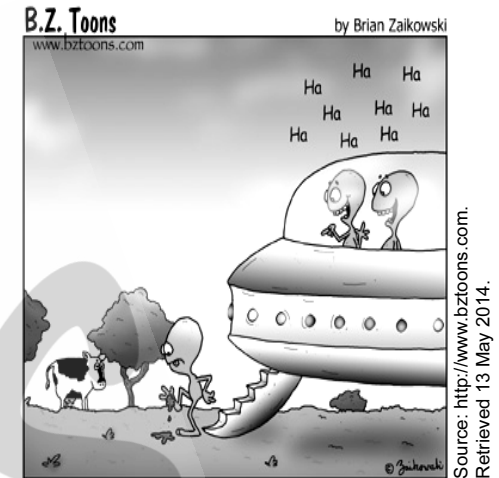
In this cartoon, the man peering out the house has the attitude that people should not let themselves become overweight, which reflects a common attitude in current society. (It could even be said that society is prejudiced against overweight people.)

In addition, the man peering out the house is thin, but also negative and bad-tempered, and he is actually a stereotype of the kind of person who eats sensibly but finds little joy in living. Therefore at a deeper level the cartoon also problematises the person who lives in a grumpy state of self-denial.

### Try This!

Look carefully at the cartoon alongside and answer the questions that follow.

- 79.1 How does the cartoon reflect and undermine our stereotype of aliens?
- 79.2 How might this cartoon shape our values and help make us nicer people?



### Try This!

### Exercise 80

Look carefully at the cartoon below and answer the questions that follow.

- 80.1 What is being satirised in this cartoon?
- 80.2 Do you think that this cartoon stereotypes old people in a problematic way, or that it jokes about their attitudes to computers in an acceptable tongue-in-cheek way? Explain your answer.



## Answer

**The pointlessness of war:****A discussion of 'Futility' by Wilfred Owen**

'Futility' means uselessness, or pointlessness. It is a fitting title for this poem, written by Owen during the First World War, as the poem deals with the futile efforts of the sun to warm up the body of a dead soldier, as well as the pointlessness of a war which wiped out so many young men.

Throughout the poem, the dead young soldier is referred to as 'him'. He is not given a specific identity, as he is representative of all soldiers killed in this war. Owen plays with the image of the sun as a life-giving force in contrast to coldness and death.

At the start of the first stanza, the tone is gentle, requesting that the young man should be moved into the sun so that it can wake him up, as it has done throughout his life. In peacetime, he was a countryman, waking at daybreak to attend to 'fields unsown'. The sun is depicted as caring through diction such as 'gently' and 'kind', in contrast to the cold snow on which the soldier now lies.

Stanza two begins with another request: this time that the reader should 'think' about how the sun brought life to the formerly inanimate earth. The wonder of life is expressed in the words 'dear-achieved' and 'full-nerved'. Dashes connect the rush of thoughts. The tone becomes incredulous as the poet asks questions that emphasise the pointlessness of this young man's death. The second last line begins with a heartfelt 'O', and the sun's rays are described as 'fatuous', expressing outrage that life should be snatched away by war.

By making one dead soldier the focus of his reflections about life and death in war, Owen makes a powerful anti-war statement.

The title expresses the theme of the essay before the colon, and describes what the essay is about after the colon.

*If you are a DBE (National) candidate you can use this approach to create a title for your literary essay.*

*IEB candidates are not encouraged to give titles to their literary essays, and should rather focus on answering the question.*



The introduction engages with the poem and the topic as a whole.

The second paragraph makes two points that are relevant throughout the poem (not specific to one stanza or line).

The third paragraph discusses stanza one. It discusses tone and diction. The request that is made in this stanza is described to substantiate the claim about the tone, and words are quoted to substantiate the point about diction.

The fourth paragraph discusses stanza two. It expresses further thoughts on the topic, and quotations are included to substantiate points.



The conclusion shows that the essay has supported the essay topic.

**STUDYING POETRY**

When you read a poem, consider both **what** is being said and **how** it is being said.

A poet has what is called 'poetic licence', which is the freedom to break the conventional rules of writing. But there is a reason for everything that a good poet does, so look closely at the details of the poems that you are studying.

Greater insight into certain poems can be gained if you have some knowledge of the life and times of the poet. When you study seen poetry, you will be given information about each poem on the syllabus and you must use this information to your advantage.

Make sure that your answers to questions about a poem are backed up with specific references to the poem, or with short quotes from the poem. At least half of the marks available for an answer may be lost when this is not done.

When analysing poetry, you need to know the figures of speech listed on pages 87–94. You also need to know how to discuss the following:

- **diction:** word choice.
- **syntax:** word order
- **punctuation**
- **imagery:** pictures created by words
- **theme:** the main idea of the poem
- **message:** the point that the poem is making
- **tone:** the attitude evident in the 'voice' of the poet
- **mood:** the way that a line or the whole poem makes the reader feel
- **structure:** the poetic form used, including where new lines and stanzas begin
- **traditional verse:** where a set pattern uses rhythm and rhyme
- **free verse:** where there is no set pattern to a poem
- **stanza (verse):** a group of lines separated from the others by a line space
- **enjambment (enjambed lines):** lines that flow over line breaks, and where no punctuation is used at the end of a line
- **pace:** the speed at which lines should be read, created through rhythm and word choice
- **your emotional response:** how a poem makes you feel.

*Be aware of the punctuation marks (or lack of them) in a poem. Remember that capital and small letters are also part of punctuation.*



*Sometimes the tone of a poem changes during the course of it.*



*The tone creates the mood, so these two are closely related.*



*In free verse, rhythm and rhyme are irregular, or not used at all.*





## ARGUMENTATIVE ESSAY

An **argumentative essay** is a logical essay that argues the case for one side of an issue.

You may be given a motion (a statement or proposal), and be expected to argue for or against this. Whichever side you argue for, you must build an argument to convince the reader to agree with this position. An argumentative essay uses logic and facts in a persuasive way.

The writer of an argumentative essay should express strong opinions and provide substantiation for these opinions. However, the writer should never be rude or offensive.

The introduction should be original and striking. There should be at least three body paragraphs, each presenting an important point and supporting it with evidence. A possible objection from the opposing side can also be presented and disproved. The conclusion should be clear and convincing.

An example of an argumentative essay is given in the next column.

### Try This!

### Exercise 7

Write an argumentative essay for the motion 'Freedom of speech should not be limited in any way'.

### Try This!

### Exercise 8

Based on the picture below, create the topic for an argumentative essay, and write a relevant essay.



Source: Tomandjerry211

### Argument against the motion: Freedom of speech should not be limited in any way

Free speech sounds like a great idea, but in fact it is not. While many people like the idea of being able to say whatever they want, unfortunately there are real consequences that need to be considered.

Firstly, when people say whatever they want, innocent people can get hurt. For example, when racist or sexist people use hate speech this encourages prejudice and can also incite violence, which is why the South African courts have banned the song 'Dubula iBhunu (Shoot the Boer)'.

Secondly, when lies are allowed to be spread about other people, this can ruin their lives. For example, if an innocent person is accused of rape this can ruin that person's life. It does not matter if the claim is dropped before it goes to court, or even if it is disproved in court, the person who was accused will never be trusted by society in the same way again, which is why there is a law against the defamation of someone's reputation.

Thirdly, when people invade other people's privacy and reveal awkward truths, this can be hugely damaging for the individual without being of any benefit to the public. For example, a person may engage in a strange and embarrassing activity that is not against the law, and that is nobody else's business. If someone else finds out about this and tells the world, the first person's privacy has been invaded in order to entertain the masses, and this is not right. People's lives should not be allowed to be ruined in this way, and that is why the law against defamation also deals with such issues.

Some people say that it is important to allow free speech so that people can criticise the government when it is corrupt.

However, if people can say whatever they want, then they can undermine the government and take a country to the edge of anarchy.

Singapore is an important example of a country that does not have free speech. However, in 2011 it was ranked very highly by the World Justice Project in terms of absence of corruption. <http://en.wikipedia.org/wiki/Singapore#Demographics>. Retrieved 20 February 2013). This shows that freedom of speech is not necessary to root out corruption.

Instead of arguing for our right to say whatever we want, we should be learning to mind what we say. By being careful and constructive, we can help our own society become stable and orderly, and build national unity.

In addition, by putting sensible limits on what can be said, we can protect society from the opinionated few who want to broadcast their opinions without caring about the cost, or who will pay it.

If words can be weapons, there must be restrictions regarding how they are used.

There is a two-part title, where the parts are separated by a colon. The first part shows what position the writer is arguing for, and the second part shows the motion that is being considered.

The introduction shows the position that the writer is taking on the issue, and it sets up the writer as a voice of reason.

The next three paragraphs each give a reason supporting the writer's position, with substantiation.

Formal register

The fifth paragraph gives a possible objection to the writer's point of view.

The next two paragraphs refute this objection.

*You do not have to give a possible objection and refute it. You can just concentrate on points that support your position.*

The next two paragraphs suggest a model that can be followed.

The conclusion strongly encourages the readers to agree with the writer's position.

### 3 COVERING LETTER AND CURRICULUM VITAE COMBINATION

A **curriculum vitae (CV)** is a summary of someone's life and qualifications, and is usually used in job applications. It should make a strong first impression.

A **covering letter** is a brief letter of application that accompanies a CV. Below is an example of a covering letter, followed by an example of a CV.

189 Grove Road  
Chatsworth  
4084  
21 November 2013

The Manager  
The Good Read  
Grove Centre  
Pelican Road  
Chatsworth  
4084

Dear Sir / Madam

Application for post of shop assistant

I would like to apply for a part-time shop-assistant position at the Chatsworth branch of The Good Read.

I am an eighteen-year-old matric learner at Turnstone Secondary School. I am well-read and have a passion for books. I am also punctual, responsible, honest and hard-working.

I am available to work in the evenings, weekends, public holidays and the December holidays. Transport to and from work will not be a problem as I live only a few roads away from Grove Centre.

If you have any openings for part-time staff I hope that you will invite me for an interview. I can be contacted at the above address, or on the following cell phone number: 076 489 2398. Please find my CV attached.

Thank you for your consideration.

Yours faithfully,  
Khanyisile Shabangu  
Khanyisile Shabangu

189 Grove Road ← Sender's address  
Chatsworth  
4084  
21 November 2013 ← Date

The Manager ← Title and address of recipient  
The Good Read  
Grove Centre  
Pelican Road  
Chatsworth  
4084  
Greeting

Dear Sir / Madam ← Greeting

Application for post of shop assistant ← Underlined subject line

I would like to apply for a part-time shop-assistant position at the Chatsworth branch of The Good Read. ← The first paragraph states the purpose of the letter.

I am an eighteen-year-old matric learner at Turnstone Secondary School. I am well-read and have a passion for books. I am also punctual, responsible, honest and hard-working. ← The second paragraph gives relevant personal qualities.

I am available to work in the evenings, weekends, public holidays and the December holidays. Transport to and from work will not be a problem as I live only a few roads away from Grove Centre. ← The third paragraph says when the person is available.  
Polite, confident tone.

If you have any openings for part-time staff I hope that you will invite me for an interview. I can be contacted at the above address, or on the following cell phone number: 076 489 2398. Please find my CV attached. ← The last paragraph encourages the manager to contact the person.

Thank you for your consideration.

Yours faithfully,  
Khanyisile Shabangu  
Khanyisile Shabangu

Full name ← Khanyisile Shabangu  
Signature ← Khanyisile Shabangu  
Closing ← Yours faithfully,

*If you know who is in charge, you may write that person's name.*

*If you are attaching a CV then you do not have to give your phone number, because it will appear on your CV.*

*If you are going to attach your CV then mention that you have attached it.*

### CURRICULUM VITAE OF KHANYISILE MARY SHABANGU

#### PERSONAL DETAILS:

Name: Khanyisile Mary Shabangu  
Date of birth: 1 May 1996  
Place of birth: Durban  
Nationality: South African  
Identity number: 0105964011099  
Physical address: 189 Grove Road, Chatsworth, 4084  
Telephone number: 076 489 2398  
Health: Excellent

#### FORMAL QUALIFICATIONS:

- Currently in Grade 12 at Turnstone Secondary School
- Subjects taken and grades obtained in mock-matric exams: English HL (72%), IsiZulu HL (80%), Art (70%), History (69%), Life Sciences (65%), Mathematics (55%)

#### WORK EXPERIENCE:

- December 2012 – voluntary work for Bayview Seabird Centre
- June – July 2012 – au pair work

#### HOBBIES AND INTERESTS:

- Birdwatching
- Drawing and painting

#### CONTACTABLE REFEREES:

- Mr White (Manager, Bayview Seabird Centre)  
Tel: 031 408 3098
- Mrs Naidoo (English teacher, Turnstone Secondary School)  
Tel: 031 405 2939

If typing your CV, put the term 'curriculum vitae' in italics. Otherwise underline it.

Also put your name at the top of the page.

Layout is important, and should be kept neat and simple.

*If you have a driver's licence then add that after 'Health'.*

Begin with your most recent course of study or qualification and work backwards.

Concise and direct style

Formal register

*If you have had more than one job, put the most recent one first and work backwards.*

Bullets

Headings

Give the name, position and telephone number of each person who can be contacted to provide information about you.

*If you have no work experience, you will have to leave that section out. However, remember that babysitting and other casual jobs still count as work experience.*

*When you create a real CV ask permission from people to use them as contactable referees.*

### Try This!

### Exercise 12

Write a covering letter and your own CV in order to apply for a part-time job as a receptionist.



## 4 Auxiliary verbs and main verbs

When we have multi-word verbs we often talk about auxiliary verbs and main verbs.

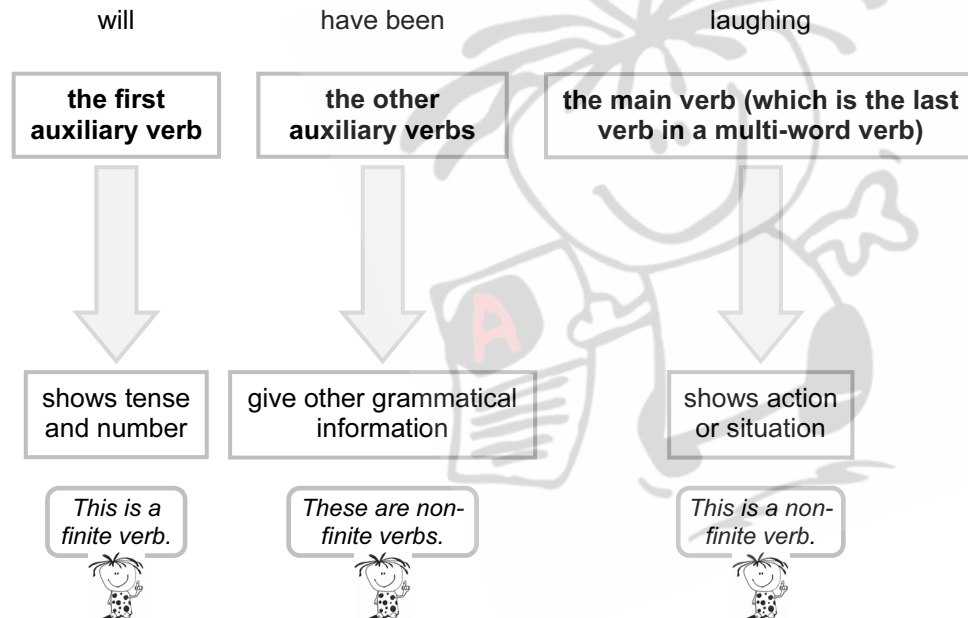
The last verb in a multi-word verb is called the **main verb**. It tells us what action is being performed or what situation is being described. The main verb is a non-finite verb.

The verbs that come in front of the main verb in a multi-word verb are called **auxiliary verbs**.

The **first auxiliary verb** indicates the past, present or future tense, and it also matches the subject. It is a finite verb.

If there are other verbs between the auxiliary verb and the main verb we also call them auxiliary verbs, but they will be **non-finite auxiliary verbs**.

For example:



Forms of 'have' and 'be' are some of the verbs that can be used as auxiliary verbs.

We use forms of 'have' together with past participles.

For example: *I have laughed.*

We use forms of 'be' together with present participles.

For example: *I am laughing.*

## The perfect aspect

Forms of 'have' can be used as auxiliary verbs together with past participles to create the *past perfect* tense, the *present perfect* tense and the *future perfect* tense.

For example:

- *I had laughed.* (past perfect tense)
- *I have laughed.* (present perfect tense)
- *I will have laughed.* (future perfect tense)

## The progressive aspect

Forms of 'be' are used with present participles to create the *past progressive* tense, the *present progressive* tense and the *future progressive* tense.

For example:

- *I was laughing.* (past progressive tense)
- *I am laughing.* (present progressive tense)
- *I will be laughing.* (future progressive tense)

## The perfect-progressive aspect

It is possible for a multi-word verb to show both the perfect and the progressive aspect.

For example:

- *I had been laughing.* (past perfect progressive tense)
- *I have been laughing.* (present perfect progressive tense)
- *I will have been laughing.* (future perfect progressive tense)



## Dividing up the three main tenses

There are three main tenses: the past tense, the present tense and the future tense. However, each of these tenses can be divided into four tenses based on whether or not the verbs have the perfect or progressive aspect.

Therefore each of the three main tenses has the following forms:

- the simple form (not using the past participle nor the present participle)
- the perfect form (using the past participle)
- the progressive form (using the present participle)
- the perfect progressive form (using the past participle and the present participle).

This means that there are twelve tenses.

## The twelve tenses

### PAST TENSE

The **past tense** is divided into:

- the simple past tense  
(which uses a single-word verb) → e.g. laughed
- the past perfect tense  
(which uses a form of 'have' and a past participle) → e.g. had laughed
- the past progressive tense  
(which uses a form of 'be' and a present participle) → e.g. was / were laughing
- the past perfect progressive tense  
(which uses a form of 'have', the past participle 'been' and a present participle) → e.g. had been laughing

### PRESENT TENSE

The **present tense** is divided into:

- the simple present tense  
(which uses a single-word verb) → e.g. laugh
- the present perfect tense  
(which uses a form of 'have' and a past participle) → e.g. have / has laughed
- the present progressive tense  
(which uses a form of 'be' and a present participle) → e.g. am / are / is laughing
- the present perfect progressive tense  
(which uses a form of 'have', the past participle 'been' and a present participle) → e.g. have been laughing

### FUTURE TENSE

The **future tense** is divided into:

- the simple future tense  
(which uses 'will' and the base form of a verb) → e.g. will laugh
- the future perfect tense  
(which uses 'will' and the base verb 'have' and a past participle) → e.g. will have laughed
- the future progressive tense  
(which uses 'will', the base verb 'be' and a present participle) → e.g. will be laughing
- the future perfect progressive tense  
(which uses 'will', the base verb 'have', the past participle 'been' and a present participle) → e.g. will have been laughing

## Regular and irregular verbs

**Regular verbs** follow a standard pattern when changing tense. The verb 'laugh' is an example of a regular verb.

**Irregular verbs** do not always follow the standard pattern when changing tense. While they use the same auxiliary verbs, and form the present participle in the usual way, irregular verbs are written differently in some tenses. The verb 'speak' is an example of an irregular verb.

The table below shows how the verbs 'laugh' and 'speak' change form in the different tenses. The grey areas of the table show which four of the twelve tenses have irregular forms for 'speak'.

*The form used in the simple past tense is irregular.*

PAST TENSE	PRESENT TENSE	FUTURE TENSE
<b>Simple past</b>	<b>Simple present</b>	<b>Simple future</b>
laughed	laugh	will laugh
spoke	speak	will speak
<b>Past perfect</b>	<b>Present perfect</b>	<b>Future perfect</b>
had laughed	have / has laughed	will have laughed
had spoken	have / has spoken	will have spoken
<b>Past progressive</b>	<b>Present progressive</b>	<b>Future progressive</b>
was / were laughing	am / are / is laughing	will be laughing
was / were speaking	am / are / is speaking	will be speaking
<b>Past perfect progressive</b>	<b>Present perfect progressive</b>	<b>Future perfect progressive</b>
had been laughing	have been laughing	will have been laughing
had been speaking	have been speaking	will have been speaking

*The past participle is also irregular.*

There are hundreds of verbs in English that have irregular forms in the simple past tense and/or irregular past participles. The table below gives some of these.

EXAMPLES OF VERBS WITH IRREGULAR FORMS IN THE SIMPLE PAST TENSE AND/OR IRREGULAR PAST PARTICIPLES		
Base form	Simple past-tense form <i>e.g. Yesterday I ...</i>	Past participle <i>e.g. The previous day I had ...</i>
do	did	done
eat	ate	eaten
hide	hid	hidden
teach	taught	taught
wear	wore	worn

## 4 THE PASSIVE VOICE IN THE PAST TENSE

The verb also changes when a past-tense sentence changes from the active voice to the passive voice.

For example:

simple past-tense verb	auxiliary verb	main verb in the form of a past participle
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• I *sliced* the tart. → The tart *was sliced* by me.



simple past-tense verb	auxiliary verb	main verb in the form of a past participle
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• I *made* the pizza. → The pizza *was made* by me.

The auxiliary verb that you add must match the subject and the tense.

Note: the tense of the sentence has not changed.



The following table gives examples of how past-tense active sentences are changed into past-tense passive sentences.



	ACTIVE VOICE	PASSIVE VOICE
Simple past tense	Many people <i>admired</i> that artwork.	→ That artwork <i>was admired</i> by many people.
Past perfect tense	Many people <i>had admired</i> that artwork.	→ That artwork <i>has been admired</i> by many people.
Past progressive tense	Many people <i>were admiring</i> that artwork.	→ That artwork <i>was being admired</i> by many people.
Simple past tense	He <i>ate</i> the mushrooms.	→ The mushrooms <i>were eaten</i> by him.
Past perfect tense	He <i>had eaten</i> the mushrooms.	→ The mushrooms <i>had been eaten</i> by him.
Past progressive tense	He <i>had been eating</i> the mushrooms.	→ The mushrooms <i>were being eaten</i> by him.

## Try This!

## Exercise 21

Rewrite the following sentences in the passive voice.

	ACTIVE VOICE	PASSIVE VOICE
Simple past tense	The leader inspired the soldiers.	→ (21.1)
Past perfect tense	The leader had inspired the soldiers.	→ (21.2)
Past progressive tense	The leader was inspiring the soldiers.	→ (21.3)
Simple past tense	He hid the money.	→ (21.4)
Past perfect tense	He had hidden the money.	→ (21.5)
Past progressive tense	He was hiding the money.	→ (21.6)

## THE PASSIVE VOICE IN THE FUTURE TENSE

The verb also changes when a sentence in the future tense changes from the active to the passive voice.

For example:

modal auxiliary verb	base form of main verb	modal auxiliary verb	base form of another auxiliary verb	main verb in the form of a past participle
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• I *will slice* the tart. → The tart *will be sliced* by me.

modal auxiliary verb	base form of main verb	modal auxiliary verb	base form of another auxiliary verb	main verb in the form of a past participle
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• I *will make* the pizza. → The pizza *will be made* by me.

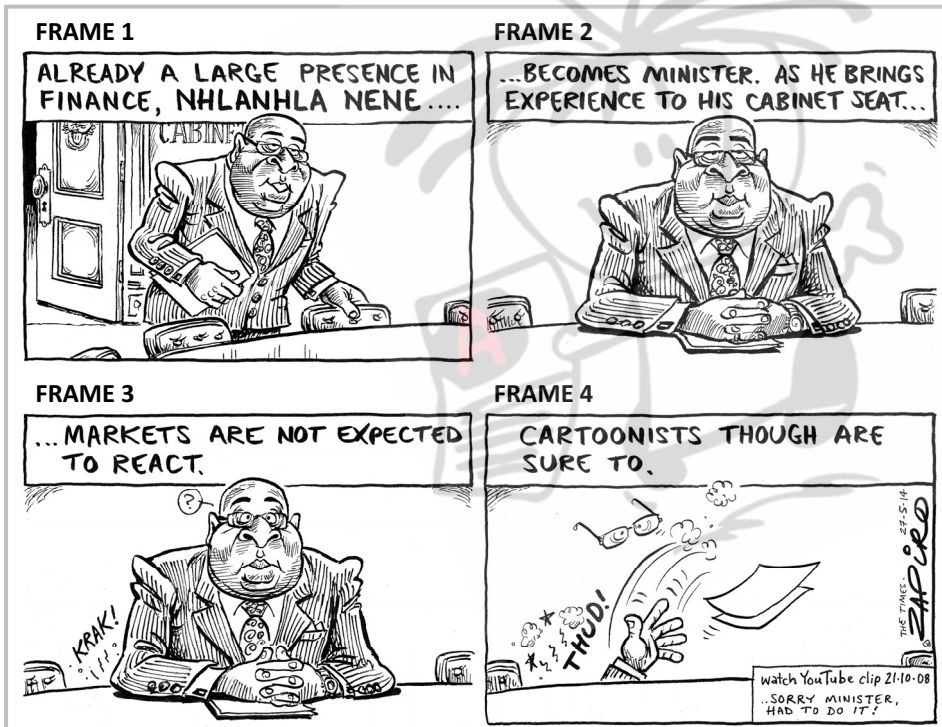
Note: the tense of the sentence has not changed.



- 20 But it matters because we can deal another blow to that lingering perception I came up against as a teenager, that certain people are capable – or not – based on their appearance.
- 21 I had a chat with political commentator and gender activist Sisonke Msimang last week about the poor gender parity of the new provincial cabinets. Msimang said it was important to have women in positions of power, not just to advance other women but also to show that it was possible for women to hold those positions.
- 22 'There's this old joke: a child was born in the era of Margaret Thatcher. When John Major took over as prime minister of England, she said: "I didn't know men could be prime minister!" ... It's important for women to be in power to build a generation of kids who see that either [scenario] is normal.'
- 23 The same is true for black people and the finance ministry. Congratulations, Minister Nene.

Source: Verashni Pillay. *Mail & Guardian online*. <http://mg.co.za/article/2014-05-27-appointing-sas-first-black-minister-matters-and-heres-why>. Retrieved: 24 February 2015.

### TEXT B



Source: Zapiro

In Frame 4, the text at the bottom is:  
Watch YouTube clip 22-10-08  
... SORRY MINISTER,  
HAD TO DO IT!

### QUESTIONS: TEXT A

- 1.1 How did the writer's race help her get a job as a cashier when she was a teenager? (1)
- 1.2 Identify the event that has inspired the writer to write this article. (1)
- 1.3 Using your own words, describe two of Nene's qualities that the writer thinks make him appropriate to be South Africa's finance minister. (2)
- 1.4 Describe the incident that caused Nene to look foolish. (1)
- 1.5 Suggest why people found this event amusing. (3)
- 1.6 When a clip 'goes viral', this means it:
- is spread through the internet to destroy the reputation of a public figure.
  - is spread by word of mouth and electronic means to overthrow the status quo.
  - becomes an infamous computer virus causing large-scale disruption.
  - becomes very popular as people forward it on to others using the internet. (1)
- 1.7 What does the acronym ANC stand for? (1)
- 1.8 What does it mean that 'the lack of a black minister of finance has been a bugbear for many in the ANC'? (1)
- 1.9 Why do you think the writer includes the following in paragraph 19? '... we can also safely say he was the best person for the job regardless of colour.' (1)
- 1.10 Msimang said that 'it was important to have women in positions of power ... to show that it was possible for women to hold those positions'. Do you agree with this point of view? Explain why. (2)
- 1.11 Summarise the message of paragraph 8 in one brief sentence. (1)
- 1.12 When the writer says 'Congratulations, Minister Nene' she is congratulating him for two things. Explain what these two things are. (2)
- 1.13 Discuss whether you think the writer's inclusion of her own story about discrimination benefits the message of the article. (2)

### QUESTIONS: TEXT B

- 1.14 How has the cartoonist made Nene seem dignified in frame 1? (2)
- 1.15 Describe Nene's expression in frame 3. (1)
- 1.16 What is the main clue given in frame 3 about what is going to happen in frame 4? (1)
- 1.17 What does happen in frame 4? (1)
- 1.18 Explain why the cartoonist has used the term 'cabinet seat' in his cartoon, rather than 'cabinet post'. (1)
- 1.19 If you were a political cartoonist, would you have referred back to the embarrassing incident in Nene's past? Explain your answer. (2)